APRIL 7, 1956

MOTION PICTURE HERALD

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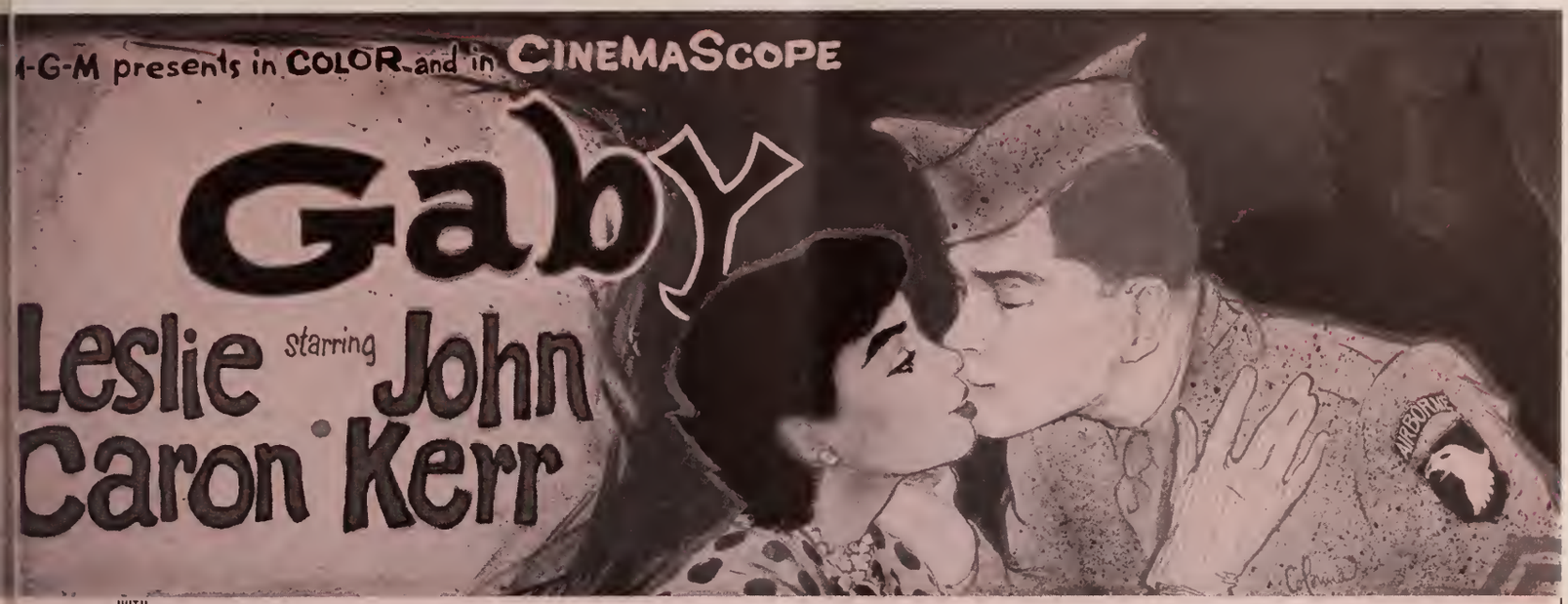


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Photo of Trans-Lux 52nd St. front. It is fitting that "Gaby" has its N.Y. Premiere here where M-G-M's "Lili" ran for almost 2 years.

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M. P. HERALD

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"It's a pleasure to do business with 20th!"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 203, No. 1

April 7, 1956

Mutual Fault

NO one will deny that there are certain practices and customs in motion picture distribution and exhibition which need correction. Too often progress in improving a condition acknowledged to require attention is uncertain and halting because each side wants to blame the other. Sometimes this results in more time and effort spent on apportioning fault than in remedying the condition. In such circumstances it would be well for distributors and exhibitors alike to profit from an attitude of American Admiralty Law. It is the doctrine of "mutual fault". If there is a collision at sea, under U. S. Admiralty jurisdiction the total damage to the two ships involved is added up and each party must pay half even though only a fraction of the fault is on one side and most of the fault on the other side.

The basic principle is that when both parties are involved in a situation and any blame reasonably may be attached to each, it is idle to attempt to apportion the fault. Damage is made a collective responsibility. Only when one ship is completely blameless is the other required to pay all costs. It is to be doubted that anyone, in distribution or exhibition, would assert that their side is free of all responsibility for any of the current trade practices causing conflict and loss of revenue.

* * * *

There are many situations within the industry to which the "mutual fault" principle may be applied with advantage. However, there is one that is surely a responsibility of both distributors and exhibitors and one that is subject to prompt correction. It has nothing to do with rentals, clearance, arbitration, pre-releases or any of the other trade practices usually cited as being most troublesome. It is the matter of simultaneous bookings in subsequent runs which deprive potential patrons of a reasonable choice of attractions.

This is a problem that is prevalent in many cities. While circuits are primarily responsibile in some areas many independent exhibitors also have fallen into or have embraced these booking practices.

LET it be understood that there is no criticism of booking simultaneously the same picture in a number of theatres in a metropolitan, state or regional area. Criticism is directed at the booking practices which put the same program in most or all the theatres conveniently available to patrons living in a community or neighborhood. In metropolitan and suburban areas throughout the country most patrons reside in convenient walking or driving distance of two or more theatres. No useful purpose and much harm is done when such theatres book regularly the same programs at the same time. If the patron or his wife has seen one of the pictures—or does not want to—that family patronage is lost on occasions when all the nearby theatres are showing the identical feature or features.

Circuits which practice these booking habits—and distributors which encourage them for convenience or other reasons—are throwing away one of the best assets of the motion picture. That is its ability to be presented at different places at different dates in order to serve the convenience of patrons.

The custom of these identical bookings down the line is so prevalent that there must be some good reasons why it has prevailed so long and to such a great extent. Readers are invited to comment on the benefits—if any—to distributors and exhibitors as well as to the public.

Until strong arguments to the contrary are offered, it must be held that these bookings often are "mutual faults" and the responsibility for their curtailment must rest equally on distribution and exhibition.

■ ■ ■

¶ Arthur L. Mayer, exhibitor, distributor and trade association official, has taken up once again the activity he first pursued in the industry—advertising and publicity. Those who have followed his long and varied career will watch with interest his handling of the promotion campaign for "War and Peace". This work brings Mr. Mayer back to Paramount after a quarter of a century. In 1932 he was director of advertising and publicity for Paramount Publix Corp.

■ ■ ■

¶ The financial report of Twentieth Century-Fox for 1955 pointed up the importance of the foreign market. While special circumstances prevailed with the foreign release of so many CinemaScope films during the year, it is noteworthy that substantially more income taxes were paid by the company last year abroad than in the United States. Almost fifty per cent of 20th-Fox's film rentals were outside the United States and Canada.

■ ■ ■

¶ The British have a charming way of keeping governmental divisions in their proper places. When the producers of "Private's Progress" submitted the script to the War Office, seeking the usual permission for the use of military facilities, they received a curt rejection with the statement that the military thought the project should be dropped. Nevertheless, the film was made and is now being distributed by British Lion, a firm wholly controlled by the British Government's National Film Finance Corp. The latter body has the last laugh as the film, described by Peter Burnup as one that "cocks a cheerful snoot at Army Life," is an outstanding success.

—*Martin Quigley, Jr.*

Next Week

THE HERALD INSTITUTE

The HERALD Institute of Industry Opinion is preparing for publication next week a study of three basic aspects of the troubled exhibition picture of today. They are *arbitration*, the nature and kind of the so-called *product shortage*, and an examination of the present *admission price structure*.

The study now being completed comes at a crucial time in trade practice relations. These three subjects were prominently discussed at the opening of the Senate Small Business Committee hearings in Washington last week. The results, an index of exhibitor thinking on the problems, may well have a bearing on the conclusions of the Committee.

The section on arbitration especially examines first of all the question of how many exhibitors favor an arbitration system, who they believe should staff the arbitration boards, and what subjects they believe should be arbitrable.

Subject Number Thirteen undertaken by the Herald Institute, this may well be the most timely and important in the Institute's five year history.

WHEN AND WHERE

April 17-19: Convention of Washington, D. C., exchange area members of the Virginia Motion Picture Theatre Association, Shoreham Hotel, Washington.

April 29-May 4: Semi-annual convention of the Society of Motion Picture and Television Engineers, Statler Hotel, New York.

May 8: Annual convention of Allied Independent Theatre Owners of Kansas-Missouri, Kansas City, Mo.

May 8-9: Spring meeting of the Montana Theatres Association, Northern Hotel, Billings, Montana.

May 8-9: Annual convention of Allied Independent Theatre Owners of Iowa-Nebraska, Fontenelle Hotel, Omaha.

May 9-12: Annual convention of Variety Clubs International, Waldorf-Astoria, New York.

May 15-16: North-Central Allied Independent Theatre Owners, annual convention, Nicollet Hotel, Minneapolis.

May 29-31: Annual convention of the Motion Picture Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

June 11-13: Annual convention of the New Mexico Theatre Association, Hilton Hotel, Albuquerque.

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association, Coliseum, New York.

October 5-7: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 15-16: Annual regional convention of Independent Exhibitors of New England and the Drive-In Theatre Association of New England, Winchendon, Mass.

October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

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On the Horizon

BACK IN JUNE

Legal difficulties arising out of the reconciling of Darryl Zanuck's long term contract as head of the 20th Century-Fox studio with any new contract under which he would produce independently for the studio, may return him to his studio post in June when his four month leave of absence expires. In New York this week, where he saw an answer print for "The Man in the Gray Flannel Suit", Mr. Zanuck stressed the legal difficulties involved and said he might return to the studio in June. He is on his way to Europe.

TAX COMPLAINTS?

M. G. Tohadze, formerly owner of a string of theatres in Shanghai and well-known in Oriental cinema circles, has reached Hong Kong after trying for several years to get an exit visa from Communist China. Before he got out, the Communists stripped him of all his possessions on the pretext of retroactive taxes and retirement allowances for his employees. He formerly owned the Broadway, Royal, Shance and Oriental cinemas in Shanghai.

"KING KONG" RE-RELEASE

RKO will re-release its 1933 science-fiction thriller, "King Kong" in June, Walter Branson, vice-president in charge of world-wide distribution, has announced. The decision was made because of the film's drawing power on TV, where it was shown as a Mutual "Million Dollar Movie" two weeks ago. There will be no more showings of the feature, the company announced. In its theatrical reissue dates it will be coupled with another thriller, "I Walked With a Zombie."

UP TV

Republic Pictures' gross revenue from its laboratory and television operations will exceed the company's revenues from theatrical film rentals in the current fiscal year, Herbert Yates, Republic president, told stockholders Tuesday. The company's TV revenue includes rental of studio space and the sale of old films.

POPEYE TO TV

Allied Artists' television subsidiary. Interstate Television Corp., is approaching completion of negotiations with Hearst's King Features for the acquisition of over 170 Popeye cartoons for a reported sum of $3,000,000, according to an Interstate TV official. The transaction, negotiated by G. Ralph Branton, Interstate president and AA vice-president, reportedly runs for "a number of years" during which Interstate would sell the Paramount-produced cartoons to independent and network TV outlets in packages.

NEW TODD FILM

Michael Tood's production of "Around the World in 80 Days," filmed in the Todd-AO process, will have its New York premiere September 6, the producer announced this week. He said he is currently negotiating for another Broadway theatre other than the Rivoli, now showing his "Oklahoma!" The new theatre will also be converted to the Todd-AO system, he said.

ULCER PREVENTER

If you want to avoid that ulcer, get away from the TV set and relax at an occasional film, is the view of Jack Gordon, amusement editor of the Fort Worth, Texas Press. Jack cites the "matchless calm" of a motion picture theatre, as compared to the harassments inflicted on the home TV viewer. He mentions such nuisances as cats, dogs and children demanding attention, unexpected visitors, static from wife or husband, and other banes of the at-home entertainment seeker. Even the popcorn bags in film houses are now in cardboard boxes; that means no more noise, Jack reminds us. He also cites recent research replies from a cross section of citizens who claim they go to theatres to relieve pressures and tensions they cannot escape at home.

FAMILY RATES

The first independent four-wall theatre in Connecticut to extend special family rates this Spring is the Strand, downtown, subsequent-run house in Willimantic, operated by Carim E. John. Mr. John is offering Family Night on Monday evenings, with a one-dollar base charge per family, regardless of the number of children. The plan is being watched by other independent theatremen, and is regarded as a move to put the closed theatre in a classification with area drive-in theatres, which normally charge no admission for children, accompanied by adults, any evening.

PASTERNAK-COLUMBIA DEAL

It was disclosed this week that Harry Cohn, president of Columbia Pictures, is negotiating with the newly-formed partnership of Joe Pasternak and Sam Katz on a possible long-term deal.

FILM FETE POSTPONED

The Cannes Film Festival, originally set for April 10-24, will be held April 23-May 10, because of the approaching mid-April wedding in nearby Monaco of Grace Kelly and Prince Rainier. It is expected that hotel accommodations in the vicinity will be scarce during the wedding period, what with newsmen and international personalities flooding in; hence the festival postponement. The Columbia Broadcasting System this week announced that its news production staff will produce a 30-minute film of the weeklong ceremonies and highlights of Miss Kelly's wedding. The news production will be shown on CBS-TV on April 21 from 11 to 11:30 P.M. EST.

William R. Weaver--
Lawrence J. Quirk--Jay Remer





NEW YORKERS AND ANGELENOS got their chance to begin looking at Robert Rossen's scholarly and exciting dissection of a world conqueror—"Alexander the Great"—at openings the same evening last week. At the Capitol, New York, upper left, are United Artists' president Arthur B. Krim and general sales manager James Velde, left, and distribution vice-president William J. Heineman, right, with theatre manager Harry Greenman. At the Fox Wilshire, above, star Fredric March and his wife, Florence Eldridge, with Olympics diver Paul Jean Myers, right. The Coast affair benefited the Olympic Fund; the one in New York, the B'nai B'rith.

This week in pictures

Some Producers . . . .



FRED BRISSON, who put "Pajama Game" on Broadway (where it stays, becoming historic) reports for work at Warners. He will put the play on film, his first for that company.



THIS SCENE, which of course is Times Square in the snowstorm which brought Spring to the East, is one to which MGM points proudly. Circulated to the nation's newspapers by Wide World Photos, it advertises (free!) the Astor Theatre sign at the right: "MGM's 'Meet Me in Las Vegas' is a Gold Mine of Entertainment."

MERIAN C. COOPER and C. V. WHITNEY, at the luncheon last week in Hollywood at which they told their newspaperman guests about C. V. Whitney Pictures' five year project: the American scene, in pictures which may instruct and certainly will entertain.

CHARLES L. GLETT, studio executive vice-president; DANIEL T. O'SHEA, president; and THOMAS F. O'NEILL, board chairman, all of RKO, as they discussed in New York their new production program.





HARRY B. FRENCH, president of Minnesota Amusement Company, right, is retiring and will be board chairman. Charles W. Winchell, vice-president and his assistant since 1947, succeeds him. John A. Branton, who has bought and booked, and George C. Shepherd, supervising concessions, now become vice-presidents along with Charles Perrine. Mr. French has been with the circuit, and its predecessors, operating some 60 houses, since 1912. Mr. Winchell was a newspaper and publicity man and the chain's advertising and publicity director before becoming an officer.



HARRY B. FRENCH



CHARLES W. WINCHELL



JOHN A. BRANTON



GEORGE C. SHEPHERD

. . . and Exhibitors



D. J. GOODLATTE, right, managing director of Associated British Cinemas, at the opening of the circuit's Regal, Gloucester, England, with Mrs. Goodlatte, Mayor E. J. Langdon, and actress Janette Scott.





ELMER C. RHODEN, Jr., left, and RICHARD H. OREAR have been elected president and executive vice-president of Commonwealth Theatres, Kansas City. Stockholders of the chain (35 drive-ins, 52 indoor) also elected Byron Spencer, L. W. Morris, and M. B. Smith directors, R. F. Withers executive committee chairman, and reelected H. E. Jameyson board chairman. Mr. Rhoden had been executive vice-president and previously was film buyer. Mr. Orear was vice-president supervising purchasing, construction and maintenance.



IN PHILADELPHIA, actor Richard Widmark, touring for Universal's "Backlash" gathers around him in the Philadelphia exchange these friendly showmen: William Milgram, Milgram Booking; Charles MacDonald, Southern, York; David Milgram; Leon Serin, Paramount Theatres; Max Chasins, Hamid Theatres, Atlantic City; Ben Goldfine, South City Drive, Phila.; Ed Heiber, Universal branch manager; Lou Davidoff, Ellis, Phila.; Robert Handley, Yost Theatres, Harrisburg; William Humphries, Roy Sullender, and Stanley Smithers, Tri State Theatres, Phila.

Easter Holiday Business Booms in Key Cities

Business for the Easter Holiday week in New York and many other major cities was particularly strong this year with last weekend reported as better than 1955 in many areas. Among the films doing outstanding business throughout the country were "The Conqueror," "Alexander the Great," "The Man in the Gray Flannel Suit" and "Anything Goes."

In New York, a very good $195,000 was expected for the second week of "Serenade" at the Radio City Music Hall, which also features its traditional Easter stage show, while an excellent $100,000 was seen for "Carousel" in its seventh week at the Roxy which also has an ice show. Doing fine business in first weeks were "Miracle in the Rain" at Loew's State, "On the Threshold of Space" at the Globe and "Patterns" at the Mayfair.

"The Conqueror," which drew the greatest first-three-days gross in the history of the Criterion, according to RKO, was expected to do $70,000 for the week, a record for the theatre. Another record-breaker was "Alexander the Great" which was expected to amass the biggest United Artists first-week total of all time at the Capitol theatre with $100,000, according to the distributor. It also did outstanding business in other sections of the country including Washington, Los Angeles, San Francisco, Denver, Baltimore, St. Louis and Cleveland.

Other theatres in New York reporting fine business for the week were the Astor with "Meet Me in Las Vegas," the Paramount with "Anything Goes," the Rivoli with "Oklahoma!," the Bijou with "Richard III" and the Victoria with "The Man with the Golden Arm."

The business along Broadway was reflected in many sections of the country as well as neighborhood situations in New York, according to a survey of the major circuits. American Broadcasting-Paramount Theatres, which has affiliated circuits throughout the country, reported last weekend grosses were better than the Easter weekend a year ago.

The Loew's circuit, both in New York and out-of-town, reported business very good. Similar reports were received from RKO Theatres and Stanley Warner.

Jurisdiction Ruling Set By NLRB

WASHINGTON: The National Labor Relations Board indicated strongly this week that it would not take jurisdiction in cases involving a circuit of motion picture theatres with an annual gross income of less than $10,000,000. In an important action, the NLRB upheld a trial examiner's decision dismissing a labor case involving the Hollywood theatre in Portland, Oregon.

Cites Jurisdiction

The trial examiner had held that the theatre's labor policies were set by Evergreen State Amusement Corp. rather than by National Theatres, Evergreen's parent concern. This means, he maintained, that the case does not involve a circuit with gross sales of more than $10,000,000 a year and thus does not come within the board's jurisdiction. He added that if National had set the policy, as contended by the NLRB general counsel, the board's jurisdiction would then have been asserted.

Exceptions were filed to the examiner's decision, which was then brought before the full NLRB board. The board announced it had upheld the examiner's decision, with two members dissenting. The examiner, William E. Spencer, cited as support for his ruling a little-noted NLRB decision in a case last Fall involving Florida State Theatres, Inc. In that case, the board refused jurisdiction over a group of Florida theatres, even though the theatres were owned by corporations which in turn were wholly-owned subsidiaries of American Broadcasting-Paramount Theatres, which does far more than $10,000,000 business a year. The board then held that the theatres were managed locally and there was no "operational integration" between the operation of local theatres and the operation of the parent corporation.

The Florida and Oregon cases are important because the board is still working out exactly how it will apply new standards for taking jurisdiction in the retail and service fields. The board some time back said that it would not take jurisdiction over a multi-state cham of retail and service stores unless the entire chain grosses over $10,000,000. Theatres are apparently to be regarded as falling in this category.

In the Oregon case, an individual filed unfair labor practice charges against Local 159 of the International Alliance of Theatre Stage Employees, in connection with employment at the Hollywood theatre. The general counsel argued that the board should take jurisdiction, because National Theatres had more than $10,000,000 a year business.

According to the trial examiner, the Hollywood theatre was operated as an integral part of a theatre circuit operated by Evergreen and its subsidiaries, and personnel and local problems were set locally. He added that there was no evidence to show that theatres in the Evergreen circuit had been integrated for operational purposes with any other circuit owned by National. Since the theatres in the Evergreen circuit do not gross $10,000,000, the examiner dismissed the proceedings.

Advance Ads for "Pride"

United Artists has allocated $40,000 for preliminary trade advertising during the actual period of production on Stanley Kramer's "The Pride and the Passion," starring Cary Grant and Frank Sinatra. The VistaVision production in color by Technicolor went before the cameras in Spain last week.

$6,025,039 20th-Fox Net For Year

Twentieth Century-Fox Corporation and wholly-owned subsidiaries last week reported consolidated earnings of $6,025,039 for the year (53 weeks) ended December 31, 1955. This amounted to $2.28 per share on the 2,644,486 shares of common stock outstanding, compared with earnings for the year (52 weeks) of 1954 of $8,044,524 or $3.04 per share on the same number.

The earnings for the fourth quarter (14 weeks) ended December 31, 1955 amounted to $1,578,188, equal to 60 cents per share, as compared with $2,312,461 for the fourth (13 weeks) quarter of 1954, equal to 87 cents per share. The earnings for the third quarter of 1955 were $1,656,051, or 62 cents per share.

The company also announced that on the recommendation of its accountants, the independent firm of Touche, Niven, Bailey and Smart, the negative cost amortization table has been revised beginning with pictures released in the fourth quarter of 1955. According to the accountants, the revised table does not change the total amortization period of 65 weeks but does adjust the table within this period to more properly reflect amortization expense in view of the slower play-off of CinemaScope pictures and the larger proportion of foreign film rentals.

Open Atlanta Theatre

ATLANTA: The management of the Belmont Hills theatre has announced its opening in an Atlanta suburb of the same name. It has a seating capacity of 600.

HALF A BILLION REASONS THINGS ARE LOOKING UP

. . . That's the dollar total of money to be spent on product to be made or to be released during the current year

by JAY REMER

The motion picture industry has half a billion reasons to chase away any production blues that may be hovering over the studio gates.

And it has half a billion answers to its pessimistic detractors and keepers of the doldrums.

And it has half a billion assurances for exhibitors that their theatres will be stocked with good and plenty for the coming years.

These reasons, answers and assurances all stem from the same happy source. According to statements from the major companies and facts gathered from product announcements, these companies have spent and will spend in the aggregate approximately $500,000,000 on pictures to be made and/or released this year. In addition, practically all of the companies are using this money not only to make better and bigger pictures, but also to make more pictures, which is, after all, the only method to counteract the current (and valid) cry of "product shortage."

Still another factor to bolster any sagging industry spirits that may be on view is the increased releasing schedule which follows naturally on the heels of increased production. Many of the companies are also making separate releasing deals for independently-made films. All this should keep exchanges, theatres and patrons bustling.

It was just last month that Barney Balaban, president of Paramount, make a glowingly optimistic statement about his company in particular and the industry in general. He estimated that Paramount's investment in its inventory of pictures was "considerably over $50,000,000," the highest in its history, and that two of these ("The Ten Commandments" and "War and Peace") "are certain to roll up record grosses." His company's belief that the motion picture is "still the greatest form of mass world entertainment ever conceived" is not confined only to Paramount.

Big Budgets Cited

A record 34-picture production and release program budgeted at $100,000,000 has been set by 20th Century-Fox. All of these will be in CinemaScope, of course, with other standard-dimensional films acquired for an expanded releasing program. And RKO, which last year released literally less than a handful of its own product, announced in January an over-all budget of $22,500,000 for 11 pictures to be produced during the first six months of 1956. Daniel T. O'Shea, RKO president, said it was the intent of the company to maintain a steady flow of product throughout the year.

In addition to these, United Artists is investing $45,000,000 in its current and future crop of films while Republic plans to put $12,000,000 to $15,000,000 in production for the first six months of this year. Allied Artists' budget is being considerably enlarged because so many important and expensive pictures are on its schedule.

All these expansive budgets are not announced for their publicity value but have a very practical purpose—to keep distributors and exhibitors alive and kicking and keep the public conscious of and ambitious to see the product. Those pictures completed, shooting or in preparation from all the companies are positive examples of this thinking. Just a sprinkling of these titles should give a good idea of the quality to be expected:

ALLIED ARTISTS—William Wyler's "The Friendly Persuasion," John Huston's "Typee" and Billy Wilder's "Ariane."

COLUMBIA—"The Harder They Fall," by Budd Schulberg; the biography of Eddy Duchin; "You Can't Run Away from It," "The Solid Gold Cadillac" and "Pal Joey."

MGM—"Bhowani Junction," Paddy Chayefsky's "The Catered Affair," "Lust for Life," "Raintree County" and two pictures with Grace Kelly, "The Swan" and "High Society."

PARAMOUNT — Hitchcock's "The Man Who Knew Too Much," "The Vagabond King," "Pardners" and "Funny Face" in addition to "Peace" and "Commandments."

REPUBLIC—the first film in Naturama, "The Maverick Queen"; "Lisbon" and a new film from John Ford.

RKO—Fritz Lang's "While the City Sleeps." "Tension at Table Rock," "Cash McCall" and a musical version of "Stage Door."

20TH-FOX—"The Man in the Gray Flannel Suit," Rodgers and Hammerstein's "The King and I," "Bus Stop" and "Can Can."

UNITED ARTISTS—"Alexander the Great," "Trapeze" and Graham Greene's "The Quiet American."

U-I—"Away All Boats," "Pillars of the Sky," "Battle Hymn" and "The Great Man."

WARNERS—George Stevens' "Giant," John Huston's "Moby Dick," "Spirit of St. Louis" and "The Pajama Game."

Practically all the companies are increasing their 1956 release schedules over 1955. Warners will have approximately 15 for the first eight months, which will include "Giant" and "Moby Dick." RKO will have at least 12 through June while they released a total of only 14 all of last year. Republic is planning to release 17 for the first six months, while MGM, Columbia, U.A. and Allied Artists are all boosting this year's total over last. Universal's production calendar for its current fiscal year, which began last November, includes 36 pictures scheduled to be made, an increase of almost 25 per cent over the previous year.

This is the picture. More money is to be spent on more pictures of top quality, with larger earnings all the way down the line and satisfied customers the desired and probable result.

INDEPENDENTS HELP EASE FILM SHORTAGE

The major companies always have been, and still are, the chief source of product for U. S. exhibitors. However, the past year or two more and more independent producers and distributors have sprung up to help alleviate the product shortage. The shortage is no longer so acute, thanks to the efforts of such as Filmakers, American Releasing Corp. (ARC), Distributors Corporation of America (DCA) and Associated Film Releasing Corp. (successor to Lippert). While some foreign product is distributed by these, most of their films are American product and quite a few of them are made in color and/or a wide screen technique. And of course there is also Walt Disney's Buena Vista Film Distributing Co., which already has established itself as one of the most important of the independent companies.

Republic Reports $773,461 Quarter Net

For the 13 weeks ended January 28, 1956, Republic Pictures Corporation and its subsidiaries report a net profit of $1,051,391 before Federal tax provision, estimated Federal, normal and surtax of $277,750, or a net after taxes of $773,641. For the 13 weeks ended January 29 of last year, 1955, the company reported a net profit of $833,207 before Federal tax provision, estimated Federal, normal and surtax of $450,000 or a net after taxes of $383,207.

TRADE PRACTICE POLL IS URGED

. . . Exhibition leaders agree a study of opinion on problems best in wake of hearings, but question rises on handling

All exhibition leaders, no matter what their affiliation, seemed to be agreed this week that a poll of rank and file exhibitors is in order to obtain opinions on current trade practice problems. The question is: who should conduct the poll?

Also in the wake of last week's conclusion of Phase One of the Senate Small Business subcommittee's hearings on trade practices—comprising exhibition testimony—distributor lawyers met in New York Tuesday with lawyers for the subcommittee, in preparation for testimony by distribution representatives before the subcommittee when it reconvenes after the Easter recess, probably the week of April 23.

Asked for Data

Distribution lawyers, it is understood, were asked to prepare statements containing their views on the pre-release practice, film rentals, film shortage, and the effect on the industry of varying millimeter sizes in which films are produced.

Concerning the exhibition poll, Theatre Owners of America seems to be in agreement with the Independent Theatre Owners Association of New York that such a poll or survey could best be conducted by the Senate Small Business subcommittee itself. A TOA spokesman in New York said he did not know when his organization's executives would discuss this matter but that any formal request would have to come from the three-man TOA committee which testified at the recent hearings. This included Myron Blank, TOA president; Herman Levy, general counsel, and George Kerasotes, assistant to Mr. Blank.

Abram F. Myers, Allied States Association general counsel, said in Washington that Allied regional units had been conducting such a poll since the middle of January and that the results were to be sent directly to the Department of Justice and Small Business subcommittee.

No Results Cited

No specific results of this poll, however, have been announced. Also, no results have been announced from a poll that TOA conducted among its members almost concurrently, although the results were said to have been used in formulating TOA testimony before the subcommittee last week.

Harry Brandt, president of the ITOA, New York, last Friday released the text of a letter which he had sent to Senator Hubert Humphrey (D., Minn.), subcommittee chairman, formally requesting that the subcommittee conduct the survey.

Wrote Mr. Brandt: "We are convinced that the answer to these (trade practice) questions could more easily be obtained by a national referendum conducted by your committee. In conducting such a poll, your committee can render a great service to this industry, and the Independent Theatre Owners Association heartily endorses such a move.

"I am certain that the findings of a poll conducted by your committee would reflect the feelings of theatre owners generally, including that great mass of theatre owners who are not represented by any exhibitor organization."

Myers Statement

Meanwhile, Mr. Brandt's testimony before the subcommittee last Thursday inspired an 11-page, single-spaced, typewritten "supplemental" statement from Allied's Mr. Myers. Mr. Myers' statement, released to the press Wednesday, will be inserted into last week's testimony in answer to certain statements made by Mr. Brandt concerning Allied and especially its general counsel.

Mr. Brandt had put himself on record as opposing the Allied plan for Federal regulation of the industry and as in opposition to the inclusion of film rentals in any arbitration plan. The ITOA has endorsed the current draft for an arbitration system.

Mr. Myers, in his statement, declared that Mr. Brandt "has made a career of attacking Allied and its leaders and any others who may from time to time have challenged the practices of the major film companies or their affiliated circuits." The Allied leader also scoffed at the ITOA leader's description of his association (ITOA) as a "group of small theatres." The small theatres, said Mr. Myers, include some of the top Broadway showcases.

Answers Brandt

Mr. Myers also mentioned that Mr. Brandt runs a booking office for his own theatres and any of those ITOA members "who feel that the benefit of large group buying might be of help to them." Thus, said the Allied general counsel, "when Mr. Brandt testifies that he has not suffered from some of the practices complained about by other exhibitors, his testimony must be considered in the light of the fact that, when he buys pictures, it is for 104 theatres."

Mr. Myers noted that Mr. Brandt's New York office "is within easy walking distance of the principal offices of the major film companies" and added that "from this coign of vantage, he pretends to know more about what Allied members in remote sections of the country are thinking than the regional leaders who are in close touch with them."

Ten Point Plan Seen Progressing

The 10-point program recommending ways and means to eliminate some of the industry's major problems, which was submitted last January by Leonard H. Goldenson and Edward L. Hyman, president and vice-president, respectively, of American Broadcasting-Paramount Theatres, Inc., is proceeding on schedule and gathering momentum all the time, according to the two.

Mr. Goldenson and Mr. Hyman said it was vital that each and every point in the program be given the added impetus of a complete follow-through in order to avoid the lethargy that sometimes follows the initial enthusiasm about plans of this nature. To this end they since have addressed exhibitor and producer organizations in Boston, Detroit, Chicago and Los Angeles explaining the various points in the program and urging cooperation.

With respect to the first point calling for an orderly distribution of quality product throughout the year, Mr. Hyman said, "All of the distributors have agreed to the orderly-distribution plan and I am definitely of the opinion that this coming May and June, normally one of the 'orphan' periods I have decried, will show a substantial improvement in quality product."

Cooperation Asked

The two, in turn, have urged all exhibitors to show their cooperation and appreciation to the distributors by conceiving and consummating advertising and exploitation campaigns for this period above and beyond the normal. Some exhibitors around the country already have sent documentary evidence of their extra special efforts along these lines to sales managers and Mr. Hyman has expressed confidence that the results on these quality pictures in May and June will convince distributors to continue with the plan.

Another point in the program which calls for the continual development of "new faces and talent" is being utilized, according to the AB-PT executives. Carol Ohmart, one of Paramount's new faces soon to be seen in "The Scarlet Hour," will make personal appearances in conjunction with its openings. Mr. Goldenson said, "I feel that personal appearances of this kind stimulate and lend impetus to the business in the areas where they take place. More important they are part of the 'new faces and talent' plan which I have urged for a long time."

Work also has been done on several other points in the program including "Better Publicity Coverage for Hollywood and Theatres" and "The Rebirth of Showmanship," according to the two men. They emphasized that every person with a stake in the industry must not and cannot cease his efforts until the program is a reality.

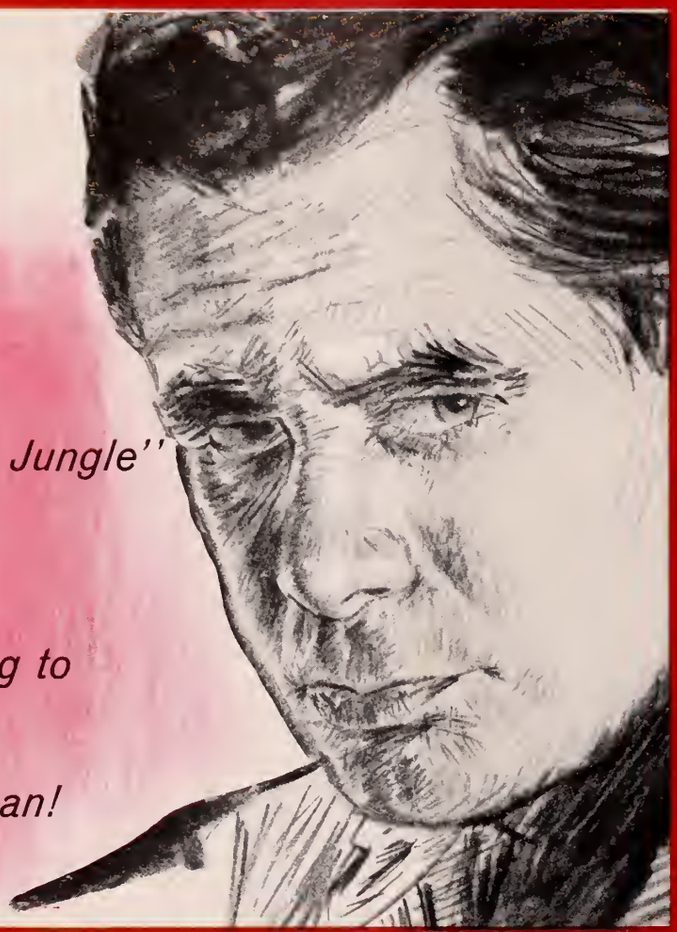
Remember his name...

JUBAL

...You'll remember his story!

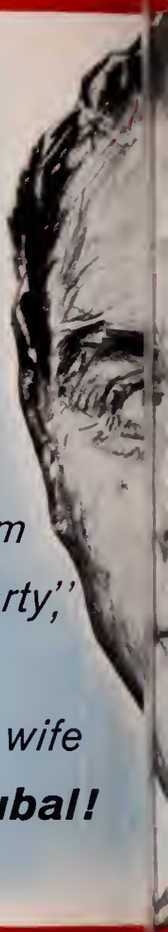


You'll remember all of the exciting



GLENN FORD

star of "Blackboard Jungle" and "Trial!" as ***Jubal...*** *Trouble clung to him—like a wanton woman!*



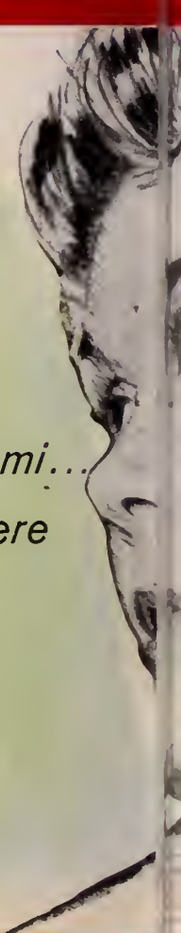
ERNEST BORGNINE

voted "Best Actor" by the N.Y. Film Critics, for "Marty," as Shep... who trusts his wife too far with ***Jubal!***



VALERIE FRENCH

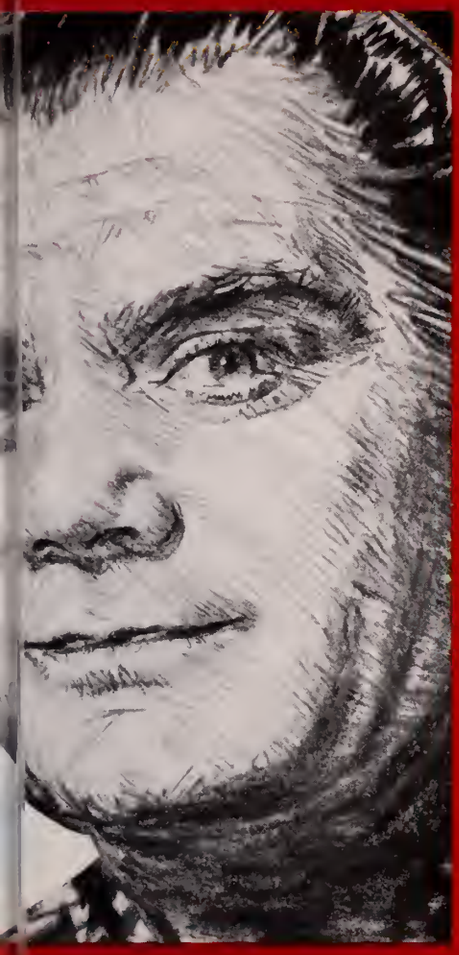
an exciting new screen "find", as Mae... Restless, young ...and married! She can't keep her hands off ***Jubal!***

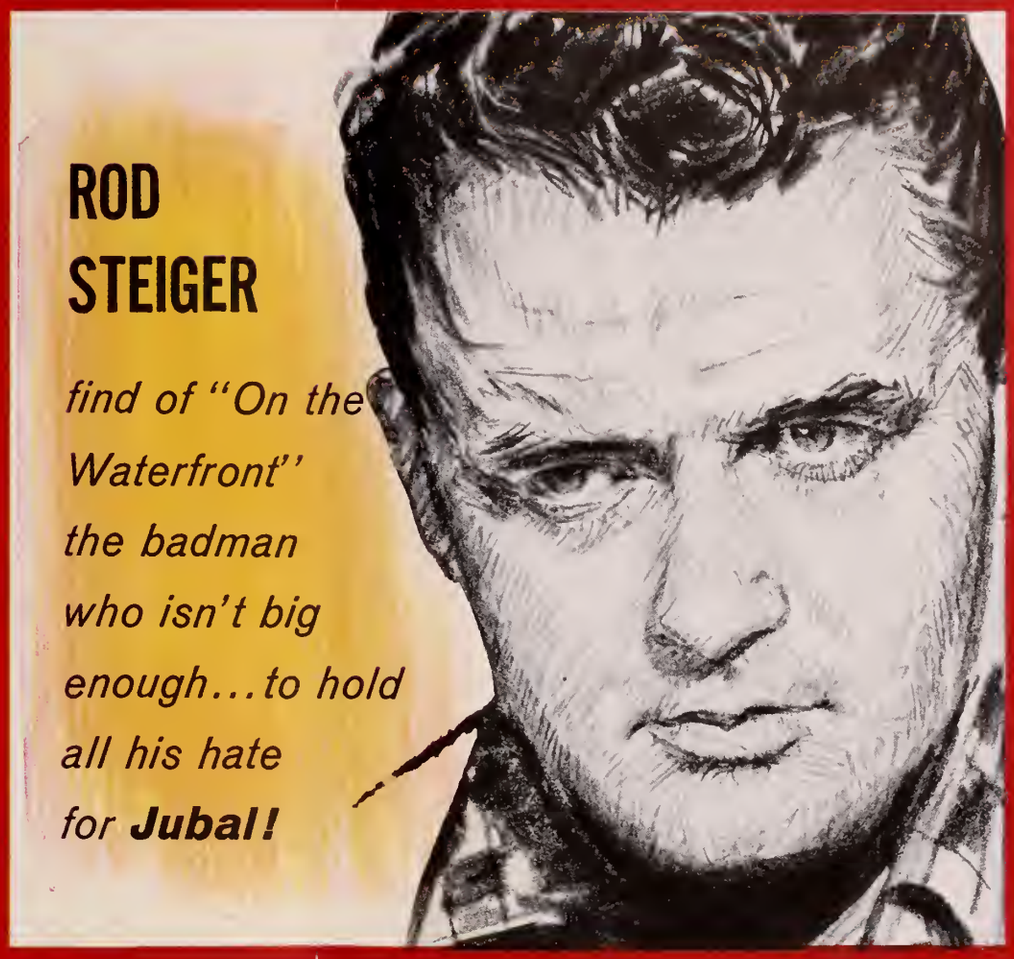


FELICIA FARR

a bright new talent, as Naomi... whose lips were untouched by any man's ...until ***Jubal!***

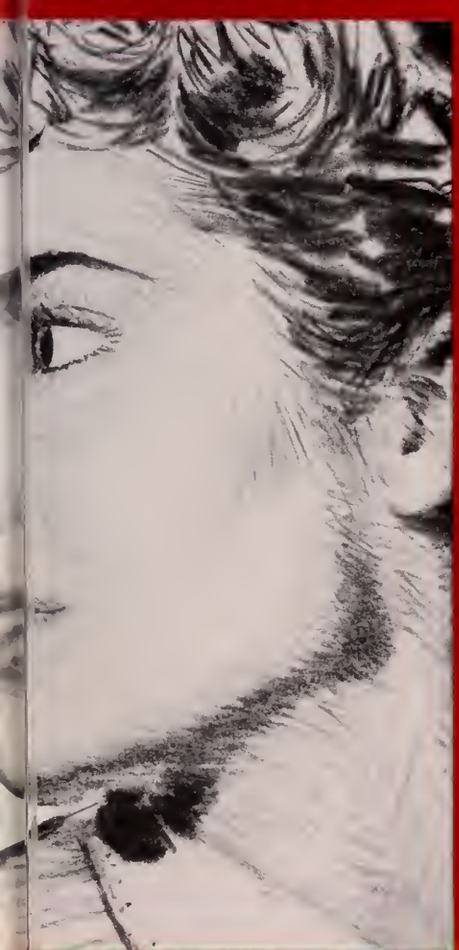
people and exciting performances!





ROD STEIGER

find of "On the Waterfront" the badman who isn't big enough... to hold all his hate for ***Jubal!***



Exciting is the word for JUBAL!

JUBAL

is
coming
in

MAY

....from *Columbia!*



GLENN FORD · ERNEST BORGNINE · ROD STEIGER

Remember his name...

JUBAL

...You'll remember his story!

introducing

VALERIE FRENCH · FELICIA FARR with BASIL RUYSDAEL · NOAH BEERY, Jr.

Screen Play by RUSSELL S. HUGHES and DELMER DAVES • Based on a Novel by PAUL I. WELLMAN

Produced by WILLIAM FADIMAN • Directed by DELMER DAVES • A COLUMBIA PICTURE

CINEMASCOPE Color by TECHNICOLOR

YOU'LL REMEMBER HIS STORY. . . THE WAY YOU REMEMBER THE BOX-OFFICE STORY OF "SHANE"!

PRINTED IN U.S.A.

U.S. LEVELS TRUST LANCE AT DRIVE-IN OPERATION

. . . Civil anti-trust action cites Omaha area exhibitors, claims admission, refreshment price fixing by defendant firms

WASHINGTON: In an action which could have far-reaching implication, the Department of Justice last week filed a civil anti-trust suit charging several drive-in theatres in the Omaha area with fixing admission and refreshment prices.

Named as defendants in the suit, filed in the Omaha District Court last Friday, were the Central States Theatre Corporation, Des Moines; the Center Drive-In Theatre Company, Lincoln, Nebraska, and the Midwest Drive-In Theatre Company, Omaha. Central States operates the 76th and West Dodge drive-in theatre at Omaha and the Council Bluffs drive-in at Council Bluffs, Iowa. Center operates the 84th and Center drive-in at Omaha, while Midwest operates the Airport drive-in at Carter Lake, Iowa.

Specifically the suit states that beginning about February 4, 1955, the defendants became engaged in a combination of price fixing for admissions to their theatres and for concessions. The Government charges that the defendants agreed:

To fix uniform and non-competitive admission prices;

To set the maximum amounts for newspaper advertising to be spent by the defendant theatres;

To establish non-competitive prices for food and beverages;

To threaten to refrain from dealing with distributors who provide pictures to drive-in theatres charging admission prices below those of the defendants.

The court is asked to enjoin all these practices.

The filing of civil action instead of criminal prosecution was explained by Assistant Attorney General Stanley N. Barnes, in charge of the anti-trust division.

Court Ruling Cited

He pointed out that his department "has repeatedly stated that it will normally proceed against hard-core violations, including price fixing," by criminal prosecution. "But the United States Court of Appeals in 1953," he continued, "held that an anti-trust indictment of several drive-in theatres in the Chicago area for fixing admission prices did not charge an offense under the Sherman Act.

"It held that the allegations in the indictment did not charge that the defendants' activities restrained interstate, as opposed from local, commerce. Although the 1953 decision involved different facts and arose in a different judicial circuit, we determined to make an exception to our general policy and proceed in this instance on the civil side, pending a definite judicial ruling on the appliable law."

VIP LIST AMONG DRIVE-IN OWNERS

WASHINGTON: **Some Very Important People are connected with the defendant companies in that civil anti-trust suit filed in the Federal District Court at Omaha against several drive-in theatres in that area. Associated with the Center Drive-in Theatre Corp. are United States Senator Roman Hruska (R., Neb.) and Russell Brehm, of Lincoln, a Lancaster County commissioner. Officers of the Midwest Drive-in Theatre Co. include J. Robert Hoff, secretary and sales manager of the Ballantyne Company, theatre equipment firm; Beverly Hoff and Eugene Blazer. The president and treasurer of Central States Theatres is Myron N. Blank, president of Theatre Owners of America.**

MGM Announces Four April-May Releases

MGM has set four pictures for release during April and May, three of which are in CinemaScope and color and the fourth in wide screen, the company announces. Two pictures will be released each month. In April, there will be "Tribute to a Bad Man," starring James Cagney, Don Dubbins, Stephen McNally and Vic Morrow, and introducing Irene Papas, and "The Swan," starring Grace Kelly, Alec Guinness and Louis Jourdan. Both are in CinemaScope and color. For May there will be "Gaby," starring Leslie Caron, John Kerr and Taina Elg, in CinemaScope and color, and "The Rack," starring Paul Newman, Wendell Corey, Walter Pidgeon and Anne Francis, in wide screen and black and white.

"Lollipops" Opens April 17

The opening date of "Lovers and Lollipops" at the Normandie theatre, New York, has been moved back one day, from April 16 to April 17, it is announced by Richard Brandt, president of Trans-Lux Distributing Corp. Made by Morris Engel and Ruth Orkin, the film features Lori March, Gerald O'Loughlin and Cathy Dunn.

Nine in Work For MGM During April

Production will hit a five-year high at M-G-M with nine pictures before the cameras during April, according to the production schedule announced this week by Dore Schary, studio head. Making up the total are six new starts and three carry-overs.

Leading the April starts is "Raintree County," starring Montgomery Clift, Elizabeth Taylor and Eva Marie Saint. David Lewis is producer. Edward Dmytryk is director. Filming started this week.

"The Barretts of Wimpole Street," starring Jennifer Jones, Sir John Gielgud and Bill Travers, went into production Tuesday at M-G-M's London studios. Sam Zimbalist is producer and Sidney Franklin director.

"Tea and Sympathy" starts Monday, with Deborah Kerr, John Kerr and Leif Erickson in starring roles. Pandro S. Berman is producer and Vincente Minnelli is director.

"The Power and the Prize," starring Robert Taylor, Sir Cedric Hardwicke, Nichola Michaels and Charles Coburn, will start April 16. Nicholas Nayfack is producer and Henry Koster is director.

On the same day, "The Teahouse of the August Moon," starring Marlon Brando, Glenn Ford, Michiko Kyo and Eddie Albert, goes into production in Japan. Jack Cummings produces and Daniel Mann directs.

Set for an April 30 start is "The Painted Veil," subject to title change, with Eleanor Parker the only star cast to date. David Lewis is producer. There is a possibility that two or more pictures may be added to the April schedule.

Three pictures now in production which will carry over into April are: "Somebody Up There Likes Me," starring Paul Newman and Pier Angeli; "The Opposite Sex," starring June Allyson, and "Somewhere I'll Find Him," starring James Cagney and Barbara Stanwyck.

New Camera Crane

A new low-cost hydraulic camera crane which resembles the long, flexible neck of its namesake has been announced by S.O.S. Cinema Supply Corp. Called the "giraffe," it features an aerial platform which supports a load up to 450 pounds. This holds a cameraman, his equipment, and an assistant for making shots from high angles, especially in remote angles.







OFF TO A STRATO-FL

HE
CALIF
WASHING
CE



20th CENTURY-FOX presents

ON THE THRESHOL

starring

GUY MADISON · VIRGINIA LEITH · JOHN HODIAK · DEAN JAGGER

Produced by WILLIAM BLOOM · Associate Producer BARBARA Mc LEAN · Directed by ROBERT D. WEBB · SI













YING START!

ADLINE-HOT! thanks to
ORNIA HELICOPTER PREVIEW!
TON INVITATIONAL SHOWING!
WEST COAST SATURATION!
GALA NEW YORK PREMIERE!
and coming up next:
NEW ENGLAND SATURATION!
NTRAL DIVISION SATURATION!

BOOK IT NOW!

It comes backed with 20th's area-TV marketing technique!

LAUNCH IT WITH OFFICIAL U.S. AIR FORCE SUPPORT!

Make your opening a festive, important event with the co-operation of the USAF base or recruiting station nearest you (see list in Press Book). Directive has alerted all installations to aid playdates. Arrange for

PARADES

BANDS

DISPLAYS

RADIO

TOP-ECHELON PERSONNEL

INFORMATION BOOTHS

INTERVIEWS

CIVIC PROCLAMATIONS

CEREMONIES

D OF SPACE

Written by
ION WINCELBERG and FRANCIS COCKRELL

CINEMASCOPE® COLOR by DE LUXE







REMEMBER?

THE OLD OPERA HOUSE

and its

"Next Week: 'East Lynne'"

by WALTER BROOKS

Director, Managers Round Table

There are many of you, in every Round Table meeting, who will remember that billing above—with tears. You were there, and so was I, since this is in first person,—over a period of nearly 50 years. "Opera House Tonight" was where I came in—and probably, where I go out. I've seen the show, and now, it's a memory. But the lingering thought of the old Opera Houses has very much to do with today's film industry, at the local level.

Wonderful Theatre

In my home town of Canton, Pa., population 3,000, we had a fine Opera House, seating 550, a wonderful theatre—a dream, I guess. Built by a wealthy Pennsylvania lumberman in 1899, it was a replica of the best theatre on Broadway, complete in every detail, from the asbestos curtain, which weighed two tons, and was painted with a stock-scene of the canals of Venice—to a marvelous switchboard, that was my first love in the theatre. That switchboard intrigued me so much that I signed up for an ICS course in electrical engineering—but that's another story.

Our Lewis Opera House was *upstairs* in an important business block, and it was condemned by the state authorities, because it *was* upstairs, and that's why the old Opera Houses are gone, for one reason. I was the assistant Property Man—a good job for a strong boy with a weak mind.

Did you ever see a "Prop List" for a visiting attraction? They wanted such items as "one kitchen stove"—and it was my job to borrow same, get it up three flights of stairs, and get it back, without losing a stove lid or a customer. The donor got a pair of passes, but at age 14, I was unpaid, except for glory. I had some cards printed "Attaché"—because that title sounded more impressive than "Asst. Props." and in those days, you exchanged cards with important visitors in the profession!

Really Big Stage

We had some good shows in Canton—and there were some that came in with two baggage cars of scenery. We had a dozen sets of lines, and, incidentally, 32 feet of stage depth from the curtain to the back wall. The St. James theatre, on Broadway, which I managed 30 years later, and where "Oklahoma!" played for six years, has only 28 feet, a smaller stage! Never make the mistake of dismissing the small town opera houses! They were better than Broadway boasts today, and we had the shows! Exciting, wonderful shows!

It's amusing to recall the one-night stand of "Dr. Jekyll and Mr. Hyde"—with me, smallest of the theatre staff, under the sofa, down stage center. When "Dr. Jekyll" went into his conniption fit I was under that sofa, handing him his makeup, to become the vicious "Mr. Hyde." Never had a bigger thrill in the theatre, in 50 years! For once I was playing a part on the stage, if not visible to the audience.

Canton was a theatrical town—the home of Edgar L. Davenport, great Shakespearian actor of the '70s, and Kate and Fanny Davenport, and that grand old man, Harry L. Davenport, who graduated to Hollywood and died there, after 75 years in the theatre. We also had other theatrical celebrities, and were proud of our traditions. Frank Mayo, another great actor of the 1870s, was the first "Davy Crockett"—and he built a home in our town, which he called "Crockett Lodge." There were others—and when I was very young, Canton was winter quarters for a circus!

Theatre Condemned

But the theatre was condemned, and many years later an accumulation of gas in the closed-off dressing rooms below stage exploded in the night, and the entire block was destroyed. Not merely because it was an "upstairs house"—but because we had been *condemned* to idleness, by the law, and the march of time. A brick wall, 80 feet high on the stage side, blew out and killed three people. Our Opera House was gone forever, but in the meantime, the movies had come to Canton. We were on the way out, but we didn't know it.

The first of these new ventures was the "AmusU" theatre on Main Street, and I was first the operator, with my fascination for electricity in all its forms. We built our own equipment in those days, using an Edison Kinetoscope as a base. Then followed the Pastime, the Dreamland, the Happy Hour, but this is a story about Opera Houses. Our first film house in Canton seated less than 200, using the undertaker's chairs—and the movie theatre that is operating today in Canton accomodates less than 300, with seats that are 30 years old.

When I was 16, with two partners, we took over the Tioga theatre in Owego, N. Y., another fine theatre that had been built as a community enterprise, by wealthy people, as their contribution to local culture. It really was a fine theatre—and *downstairs,* on the street level, with a great stage, in a town where the business section looked like our street drop, if you know what I mean. Just about as *active*—nobody moving, but the theatre fooled us into believing that Owego was a good show town. We were using vaudeville, when I made my first long trip away from home, 50 miles, to take over.

One morning, shortly after arriving in Owego, I came down to the theatre to find a disreputable looking group of characters on the front steps, and I thought there ought to be a law enforcement officer to prevent such vagrants. I soon found out—this was my vaudeville for the first half! That night I made my first curtain speech, without microphone. I was *scared*—and with reason. I fired my vaudeville after the first performance, which was legally possible, with the payment of one-eighth salary, and announced that vaudeville was finished, forever, in the Tioga theatre, under my management. The talent didn't like it, but "my public" did!

Straight Picture Policy

They cheered my resolution to adopt a straight picture policy. The publisher of the weekly newspaper gave me his editorial blessing in the next issue, and the county sheriff offered me police protection, which I needed, until the authorities escorted my late vaudeville across the county line.

But we didn't forget our great stage, and to keep faith with the community, I promoted a home-talent production of "Pinafore" with a cast of 135 and an orchestra of 22 pieces in the pit. It was a great success; we rehearsed four weeks, and played four days to capacity. People came from 50 miles around. I didn't stage the show—the town had the talent. I was only the house manager, 16 years old, and frightened out of my wits, but I take credit for the *promotion,* which might be done again 40 years later. There's nothing new in show business. The Tioga is still operated, by the Comerford circuit, with the same showmanship I left there in 1914. But the stage is haunted!

Signed a "Contract"

A lot of time, and water under the bridge, and then came Coatesville, in 1916. I signed a *contract* to manage the new Auditorium theatre for the YMCA, for an assistant secretary's salary, and I married and furnished a nine-room home. In Coatesville, there was also an old Opera House—decayed and decrepit, and an eyesore, both physically and morally. With our first profits, we tore it down. The Opera House, which had been a place for shoddy and off-color shows, was turned into a parking lot.

At about the same time, nearby Philadelphia lost many of its legitimate theatres, some of which are still parking lots. We need the parking lots more today than the old Opera Houses that formerly occupied the sites. And that is the essence of this piece of personal reminiscence. The Opera Houses were outmoded—and they were destroyed for local reasons.

All this is prompted by the question put to us in the Allied Independent Theatre Owners bulletin from Indiana, when Bill Carroll said that if we knew why the Opera

(*Continued on page* 24)



WE DON'T HAVE TO DOLL UP THIS AD FOR YOUSE GUYS!

Here are the amazing Facts about the holding power of "GUYS AND DOLLS." It's got LEGS! *(did you notice?)*

Imagine! In the short span of 20 weeks since "GUYS AND DOLLS" went into release, it has had 968 weeks of playing time *(gosh! that's 18½ years!)* EVERYBODY goes to see it. If you haven't played it yet, don't hold out on your patrons! Hold it for a long and happy run!

★

"G&D" is always in the news. Now there's more publicity about the big international opening in Tokyo; the coming ones in Hong Kong April 11th and Manila, P.I. April 13th. Producer Samuel Goldwyn, star Marlon Brando and the Goldwyn Girls (above) *are there.*

Arkansas ITO Meets

HOT SPRINGS, ARK.: Highlights of two-day convention of the Independent Theatre Owners of Arkansas, held this week at the Velda Rose Motel here, were the election of officers and the talks given by Robert R. Livingston, secretary of the Theatre Owners of America; Robert J. O'Donnell, general manager of the Interstate Circuit, Dallas, and William C. Gehring, 20th-Fox vice-president.

Mr. Livingston said, "Our one major problem, which we can all agree on, can be solved by more product. The only way to get more product is through the divorced circuits. They have the means and they also have the need." He added this means also more good product. He also said the goals expressed by Myron N. Blank, national TOA president, "that we should do everything in our power to increase the public's interest in the motion picture theatre so that we shall have a more prosperous industry and that prosperity should be shared by all branches of the industry," carry the support of its officers, its board and its executive committee.

Mr. O'Donnell addressed the convention on what to expect in theatre operation while Mr. Gehring spoke on what to expect from producers during the coming year.

James Carbery, of Little Rock, was re-elected president of the local group, while other officers reelected include Fred Brown, secretary-treasurer; Nona White, executive secretary-treasurer, and K. K. King, chairman of the board. District vice-presidents reelected were: first, Orris Collins; second, Bill Headstream; third, E. W. Savage; fourth, Charles Revely; fifth, Roy Cochran.

OPERA HOUSE

(*Continued from page 22*)

Houses were gone, perhaps it could guide and serve in the affairs of existing theatres.

Bill didn't think that *local reasons* could be blamed for the loss of the Opera Houses. Yet the last time I was in Indianapolis, the dirtiest theatre I've ever known, which ran the filthiest kind of burlesque, was located on North Illinois Street, within a block or so of the Allied office.

The same thing was true in Des Moines, where another old theatre, decadent and dirty, ran burlesque, practically across the street from the Fort Des Moines Hotel. Such entertainment in the cultural capitol cities of the midwest! No wonder they're gone, and good riddance.

The movies put the Opera Houses out of business, and what comes next will have similar effect, unless and until we look into the crystal ball and foretell our own future. You'll find it—in our new dimensions, new techniques, new aspect ratios, but you'll find nothing but memories *upstairs,* where the old Opera Houses used to be, and where you will also find this observer in due time.

PINANSKI SEES "GOOD CASE" FOR TAX RELIEF; URGES STRONG CAMPAIGN

Sam Pinanski, COMPO co-chairman, just returned from Washington, expressed optimism this week over the prospects of success of the current campaign to bring about the admission tax repeal.

"I am more confident than ever that we can obtain tax relief at this session of Congress," Mr. Pinanski said, "but we shall have to work for it. By that I mean that theatre men at the grassroots level must keep after their Congressmen and Senators until the lawmakers realize that tax relief is absolutely necessary immediately if this great industry is to continue in existense. The Easter Congressional recess gives an excellent opportunity for this work.

"I honestly believe our greatest roadblock could be our own failure to press our campaign with Senators and Congressmen. While in Washington I talked with several leaders and I was enormously encouraged by the friendly attitude which they showed toward our industry and its problems. At the same time I was given information that indicated we were completely justified in our original belief that this year was the time to seek tax relief. I cannot be too emphatic in stating that our prospects are excellent.

"For a long time I was alone, or practically alone, in my efforts to get a tax campaign under way this year. Thanks, however, to the magnificent work done by Bob O'Donnell and his tax committee, as well as by Bob Coyne and the COMPO staff, my early appeals to exhibitors to seek further tax relief are now bearing fruit.

"There is a great deal going on in Washington that does not get into the newspapers. As a consequence, some people in our industry do not realize the possibilities for tax relief that can be developed if we only work hard enough. I want to tell my friends in the industry that if we can roll up good solid support in both houses of Congress we will have an excellent chance of success in this session, in my opinion.

"In view of the conditions that I know exist in Washington, I want to say that anybody in this industry who fails to push this campaign is doing himself and his family a disservice he will always regret."

20th Century-Fox Sales Meeting Held on Coast

HOLLYWOOD: A meeting of 20th Century-Fox domestic and Canadian division managers has been called here by Alex Harrison general sales manager for Thursday and Friday. President Spyros P. Skouras, vice-presidents Charles Einfeld and W. C. Gehring and eastern sales manager C. Glenn Norris joined field sales heads at the parleys covering the handling of an amplified lineup of 34 CinemaScope productions budgeted at $100,000,000. Studio executives headed by Buddy Adler attended the meeting to describe the roster of coming CinemaScope and CinemaScope 55 attractions to be handled by the distribution organization in the coming months.

20th-Fox to Release Three Films in April

Continuing its policy of releasing two CinemaScope attractions each month, 20th Century-Fox has scheduled two top-budgeted attractions in this medium plus one regular dimension film for April release, the company announces. All three films are in color. The two CinemaScope films are "Hilda Crane," with Jean Simmons and Guy Madison, directed by Philip Dunne, and "The Revolt of Mamie Stover," starring Jane Russell and Richard Egan, directed by Raoul Walsh. "Mohawk," an Edward L. Alperson standard dimension film, stars Scott Brady, Rita Gam and Neville Brand, and was directed by Kurt Neumann.

Universal Plans Sales Conference April 19-21

Universal Pictures Company has announced a three-day mid-year sales executives conference of its home office sales cabinet and district sales managers at the Hotel Drake in Chicago April 19-21 with Charles J. Feldman, vice-president and general sales manager, presiding. Alfred E. Daff, executive vice-president, will attend opening day sessions. Highlighting the agenda will be formulation of the company's releasing plans for the Summer and Fall.

Columbia Votes Dividend

Columbia Pictures board of directors has declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock of the company, payable May 15 to stockholders of record May 1.

Hollywood Scene

THIS WEEK IN PRODUCTION:

STARTED (8)

COLUMBIA
Shakedown on Biscayne Bay

MGM
Raintree County (Color)

PARAMOUNT
The Loves of Omar Khayyam (VistaVision; Technicolor)
The Lonely Man (VistaVision; Technicolor)

UNITED ARTISTS
Pharaoh's Curse (Bel-Air Prod.)

U-I
The Mole People
The Great Man

WARNER BROS.
The Wrong Man (Alfred Hitchcock Prod.)

COMPLETED (7)

INDEPENDENT
Scandal, Inc. (Bonanza Prods.)
Girls in Prison (Golden State Prod.)
X—The Unknown (Hammer Prod.—Sol Lesser Co.-Prod.)

UNITED ARTISTS
Blood Brothers (Grant Prods.)
Gun the Man Down (Morrison-McLaglen)

U-I
Francis in the Haunted House

WARNER BROS.
The Burning Hills (CinemaScope; WarnerColor)

SHOOTING (24)

ALLIED ARTISTS
The Young Guns
The Intruder

BUENA VISTA
Westward Ho, the Wagons! (Walt Disney Prod.; CinemaScope; Technicolor)

COLUMBIA
Nightfall (Copa Prods.)
Reprisal (Romson Prods.; Technicolor)

INDEPENDENT
Hot Rod Girl (Nacirema Prod.)

MGM
Julie (Arwin Prods.)
Somewhere I'll Find Him
The Opposite Sex (CinemaScope; Eastman Color)
Somebody Up There Likes Me

PARAMOUNT
The Maverick (VistaVision; Technicolor)
Gunfight at OK Corral (VistaVision; Technicolor)

REPUBLIC
Thunder Over Arizona (Trucolor) (formerly "Warrens of Arizona")

RKO RADIO
Beyond a Reasonable Doubt
Tension at Table Rock (Color)
Back From Eternity

20TH-FOX
The Day the Century Ended (CinemaScope; Color)
Bus Stop (CinemaScope; Technicolor)

UNITED ARTISTS
The Lonely Gun (Robert L. Jacks Prod.)
The Sharkfighters (Samuel Goldwyn, Jr. Prod.; CinemaScope; Color)

U-I
Kelly and Me (CinemaScope; Technicolor)
Battle Hymn (CinemaScope; Technicolor)
Istanbul (CinemaScope; Technicolor)

WARNER BROS.
Toward the Unknown (Toluca Prods.; WarnerColor)

HOLLYWOOD BUREAU

The production pace mounted during the week, on the start of photographing of eight pictures, offset by the completion of shooting on seven others. The producing companies, collectively, had 32 films in camera stage of production at weekend.

Outstanding among the new undertakings is M-G-M's "Raintree County," which is the first picture to be filmed in the company's new 65mm system, a process declared capable of furnishing prints of any and all sizes and shapes for any and all theatres, drive-ins or other auditoria. M-G-M's publicity has called this production's budget, stated at $5,000,000, the biggest in the company's domestic history (which appears to exempt from comparison the studio's "Quo Vadis" and possibly other giants filmed abroad). Montgomery Clift, Elizabeth Taylor, Tom Drake, Eva Marie Saint, Agnes Moorehead, Jarma Lewis and Walter Abel have principal roles in the picture, which is being produced by David Lewis and directed by Edward Dmytryk. The cinematography, a vital factor in this or any $5,000,000 innovation, is in the capable care of Robert L. Surtees, whose skill and artistry are attested by two Academy awards.

Two for Paramount

Paramount started two pictures in VistaVision with color by Technicolor.

"The Loves of Omar Khayyam" is being produced by Frank Freeman, Jr., and directed by William Dieterle. It has Cornel Wilde, Michael Rennie, Debra Paget, Margaret Hayes, Perry Lopez, Joan Taylor and Henry Brandon in a large cast.

"The Lonely Man" is being produced by Pat Duggan and directed by Henry Levin. It has Jack Palance, Anthony Perkins, Neville Brand, Elaine Aiken and Robert Middleton in important roles.

Alfred Hitchcock Productions went to work on "The Wrong Man" in New York with the right man, Alfred Hitchcock, producing and directing. Henry Fonda and Vera Miles are his top players, and Warner Brothers will do the distributing.

Universal-International started two pictures.

Producer Aaron Rosenberg started "The Great Man," with Jose Ferrer, Joanne Gilbert, Keenan Wynn, Mona Freeman, Russ Morgan and Julie London, directed by Ferrer.

Producer William Alland started "The Mole People," with John Agar, Cynthia Patrick and Arthur D. Gilmour, directed by Virgil Vogel.

"Shakedown on Biscayne Bay" is a Sam Katzman production for Columbia, directed by Fred F. Sears, with Lee J. Cobb, Patricia Medina, Edward Arnold, Chris Alcaide and others in the cast.

"Pharaoh's Curse" is a Bel-Air Production for United Artists release. Players include Mark Dana, Ziva Shapir and Diane Brewster. Aubrey Schenck is executive producer, Howard W. Koch is producer and Lee Sholem is directing.

Urges Care In Pictures Sent Abroad

by SAMUEL D. BERNS

HOLLYWOOD: "A more careful selection of subject material for films that will reach foreign screens is needed to influence our good-will abroad," Ray Milland said on his return from making a film in Lisbon.

The actor, who entered the ranks of producer-directors with "Lisbon," the first of four films he will make for Republic Pictures, said he spent 90 per cent of his social life in Europe trying to excuse the showing of a number of recent films as false impressions of the general life in America.

The depiction of violence among our youth, which suggest growing unrest among the nation's juveniles is causing concern in many embassy quarters. Reactionaries abroad find these films good propaganda weapons against the country that produced them, Mr. Milland stated.

Proper steps should be taken to prevent the export of films exploiting examples of life in America, which could be construed as being symbolic of general conditions. All films should be judiciously prepared for foreign distribution. "We are not only doing our country an injustice at a time when goodwill should be our chief concern, but are also jeopardizing the international marketing of other films, withheld by the limited issuance of licenses," Mr. Milland said.

"Let us pick our subjects to portray America as it really is," Mr. Milland urged.

Walt Disney Feature To Open in Atlanta

A parade, a costume ball and other festivities will highlight the Atlanta world premiere of Walt Disney's newest feature, "The Great Locomotive Chase," June 8 at Loew's Grand theatre. The two-day program is under the joint sponsorship of the Georgia Federation of Women's Clubs and the Young Matrons' Circle for Tallulah Falls School, and all proceeds of the various functions will go toward maintenance of the school. Attending will be Mr. and Mrs. Disney and stars of the picture, including Fess Parker, Jeffrey Hunter and Jeff York.


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British Wage Pact Is Set For Studios

by PETER BURNUP

LONDON: The Producers' Association here announced that it has reached agreement for increases in the wages of studio workers in membership of the Association of Cinematograph and Allied Technicians. The agreement went into effect as of March 26, 1956.

Details are as follows:

1. All minimum salaries for A.C.T. members (excluding supplementary grades) which do not exceed £26. 9s. 4d. shall be increased by £1. 0s. 0d. per week.

2. The minimum salaries of supplementary grades shall be increased by 13s. 4d. per week (i.e. two-thirds of the increase to grades tabulated in the schedule, as on previous occasions).

3. The minimum salary of £30. 0s. 0d. shall be increased by £3. 0s. 0d. per week.

3. The minimum salary of £40. 0s. 0d. shall be increased by £4. 0s. 0d. per week.

5. Members not entitled to payment for overtime shall receive a supper allowance of 10s. 0d. should overtime work be called for and worked up till or beyond the normal supper break. The same would apply on location except where meals are provided.

•

H. Victor Green has been appointed to head Republic Pictures in Great Britain. He has been general manager for the company in Australia, New Zealand and South Africa. Mr. Green was expected to arrive in London with Reginald Armour April 5.

•

Tributes currently are being showered in this town on Warner Bros. and their distinguished history as film makers. The British Film Institute is sponsoring a Warner Season at the National Film Theatre, at which a series of the company's more notable pictures are being screened. Last week the BBC put out a television programme, "Tribute to Warner Bros.," covering the history of the company right back into silent days and including clips from a score of films.

•

Highly impressed trade and technical audiences attended the first demonstration here of the Vidoscope 16mm anamorphic lens. The demonstrations were held in Granada Theatres' private projection room and were introduced by Nat Miller, managing director of the British Vidoscope Company. RCA will distribute the lens here and Vidoscope will distribute it elsewhere. Cost will be about £100 and supplies are immediately available.

•

Following the appointment of James F. Pattinson as 20th Century-Fox's managing director here, it is announced that Percy Livingstone, assistant sales manager to the company, becomes general sales manager.

Mr. Livingstone has spent the whole of his working life with 20th-Fox. He joined the company in Leeds in 1931 as a clerk and was appointed a salesman in 1934. From June, 1939 until October, 1945, he was Dublin branch manager.

•

A dividend of 15 per cent—against five per cent last year—has been declared on its ordinary shares by British Lion Studio Company, an affiliate of the Government-controlled British Lion Films, Ltd. Two years ago there was no payment on the ordinaries. Before that, however, a 15 per cent dividend had been paid regularly.

•

More personnel were employed on feature film production here during the three months ending December 31, 1955, than at any comparable period since September, 1953. Figures issued by the Joint Production Advisory Committee show a total at December 31 last of 3,977.

RKO TO DISTRIBUTE "OKLAHOMA!" IN ALL VERSIONS OUTSIDE U.S.

RKO Pictures will distribute Rodgers and Hammerstein's "Oklahoma!" throughout the world outside of the United States and Canada, it was announced jointly this week by Daniel T. O'Shea, president of RKO, and George P. Skouras, president of Magna Theatre Corp. The agreement provides that RKO will handle the picture whether it is shown in Todd-AO, CinemaScope, or, later on, in standard version.

Following the conclusion of the distribution agreement, Mr. Skouras left for Europe to investigate the possibilities of opening the Todd-AO version there.

Mr. O'Shea said RKO is very interested in and is considering the early production of certain important properties in the Todd-AO system to be exhibited on a roadshow basis.

Mr. Skouras, in expressing his confidence in the concluded agreement between RKO and Magna, said: "For many years RKO has been a vital force in the progress of the motion picture industry here and abroad. I feel that the new leadership under Dan O'Shea provides the strength and imagination necessary to the RKO organization to fulfill the expectations of such a great production as Rodgers & Hammerstein's 'Oklahoma!'."

Mr. O'Shea further added: "Rodgers & Hammerstein's 'Oklahoma!' is more than a motion picture . . . it is basic Americana. Its anticipated success abroad will not only bring to the people of the world the greatest entertainment ever expected, but will afford an opportunity to the world's motion picture audiences to enhance their understanding of our people's wholesome attributes."

Murray Joins Whitney

HOLLYWOOD: Jack Murray has been signed to a contract as supervising editor of C. V. Whitney Pictures, Inc., it is announced by Merian C. Cooper, vice-president and executive producer.

U.A. to Release Four Pictures in April

Robert Rossen's CinemaScope production, "Alexander the Great," heads the list of United Artists' releases set for national distribution in April, it is announced by William J. Heineman, vice-president in charge of distribution. Other U. A. releases for April are "Timetable," "The Broken Star" and "The Creeping Unknown." "Timetable," starring Mark Stevens, was produced and directed by Mr. Stevens and written for the screen by Aben Kandel. "The Broken Star" has Howard Duff and Bill Williams in the lead and was directed by Leslie Selander. "The Creeping Unknown" stars Brian Donlevy and Margia Dean and was directed by Val Guest.

National Theatres Bids For Reno Drive-in

WASHINGTON: National Theatres will ask the New York District Court for permission to acquire the Midway drive-in theatre near Reno, Nevada, according to Justice Department officials. No date has yet been set for the court hearing. The drive-in, about two miles southeast of Reno, has a 443-car capacity, and can be expanded to an 800-car capacity. Floyd C. Bernard is the present operator.

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5 Units to Produce for New Firm

HOLLYWOOD: Five independent production units have been signed to produce for the newly-formed American International Pictures, which will function primarily as a distributing organization, it was announced this week by the company.

James H. Nicholson heads the new firm as president. World-wide distribution has been set up, and franchises have been established in South America in the company's universal distribution policy.

Golden State Productions, Sunset Productions, Nacirema, Angel Productions, and Roger Corman will produce the features on what Mr. Nicholson says will be "modest budgets with particular attention given to their exploitation and box office possibilities. Except for the Westerns, we plan to produce these pictures in pairs, with double bill ads and exploitation material."

Announces Several Titles

Referring to coming films, Mr. Nicholson announced that Golden State will produce "Girls in Prison" and "The She Creature," to be followed by "Hell's Canyon." Sunset, with Mr. Nicholson at the executive production helm, will produce "It Conquered the Earth" and "Keepers of the Earth." Nacirema has "Hot Rod Girl" in the cutting room, with "The Invisible Monster" and two Westerns to follow. Angel Productions has a May camera date for "Dead Man's Gun" with one or two untitled films to follow. Mr. Corman plans to produce three features through his own company, in addition to making several for Sunset Productions.

Can Create Story Material

"Hot Rod Girl" and "Girls in Prison" will be released in mid-May as a double bill, to be followed in June with the combined program of "It Conquered the Earth" and "The She Creature."

In a reference to story properties, Mr. Nicholson added: "We feel we can create our own and tailor them to the needs of the current market. We have talked to exhibitors from coast to coast, including circuits and independents, and have outlined our program to them. We have been, and will continue to be, guided by the advice and opinions of the exhibitor. Good exploitable product for the average theatre is badly needed; our program is to fulfill this need."

20th-Fox Unit Moves

Twentieth Century-Fox's Pittsburgh exchange will move to new quarters effective April 16, according to an announcement from the home office. The new address is 1723-25 Boulevard of the Allies. Nat Rosen is branch manager.

Box Office Champions For March

The box office champions for the month of March, listed alphabetically below, are selected on the basis of reports from key city first run theatres throughout the country.

Carousel

(20th Century-Fox)

CinemaScope 55

Produced by Henry Ephron. Directed by Henry King. Written by Phoebe and Henry Ephron with Music and Lyrics by Richard Rodgers and Oscar Hammerstein II. In De Luxe Color. Cast: Gordon MacRae, Shirley Jones, Cameron Mitchell, Barbara Ruick, Claramae Turner, Robert Rounseville, Gene Lockhart, Audrey Christie, Susan Luckey, William Le Massena, John Dehner, Jacques D'Amboise.

The Conqueror

(RKO Radio)

CinemaScope

Produced and directed by Dick Powell. Written by Oscar Millard. Associate Producer — Richard Sokolove. Color by Technicolor. Cast: John Wayne, Susan Hayward, Pedro Armendariz, Agnes Moorehead, Thomas Gomez, John Hoyt, William Conrad, Ted de Corsia, Leslie Bradley, Lee Van Cleef, Peter Mamakos.

Guys and Dolls

(Metro-Goldwyn-Mayer)

CinemaScope

Produced by Samuel Goldwyn. Directed and written by Joseph L. Mankiewicz (from the book by Jo Swerling and Abe Burrows from a Damon Runyon Story.) Eastman Color. Cast: Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, Robert Keith, Stubby Kaye, B. S. Pully, Johnny Silver, Sheldon Leonard, Dan Dayton, George E. Stone, Regis Toomey, Kathryn Givney, Veda Ann Borg, Mary Alan Hokanson, The Goldwyn Girls. ***(Champion for the fourth month.)***

I'll Cry Tomorrow

(Metro-Goldwyn-Mayer)

Produced by Lawrence Weingarten. Directed by Daniel Mann. Written by Helen Deutsch and Jay Richard Kennedy (based on the book by Lillian Roth, Mike Connolly and Gerold Frank). Cast: Susan Hayward, Richard Conte, Eddie Albert, Jo Van Fleet, Don Taylor, Ray Danton, Margo.

The Man With the Golden Arm

(United Artists)

Produced and directed by Otto Preminger. Written by Walter Newman and Lewis Meltzer (from the novel by Nelson Algren). Cast: Frank Sinatra, Eleanor Parker, Kim Novak, Arnold Stang, Darren McGavin, Robert Strauss. ***(Champion for the second month.)***

Picnic

(Columbia)

CinemaScope

Produced by Fred Kohlmar. Directed by Joshua Logan. Written by Daniel Taradash (based on play by William Inge). Technicolor. Cast: William Holden, Rosalind Russell, Kim Novak, Betty Field, Susan Strasberg, Cliff Robertson, Arthur O'Connell.

The Rose Tattoo

(Paramount)

VistaVision

Produced by Hal B. Wallis. Directed by Daniel Mann. Written by Tennessee Williams. Cast: Anna Magnani, Burt Lancaster, Marisa Pavan, Ben Cooper, Virginia Grey, Jo Van Fleet.

Center Spread Ad on "Conqueror" in New York

RKO Pictures, in a bid for the usually heavy Easter Week business, had a unique advertisement in last Friday's edition of the New York *Daily Mirror*. It featured a picture and text center spread layout which simulated the newspaper's usual center spread of news pictures. The ad itself was the center of a 12-page special amusement section. The day the ad appeared was the opening day at the Criterion theatre.

Milwaukee House Installs Todd-AO

MILWAUKEE: The Fox-Strand theatre here, operated by the Fox-Wisconsin Amusement Corp., has been equipped for Todd-AO in order to bring the film "Oklahoma!" to Milwaukee. The 1,000-seat house will have a new curved screen, new projection equipment for the 70mm film, and new draperies. Al Frank, general manager of Fox-Wisconsin, has announced the reopening of the Strand is expected in April or May.

Vidoscope Has New Lens Series

Two new groups of lenses ot standard barrel have been announced by Walter Futter-Vidoscope, New York, with rated speed of f/1.4, one series having five focal lengths to the inch. The latter, designed by Pierre Angenieux of France, and called Vidoscope-Angenieux Series 86, are available in focal lengths from 4 to 7 inches in steps of two-tenths of an inch.

Further adjustment to picture size is supplied by this series in the design of the



Lens of Vidoscope-Angenieux 86 series.

lens barrel itself, which allows a variation in element spacing to a maximum of practically two-tenths of an inch, according to the announcement. This is accomplished by turning a knurled adjusting ring on the barrel. Thus, it is stated, a substantially continuous range of focal lengths is provided from 3.94 inches to 6.77 inches (3.94 plus .2 equals 4.14, etc.)

The other addition to the Walter Futter line are f/1.4 lenses in focal lengths of 2.5 and 3 inches in the Vidoscope Super Prominar Series. These sizes, the announcement states, will be augmented in quarter-inch steps as soon as plant facilities allow.

Allied Artists Holds National Sales Meet

CHICAGO: Allied Artists held its three-day national sales convention here this week at the Blackstone Hotel. Wednesday sessions were held between Morey R. Goldstein, vice-president and general sales manager; the eastern, midwest, Southern and Western division sales heads, and Arthur Greenblatt, home office sales executive. "Crime in the Streets" and "The First Texan," forthcoming releases, were to be screened that night. Other executives who attended the convention were Roy Brewer, exchange operations supervisor; Martin Davis, eastern director of publicity and advertising, and Manny Goodman, head of the eastern contract department.

Cinerama Expansion Program Moving

As further indication of Cinerama expansion, Stanley Warner Corporation disclosed last week that negotiations for additional Cinerama theatres are under way in several cities throughout the country. B. G. Kranze, new vice-president of Stanley Warner, forecast Cinerama installations in Kansas City, Omaha, Salt Lake City, Toronto, Cleveland, Denver and Miami Beach. The new series of Cinerama-equipped theatres began with the opening of the Roxy, Atlanta, April 2, and the Warner, Oklahoma City, set for May 21. The company now has three Cinerama productions available: "This Is Cinerama," "Cinerama Holiday," and the new Lowell Thomas production, "Seven Wonders of the World."

"Goodbye My Lady" Opens In Georgia April 11

Walter Brennan, Phil Harris and Brandon de Wilde, the stars of Warner's "Goodbye My Lady," and William Hopper, who is prominently featured in the Batjac Production, head the list of celebrities who will participate in the film's world premiere at the Albany theatre, Albany, Georgia, April 11. The event will launch a 370-theatre, four-week saturation booking of the picture in Georgia, Tennessee, South Carolina and Florida. William A. Wellman directed the picture from a novel by James Street.

ABC Vending Company Income $1,564,038

A net income of $1,564,038, an increase of $215,481 over the 1954 figure of $1,348,-557, has been reported for the 52-week period ending Dec. 25 by ABC Vending Corp. Earnings per share jumped from $1.40 in 1954 to $1.63 for 1955. Sales increased from $48,188,338 in 1954 to $50,172,202 for last year.

Ben Wallerstein, 56, Dies on Europe Trip

Ben Wallerstein, 56, Pacific Coast zone manager for Stanley Warner Theatres, died in Paris last week of heart failure while on a European trip. Starting his career in legitimate road shows in South America, England and South Africa, Mr. Wallerstein settled in Cleveland about 40 years ago and operated the Royal, Globe and Haltnorth theatres. At a later period, he operated the Broadway theatre, Buffalo, N. Y.

John S. Goshorn

MASSILLON, OHIO: John S. Goshorn, manager of the theatre seating department of National Theatre Supply, died at Massillon Hospital here of a cerebral hemorrhage March 19. He had specialized in theatre seating for NTS since joining the organization in 1926. He is survived by his wife, Mabel.

TV Is Aid To Director

HOLLYWOOD: Charles Marquis Warren, the producer-writer-director, who divides his time between making theatrical films and films for television, finds each medium complementary to the other.

Currently directing "Tension at Table Rock," an RKO feature in Superscope and color, for producer Sam Weisenthal, "Bill" Warren has made capital of using many of the featured players from his successful "Gunsmoke" TV series for important roles in this film.

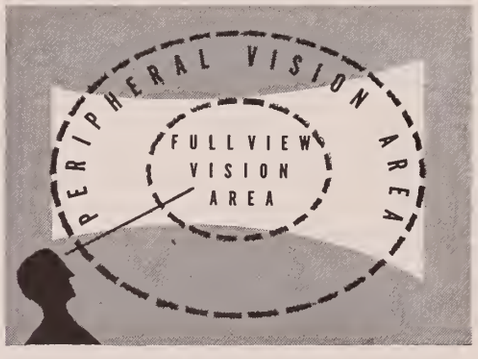
Cites Advantages

Mr. Warren claims his activity in both fields enables him to sponsor opportunities for "new faces" and at the same time facilitate his direction by working with performers attuned to his suggestions and style of operation.

In selecting "Tension at Table Rock" as the only feature film he may be able to make this year, the director expressed confidence in the drawing power of its combination of star names. Richard Egan and Dorothy Malone were among the Top Ten Stars of Tomorrow for 1955, selected in The HERALD'S annual Fame poll, and Cameron Mitchell was in the Top Ten the year before.

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Study Plan For Warner, RKO Films

Plans to realize the maximum potential from the theatrical reissue rights in Warners film library are being formulated now, according to Kenneth Hyman, vice-president of Associated Artists, the distribution organization which will handle the films which were bought by PRM, Inc. At the same time, Mr. Hyman reported that talks still are proceeding between PRM and C & C Super, which bought RKO Radio's film library, about the possible pooling of the two libraries into one organization.

On the subject of theatrical reissue rights and television sales plans, Mr. Hyman said Associated Artists should be ready to make its policies known very soon. He told of some of the difficulties of Associated Artists and PRM executives in formulating policies for various media since the $21,000,000 purchase concluded March 2.

Decisions must correctly evaluate the possible theatrical reissue rights as against their television potential, he said, as well as the story value in a possible remake. Some stories in the Warner film library would make excellent live television fare, he added. PRM, in its purchase, acquired the foreign reissue rights as well as the story rights.

Mr. Hyman said there will be no hasty decisions made and that his organization is proceeding "slowly and intelligently," attempting to study the various problems through before announcing a decision.

It is understood that Associated Artists will break down the library into various sized packages for television distribution, as contrasted to C & C Super, which has sought to sell the RKO library in one package.

New Jersey Allied Studies TV Film Clips' Effect

Allied Theatre Owners of New Jersey has appointed a committee on television to study the utilization of motion picture film clips on TV, and also to reach a determination as to the effect these showings have on theatre business. According to Sydney Stern, president, the committee, which consists of Howard Herman, Sam Engleman and William Infald, will study the questionnaires in which the membership had listed their views on this and other industry issues.

Senate Passes Corporate Tax Rate Extension

WASHINGTON: The Senate last week passed and sent to the White House legislation designed to extend the 52 per cent corporate tax rate until April 1, 1957. Without action, the rate would have dropped to 47 per cent at the end of March. The President, who requested the legislation, is expected to sign it into law promptly.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended March 31 were:

Albany: ANYTHING GOES (Par.).

Atlanta: ALEXANDER THE GREAT (U.A.); CREATURE WALKS AMONG US (U-I); MAN IN THE GRAY FLANNEL SUIT (20th-Fox); PICNIC (Col.) 7th week.

Baltimore: ALEXANDER THE GREAT (U.A.); CAROUSEL (20th-Fox) 4th week; THE CONQUEROR (RKO); FORBIDDEN PLANET (MGM).

Boston: I'LL CRY TOMORROW (MGM); INVASION OF THE BODY SNATCHERS (A.A.).

Buffalo: ALEXANDER THE GREAT (U.A.); ANYTHING GOES (Par.); THE BENNY GOODMAN STORY (U-I); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox); SONG OF THE SOUTH (B.V.) (reissue).

Chicago: THE CONQUEROR (RKO) 6th week; DIABOLIQUE (UMPO) 15th week; PICNIC (Col.) 7th week; THE ROSE TATTOO (Par.) 6th week; SONG OF THE SOUTH (B.V.) (reissue) 2nd week; WORLD IN MY CORNER (U-I) 2nd week.

Columbus: MARTY (U.A.); THE ROSE TATTOO (Par.) 2nd week.

Denver: CAROUSEL (20th-Fox) 2nd week; COMANCHE (U.A.); THE LADYKILLERS (Continental); THE ROSE TATTOO (Par.) 3rd week.

Des Moines: THE ROSE TATTOO (Par.) 2nd week.

Detroit: ANYTHING GOES (Par.); I'LL CRY TOMORROW (MGM) 3rd week; PICNIC (Col.) 3rd week.

Hartford: ANYTHING GOES (Par.); THE CONQUEROR (RKO); DOCTOR AT SEA (Rep.) 2nd week; INVASION OF THE BODY SNATCHERS (A.A.); THE LADYKILLERS (Continental); THE MAN WITH THE GOLDEN ARM (U.A.) 3rd week; PICNIC (Col.) 4th week; RED SUNDOWN (U-I).

Jacksonville: ALEXANDER THE GREAT (U.A.); ANYTHING GOES (Par.); THE CONQUEROR (RKO).

Kansas City: I'LL CRY TOMORROW (MGM) 2nd week.

Memphis: THE ROSE TATTOO (Par.) 2nd week.

Miami: ALEXANDER THE GREAT (U.A.); FORBIDDEN PLANET (MGM); MEET ME IN LAS VEGAS (MGM); OKLAHOMA! (Magna) 5th week; SERENADE (W.B.).

Milwaukee: CAROUSEL (20th-Fox).

Minneapolis: I'LL CRY TOMORROW (MGM) 4th week; MARTY (U.A.); MISTER ROBERTS (W.B.); NEVER SAY GOODBYE (U-I); PICNIC (Col.) 5th week; REBEL WITHOUT A CAUSE (W.B.); ROSE TATTOO (Par.) 4th week; SONG OF THE SOUTH (B.V.) (reissue).

New Orleans: MARTY (U.A.) 2nd week; PICNIC (Col.); TAP ROOTS (U-I) (reissue).

Oklahoma City: ANYTHING GOES (Par.) 2nd week; THE CONQUEROR (RKO); I'LL CRY TOMORROW (MGM); MARTY (U.A.); THE ROSE TATTOO (Par.) 3rd week.

Philadelphia: ANYTHING GOES (Par.); THE CONQUEROR (RKO) 5th week; I'LL CRY TOMORROW (MGM) 9th week; PICNIC (Col.) 5th week; THE ROSE TATTOO (Par.) 9th week.

Pittsburgh: CAROUSEL (20th-Fox) 2nd week; GUYS AND DOLLS (MGM) 9th week; NIGHT MY NUMBER CAME UP (Continental); THE PRISONER (Col.) 3rd week.

Portland: CAROUSEL (20th-Fox) 2nd week; I'LL CRY TOMORROW (MGM); MARTY (U.A.) (reissue); PICNIC (Col.) 4th week.

Providence: I'LL CRY TOMORROW (MGM).

San Francisco: DIABOLIQUE (UMPO) 14th week; GUYS AND DOLLS (MGM) 20th week; OKLAHOMA! (Magna) 7th week; PICNIC (Col.) 3rd week; THE PRISONER (Col.) 5th week; THE ROSE TATTOO (Par.) 5th week; SAMURAI (Fine Arts) 4th week.

Toronto: CAROUSEL (20th-Fox) 2nd week; I'LL CRY TOMORROW (MGM); THE LADYKILLERS (Continental); THE LIEUTENANT WORE SKIRTS (20th-Fox).

Vancouver: CAROUSEL (20th-Fox); THE MAN WITH THE GOLDEN ARM (U.A.) 3rd week; RICHARD III (Lopert) 2nd week.

Washington: I'LL CRY TOMORROW (MGM) 5th week; THE CONQUEROR (RKO) 4th week; MISTER ROBERTS (W.B.); PICNIC (Col.) 6th week; REBEL WITHOUT A CAUSE (W.B.); RICHARD III (Lopert) 2nd week; THE ROSE TATTOO (Par.) 4th week.

B'nai B'rith Luncheon In New York April 24

Robert M. Weitman, vice-president in charge of program development for CBS-TV, has been named chairman of the President's Luncheon of Cinema Lodge of B'nai B'rith at the Sheraton Astor, New York, April 24. Honored will be retiring president Max E. Youngstein, vice-president of United Artists. Welcomed will be newly-elected president Robert K. Shapiro, managing director of the New York Paramount theatre. New officers will be installed at the luncheon, at which members, their wives and guests, will be joined by industry leaders of all faiths.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

COUNT THREE AND PRAY: Van Heflin, Joanne Woodward—Here is a picture that I had more good comments on than any in a long time. The gross wasn't too high, but still made a few bucks. Terms good. This is a down-to-earth good picture. Sure wish I had put out extra advertising—it's worth it. I think it was the best picture played here in over a year. Played Sunday, Monday, Tuesday, Wednesday, January 29, 30, 31. Februray 1.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

MAD MAGICIAN: Vincent Price, Mary Murphy—Lots of screaming, popcorn eating excitement. Played in 2-D with three cartoons to nine million kids on Sunday and two adults on Monday! Played January 29, 30.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

MAN FROM LARAMIE: James Stewart, Arthur Kennedy—Very fine western filmed in New Mexico. If producers had sold this on a "let live" basis earlier, it would have done much better at the box office. Played Sunday, Monday, Tuesday, February 12, 13, 14.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

MY SISTER EILEEN: Janet Leigh, Jack Lemmon—A good musical comedy, but very cold weather ran us in the hole. Terms O.K., but four days too long to run it. Played Sunday, Monday, Tuesday, Wednesday, February 5, 6, 7, 8.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

Metro-Goldwyn-Mayer

HIT THE DECK: Jane Powell, Tony Martin—Hats off to MGM again for a most delightful musical. Our capacity audiences loved this one. Good enough for anybody's playing time. The bell in our cash register sounded like church bells to me after the final capacity house on Saturday! Better music I don't know of! If your patrons don't go for this, try showing them your next few films upside down—perhaps that's their kind of mentality! Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, January 15, 16, 17, 18, 19, 20, 21.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

KING'S THIEF, THE: Edmund Purdom, Ann Blyth—We had "Sabrina" against us, but still did near capacity business with this one. Story weak but enjoyable. Top MGM stars help make this pure escapist entertainment. Title and high production values help. Hillbilly towns, lay off this one—you won't understand the English accents, although, mind you, the folks may go for some of the action in it! Played Wednesday, Thursday, Friday, Saturday, February 1, 2, 3, 4.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

KISMET: Howard Keel, Ann Blyth—It is almost impossible to interest enough patrons in a small town, to pay the freight on a musical that is branded "long hair" or "opera." We tried and lost money.—Hugh G. Martin, Palace Theatre, Leesburg, Fla.

LOVE ME OR LEAVE ME: Doris Day, James Cagney—MGM comes up with another terrific box-office winner. We played to capacity for this most entertaining film and heard terrific remarks all around. Thanks to MGM, Doris Day puts over the performance of her life. She's easy on the eyes and wonderfully easy on the ears, but of course, James Cagney walks away with the film, as usual. His is a show-stopping performance—a definite Academy Award winning one! They came in from far and wide to see the old-timer, who together with Gable, Peck, Tracy and Webb still make the new pretty boys look feeble! Keep them in your films and you still have box office. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, January 1, 2, 3, 4, 5, 6, 7.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Paramount

ARTISTS AND MODELS: Dean Martin, Jerry Lewis—Good weekend business, much better quality than previous Martin & Lewis pictures with better direction. Business in candy counter good. Played Thursday, Friday, Saturday, February 9, 10, 11.—Rodda Harvey, Jr., Grove Theatre, Lindsay, Calif.

LUCY GALLANT: Jane Wyman, Charlton Heston—Very well produced story of Texas. Doubled with "Lawless Street" (Col.) with Randy Scott to poor business. Played Wednesday, Thursday, Friday, Saturday, February 8, 9, 10, 11.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

SHEPHERD OF THE HILLS: John Wayne, Betty Field—Business fair. Drew many oldsters but the younger set stayed away. Played Sunday, Monday, Tuesday, February 12, 13, 14.—Rodda Harvey, Jr., Grove Theatre, Lindsay, Calif.

Republic

DOCTOR IN THE HOUSE: Dirk Bogarde, Kenneth Moore—Laughs a-plenty from this Technicolor Englishman's delight. A-1 for art type houses. More could be done with this than I did if you let the young-at-heart doctors in your town know well enough in advance when you have it. Played Tuesday, Wednesday, January 10, 11.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

Schaefer

DAY OF TRIUMPH: Joanne Dru, Robert Wilson—A motion picture portrayal of the story of Christ. With a hundred and thirty-six personal invitations mailed out, including those to all the churches in the vicinity, this picture did for me what could be wished or hoped for from any picture. I had excellent attendance from all the best kind of people, and praise was just no end. This picture should justify anyone's mid-week date. Played Tuesday, Wednesday, January 17, 18.—Lew Bray, Jr., Queen Theatre, McAllen, Tex.

Twentieth Century-Fox

BOTTOM OF THE BOTTLE: Van Johnson, Joseph Cotten—Not at all a good picture. Cast did not fit story. Not high standard for box office. Played Monday, Tuesday, February 27, 28.—David Treadway, Duncan Theatre, Union, S. C.

HOUSE OF BAMBOO: Robert Stack, Robert Ryan—Well done, but people here just won't go for foreign films. Lost our shirt on this. Played Thursday, Friday, Saturday, January 5, 6, 7.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

LOVE IS A MANY-SPLENDORED THING: William Holden, Jennifer Jones—This was a good feature picture. However, two days is long enough to run it. Came out a little in the red, but they said they they would review the picture terms which I consider too high. Played Sunday, Monday, Tuesday, Wednesday, January 1, 2, 3, 4.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

TALL MEN, THE: Clark Gable, Jane Russell—This outgrossed the Disney feature "African Lion," played Sunday, Monday. The small town surely separated the men from the boys. Played Thursday, Friday, January 12, 13.—Hugh G. Martin, Priest Theatre, High Springs, Fla.

WOMAN'S WORLD: Clifton Webb, June Allyson, Van Heflin, Lauren Bacall, Fred MacMurray—Thanks, Fox, for one of the most delightful comedies we have played in a very long time. Customers nearly broke our doors down trying to get in to see this one and capacity houses loved every single frame of it! Webb, as usual, always a draw here, but this time lovely June Allyson stole the film and she had mighty tough competition! I say play this film and give it your best time. When Fox makes them this way, nothing can touch them. Play it and stop yelling for better films to show. Played Wednesday, Thursday, Friday, Saturday, January 25, 26, 27, 28.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

United Artists

MAN WITH THE GUN: Robert Mitchum, Jan Sterling—Well done, good western, but four days too long to play it. Comments good. Broke about even. Played Sunday, Monday, Tuesday, Wednesday, January 8, 9, 10, 11.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

MARTY: Ernest Borgnine, Betsy Blair—Personally, I liked it very much, but not the general public—subject too ordinary. What one customer said is right—of such a simple story there is no benefit to make a film. Played Saturday, Sunday, Monday, Wednesday, February 4, 5, 6, 8.—R. Soetaert, Majestic Cinema, Ruiselede, Belgium.

NOT AS A STRANGER: Robert Mitchum, Olivia de Havilland—Excellent adult business for this live motion picture. Terms too high for small grossing houses. Would recommend buying flat or waiting for a better deal. Played Sunday, Monday, Tuesday.—Rodda Harvey, Jr., Grove Theatre, Lindsay, Calif.

WHITE ORCHID, THE: William Lundigan, Peggy Castle—Very poor picture. Good acting, but box office not up to average. Fair movie for Saturday with nice coloring, but actors don't work with one another. Played Saturday, March 3.—David Treadway, Duncan Theatre, Union, S. C.

Universal

ALL THAT HEAVEN ALLOWS: Rock Hudson, Jane Wyman—Stars, story performance and beautiful scenery pleased everyone, but due to awful weather and much competition, receipts were no good. This story could have been more appealing to the younger people by developing the love story more and bringing it in conflict with the love of their mother. Note to Douglas Sirk, the director—his pictures are good, but to be excellent, they should have more conflict. Played Saturday, Sunday, Wednesday, February 11, 12, 15.—R. Soetaert, Majestic Cinema, Ruiselede, Beligium.

PURPLE MASK, THE: Tony Curtis, Coleen Moore—Pleased all the people, young and old. I never fail on Tony Curtis and he is always cast in good films for the whole family—plenty of action, humor and charm. I'd like more like this.—R. Soetaert, Majestic Cinema, Ruiselede, Belgium.

Warner Bros.

COMMAND, THE: Guy Madison, Janet Whitmore—Doubled with "Boy From Oklahoma" to a much better than average Thursday, but what happened on Friday and Saturday—woe is me—I was playing against "The Lone Ranger" in the next block and holding an empty popcorn bag. Played Thursday, Friday, Saturday, January 26, 27, 28.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

EAST OF EDEN: Julie Harris, James Dean—Top position with a sport subject that failed to do any business becausc of playing at every drive-in in nearby Orlando as double feature. They just won't wait. Played Tuesday, Wednesday, January 17, 18.—Hugh G. Martin, Clervue Drive-In, Walk-In Theatre, Clermont, Fla.

U. S. Imports To Australia Drop in 1955

by FRANK O'CONNELL

SYDNEY: American feature film imports into Australia, which have been showing a steady numerical decline since the war (with the exception of 1950-51), dropped to 223 in 1955, the annual report of the Chief Commonwealth Film Censor reveals. The number of features imported in 1954 was 247. British films also dropped from 114 in 1954 to 104 last year, but foreign-language films increased more than 100 per cent from 40 reported in 1954 to 85 in 1955.

There was a total of 412 feature films imported in 1955, an increase of 11 over the preceding year. Of these, 212 were classified as suitable for general exhibition, 197 as not suitable and three were rejected. The number of general exhibition pictures was 51.1 per cent of the whole, a drop of 18.45 per cent from 1954. The Censor said, "It is hoped that the severe drop in the number of films which may be classified as suitable for general exhibition is of a temporary nature arising from a 'seasonal phase' on the part of motion picture producers."

Plans for Television

The Censor said the continuation of film production in Australia during 1955 was "gratifying" to note and added that two companies already have plans to make films for television. To censor films for television, legislation will have to be introduced, the Censor reports, "as certain powers exercised by the board are derived from state censorship legislation not applicable to TV films." During 1955 there were 406 films imported especially for television: 68 religious, 195 entertainment or educational, and 143 advertising.

Stage, Concert Groups Seeking Tax Relief

WASHINGTON: Congress has been urged to exempt "cultural activities" from the Federal admissions tax in a letter from the National Association of Legitimate Theatres and the National Association of Concert Managers. Their recommendations were placed in the *Congressional Record* by Senator Wiley (D., Wisc.). In an indirect allusion to the motion picture industry, the letter declares that the 50-cent admissions tax exemption in the present law, "while of great value to other entertainment media, heightens the competitive inequity between fine arts productions and those forms of entertainment which by their very nature are able to charge substantially lower admissions."

People in The News

ROBERT RILEY, vice-president in charge of Technicolor Hollywood sales, has been elected a member of the board of directors of Technicolor Motion Picture Corp.

GOTTHARD DOERSCHEL has been appointed managing director of 20th-Fox in Germany, succeeding ROBERT A. KREIER.

HARRY K. MCWILLIAMS has resigned as assistant director of advertising, publicity and exploitation for Magna Theatre Corp. He is now with Reemack Enterprise.

GEORGE MURPHY will be master of ceremonies at a testimonial dinner April 9 at the Carter Hotel, Cleveland, to honor WARD MARSH on his 40th anniversary as film critic of the Cleveland *Plain Dealer*.

WILLIAM K. EVERSON, formerly foreign publicity manager of Allied Artists, has joined the Paul Killiam organization in a writer-producer capacity.

SEYMOUR I. FEIG has joined the legal staff of Walt Disney Productions and will serve as assistant to FRANKLIN WALDHEIM, eastern counsel.

MAURICE HARRIS has been named permanent publicist for Universal in New England. He had been publicist for Columbia, RKO Pictures and RKO Theatres before joining Universal in 1948.

Dismiss Suits Against National Theatres

Two anti-trust cases against National Theatres Corp. were dismissed last week by Federal District Judge Clarence Galston in Brooklyn. The actions were brought by two corporations, which alleged that they were the former operators of the Los Angeles and Tower theatres in Los Angeles. The complaint of Bertha Building Corporation for the Tower theatre sought trebled damages of $13,200,000. The complaint of Gumbiner Theatrical Enterprises, Inc. for the Los Angeles theatre asked unspecified damages amounting to "many millions" based on alleged lost profits before trebling of $11,000 per week over a 50-year lease period.

Wilkinson Head of Connecticut MPTO

NEW HAVEN: George H. Wilkinson, Jr., of Wallingford, Conn., was reelected president of the Motion Picture Theatre Owners of Connecticut at the annual election meeting held here. Others returned to office include: Herman M. Levy, general counsel for MPTOA, executive secretary, and Irving C. Jacocks, Jr., treasurer. Named to the board of directors are: James M. Darby, John Perakos, E. Michael Alperin, Lew Brown, Harry Feinstein, B. E. Hoffman, Arthur H. Lockwood, Albert M. Pickus, Samuel Rosen, Harry F. Shaw, Sam Weiss, Mr. Wilkinson and Irwin Wheeler of New Canaan.

Lambs' Award April 21

The Lamb's Cup, representing the traditional pewter mug of the Lamb's Club, is to be presented to nine out of a field of 23 candidates at the annual Lamb's Gambol at the Waldorf-Astoria April 21. Awards will be made on a basis of individual noteworthy contributions to the theatre.

Legion Approves 10 of 12 New Productions

The National Legion of Decency reviewed 12 pictures last week. Three were put in Class A, Section I, morally unobjectionable for general patronage; seven in Class A, Section II, as morally unobjectionable for adults, and two in Class B, morally objectionable in part for all. In Section I are: "Comanche," "The Rack," "World Without End." In Section II are: "Crashing Las Vegas," "Crime in the Streets." "Crowded Paradise," "A Day of Fury," "The Harder They Fall," "Mohawk," "The Searchers." In Class B are: "Alraune," because the theme "includes subject matter which is judged to be morally repellent and questionable for entertainment purposes, and contains suggestive costuming and situations," and "No Man's Woman," because it "reflects the acceptability of and tends to justify divorce."

Michigan Allied Holds Annual Convention

DETROIT: The 37th annual convention of Allied Theatres of Michigan, Inc., was held here this week at the Tuller Hotel. Among the events scheduled were business sessions, screenings of "Oklahoma!" and "Toy Tiger," a session devoted to trade practices, concessions and equipment and the annual election of directors and officers.

Warners Buys Producer Rights to "Roberts"

Warner Bros. announces that it has purchased the producer's rights to the motion picture, "Mister Roberts," from Orange Productions, Ltd., in which Joshua Logan and Leland Hayward are the principal stockholders. The Warner corporation will pay a consideration of 37,000 shares of treasury stock, plus approximately 13,000 shares to be bought on the New York Stock Exchange.

The National Spotlight

ALBANY

A fine outdoor season—for which favorable weather is essential—should produce 25 per cent of the year's revenue in Albany exchanges, according to information sources. There are approximately 57 drive-ins serviced from here. One, Don Gilson's Sunset at Canton, has been decommissioned. Summer also is now a profitable period for air-conditioned houses, especially during July and August. . . . Chief Barker Harold Gabrilove named Leo Rosen, manager of Schine-owned WPTR, and George B. Chelius, Jr., Sheraton-Ten Eyck Hotel manager, to serve with him on Variety Club's committee for the civic luncheon which it will co-sponsor April 16 with the *Times-Union* (as part of the paper's 100th anniversary) for Camp Thacher. William R. Hearst, Jr., Kingsbury Smith and Frank Coniff will report on their current Far East tour. Gov. Averell Harriman also is to be a guest. . . . Former chief barker George H. Schenck received a hi-fi set at Tent 9's 13th annual dinner dance, attended by 175. . . . Al Levy, 20th-Fox Northeastern division manager, and Bernie Brooks, Fabian chief buyer, headed the visitors here.

ATLANTA

L. Strickland, president of Strickland Films, checked in at his office after a business trip out of the city. . . . Ed Stevens, president of Stevens Pictures, has opened his new 800-seat theatre near Atlanta. . . . Commodore Dennis has sold his Skyline drive-in, Jay, Florida, and will run for sheriff for Santa Rosa County. . . . Harvey Reinstein, sales representative for Buena Vista, is suffering from a knee injury that may require surgery. . . . R. C. Mullins, theatre owner in Florida, has opened his new theatre in Cedar Key, Fla., with Mrs. Harriet Felhauser, cashier, and George Daniels, operator. . . . John Burke is the new owner of the Beach theatre, Fairhope, Ala. The former owner is Steven Riggs. Mr. and Mrs. Burke come to Fairhope from Columbus, Ohio. . . . Carl Medlock, manager of the Rialto theatre, Boaz, Ala., has rounded out 32 years as manager of that theatre. . . . C. H. Powell, president of Moultire Theatres Co., said he will rebuild the Colquit theatre there at once. The theatre was destroyed by fire several weeks ago. . . . John Miller, theatre owner in Alabama, will open his Manchester drive-in theatre, Jasper, Ala., soon.

BALTIMORE

Nat Hodgdon, manager for Fruchtman Theatres, is back after weekending in Leonardtown, Md. . . . The 235 drive-in, rebuilt after being damaged by fire, has reopened for the season. . . . Leon Back, Rome Theatres head, has returned from a California vacation. . . . The General Pulaski drive-in and the Shore drive-in have reopened for the season. . . . Work is progressing rapidly on Schwaber's New Five West theatre and an early June opening is expected. . . . Chick Wingfield is the Variety Club's new pool expert. . . . Easter weekend business was very good downtown with weather cooperating. . . . Wineland Theatres has taken over operation of the Hillside, Md. drive-in from the Lust circuit. . . . Jake Flaz, Republic branch manager, in Johns Hopkins Hospital. . . . Frank L. Gibson, Sr., Century chief, out of St. Agnes and is recuperating at home.

BOSTON

Another storm, the third snowfall in 10 days, hit weekend business and with the traditional Holy Week slump, business was sent into the doldrums. All downtown managers, however, were concentrating on the expected boom to start Easter Day, with new product all along the Rialto. . . . Joseph DeCarlo has been named manager of Louis Richmond's ace showcase, the Kenmore, Boston, replacing Al Donovan who resigned. DeCarlo worked for Richmond in two of his smaller theatres and was also assistant to Jim Tibbetts at Loew's Orpheum. . . . Maurice "Bucky" Harris, well known press agent, has been made permanent publicist at Universal for Boston and New Haven. He has had experience with the Roxy theatre, New York, RKO Theatres and Pictures and Columbia Pictures, before joining U-I in 1948. . . . A son, named Louis, was born to the wife of Larry Laskey of E. M. Loew Theatres at Beth Israel Hospital, March 24. . . . Al Cohen, Ritz theatre, Lewiston, Me., and his wife are planning an extended trip to Europe and Asia with a stopover in Israel. During their absence the theatre will be handled by Irving Cohen. . . . Jack Hill has been added to the booking staff at Affiliated Theatres Corp. . . . Dorothy Boland, whose dad is on the advertising staff of the Boston *Globe*, is a new secretary at United Artists.

BUFFALO

Charles B. Kosco, manager of the local 20th Century-Fox exchange, is back at his desk after a trip to the West Coast. Returning to Buffalo with him was Mrs. Kosco, who had been in California two months. . . . The need for previewing motion pictures before they are shown locally so parents can be informed about their value and effect on children, was stressed the other day at an informal meeting of 15 men and women interested in forming a Greater Buffalo Film Council. Mrs. Harold T. Crowe, acting chairman of the group, charged that too many parents judge the movies' suitability for their children by the titles. . . . Mrs. Frank Wyckoff who was associated for many years with her late husband in the operation of the Independent Poster Exchange at 505 Pearl Street, is now back in the industry. She now is a booker with National Screen Service in the Film Building at 505 Pearl Street. . . . The Paramount theatre has booked "Dr. Jekyl and his Weird Show" for a one-performance on the stage at midnight April 27, with "Mighty Joe Young" on the screen. The same show will play the Regent in Rochester April 28 at midnight. . . . Sloan Wilson, author of "The Man in the Gray Flannel Suit," who was unable to appear at the opening of the picture at the Center, is returning to Buffalo, his former home, to be a guest of honor at a reception April 25 in the Amherst Community Church. The reception is sponsored by the libraries of Eggertsville and Snyder. . . . Lester Pollock, manager, Loew's, Rochester, promoted $600 in prizes from Noah's Ark to give away at his annual Easter Cartoon Show on April 3.

CHARLOTTE

The Carolina theatre held a children's show Friday and Saturday mornings last week to entertain children who were in the midst of Easter holidays. A marionette show was presented on stage and a program of 10 cartoons was the screen attraction. . . . M-G-M's screening of "The Swan," part of which was filmed on the Biltmore estate at Asheville, was so hastily arranged Charlotte branch manager Jack Reville had to wire telegrams. . . . Paramount ushered in spring by screening "Birds and the Bees" at the Carolina. . . . Academy Award showings had some effect on local attendance, though many theatre managers seemed to think the regular Wednesday night fights keep more patrons from their theatres than the Oscar show. . . . Public ice skating in Charlotte's coliseum is also keeping some patrons from theatres. Over 5,000 persons passed through the turnstiles the first week of skating.

CHICAGO

Holy Week was quiet for theatres in every locality of the city. Four new films in first run Loop houses did what is considered below normal for top-rated films making a first appearance. The greater percentage of neighborhood houses played films right from the Loop, but business was off between 10 to 20 per cent. . . . All but five of the 11 drive-ins in the Chicagoland area opened with fairly good weather conditions and choice films straight from the Loop. Others will have started operations by mid-April. . . . Following a custom established last year, the Twin-Open-Air drive-ins held a special Easter Sunrise Service at 6 A.M. A similar service was conducted at the Harlem Avenue Outdoor theatre at 7 A.M. . . . The Crawford celebrated complete modernization April 1 by providing patrons with refreshments. . . . The Belmont, also remodeled throughout, highlights a new air-conditioning unit of 300 tons. . . . An additional drive-in which has been started will probably have to be abandoned because it will be an aviation hazard at O'Hare Field, Chicago's newest airport. The new project costing between $350,000 and $400,000 with a 55-foot high-screen, would be situated on a tract of land in line with O'Hare Field runways. John L. Donoghue, a city airport

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planning engineer, has plans to meet with Sam Shiner and Michael A. Reese, owners of the 40-acre tract, and believes they will sidetrack their plans to build the 1,000-car drive-in.

CLEVELAND

Ten of Greater Cleveland's 64 subsequent run theatres were closed on Good Friday. Several included in their newspaper advertising copy "Attend the Church of Your Choice." . . . Downtown theatres are straining for big Easter week business with such pictures as "Alexander the Great," "The Man in the Gray Flannel Suit," "Anything Goes." "Backlash" in competition with two big holdovers, "Carousel" 3rd week and "Rose Tattoo" 5th week. . . . John W. Bailey, 73, projectionist at the Mall theatre for 38 years, died suddenly in the booth. He was a member of Local 160 IATSE and the Odd Fellows. . . . The Vogel Brothers—Paul, Jack and George—bought back the Liberty theatre, Wellsville, O., which the Internal Revenue closed Feb. 6, 1956, for non-payment of admission taxes. They redeemed it, following a settlement with the Davis estate, upon payment of $3,295.69. Liberty theatre building, including the Liberty theatre was built in 1922 by Clarence Vogel, the boys' father, and the theatre operated continuously for 33 years. Plans are under way to convert it to other uses. . . . Gordon Bugie has been transferred by Paramount from Albany to the Cleveland office to succeed salesman Mike Gould who resigned. . . . H. M. Addison, manager of Loew's State here some 25 years ago was in town briefly with Barry Jones to promote "Alexander the Great." . . . According to Loew division manager Frank Murphy's office, George Murphy, Loew's industry goodwill ambassador, was to come to be M.C. at the Ward Marsh testimonial dinner April 9 in the Carter Hotel. Occasion is Marsh's 40th anniversary as *Plain Dealer* movie critic.

COLUMBUS

"Carousel" at Loew's Broad and "Anything Goes" at Loew's Ohio were big Easter week attractions here. . . . "The Rose Tattoo" was held for a 16-day run at Loew's Broad, benefiting from the Academy Awards. . . . "Marty" and "Summertime" at Loew's Ohio likewise did good business at Loew's Ohio. . . . Manager Robert Horton of RKO Grand scheduled a spook show for Friday the 13th. . . . Annual Easter sunrise services of the Knights Templar were held at RKO Palace. . . . Frank Yassenoff turned over his West Fifth Avenue outdoor theatre to the Columbus Junior Chamber of Commerce for Easter services for shutins. . . . The Columbus *Dispatch* editorially supported the report of the Senate Juvenile Delinquency subcommittee on excessive violence in movies. . . . Sam Goldberg, 63, who toured the Keith vaudeville circuit in the twenties, died in Los Angeles. He was formerly a Columbus resident. His stage name was Pep Golden.

DENVER

The six Compass drive-ins (Wolfberg Theatres) have opened for the season, with new managers named for three. They include Lauren Vernon, North; J. R. (Dick) Holland, Monaco; E. L. Hammack, South. Other managers on the job include Al Vernon, East; Alva Traxler, West; Jennings Hooks, Valley. . . . Clarence Batterm booker and buyer, is moving to 925 Twenty-first St., vacated when Fred Brown, Black Hills Amusement Co. booker and buyer, moved to 822 Twenty-first St. . . . Robert Herrell, owner of the United Film Exchange, was in. . . . Joe Clark, United Film salesman, resigned. . . . Chick Lloyd, independent distributor, moves his wife and two children here from Salt Lake City. He bought a new house in Broomfield Heights. . . . In for a sales meeting were James Velde, United Artists general sales manager; Al Fitter, western sales manager, and Ralph Clark, district manager.

DES MOINES

The Terril theatre at Terril was closed for two weeks while the owners, Mr. and Mrs. R. Krieger, went on vacation to the east coast and Florida. . . . The Wall Lake Chamber of Commerce has agreed to lease and operate the Rio theatre at Wall Lake for a year. The Chamber will have complete control of the business and the officers of the theatre corporation will be named by the Chamber. It will be a non-profit affair with no salaries paid the officers. . . . Bill Burke, home office representative, has been helping at RKO here in the merger of the Omaha branch with the Des Moines exchange. . . . Frank Zanotti has been named second booker at RKO. He had been at Universal for the last few months. . . . New steno at RKO is Barbara Hignote. . . . Jay O'Malin, former RKO salesman, is now working for U.A. out of the Omaha office. . . . Ted Mann, Minneapolis theatre owner and owner of the Orpheum in Dubuque, was here booking for his new Iowa theatre. . . . Glen Jargang has announced the opening of the Starlite drive-in theatre in Cedar Falls. A snack bar features cafeteria style equipment and new lenses have been installed in the projectors.

DETROIT

Robberies sparked the week in theatrical circles. The Warfield fell to $150. At the Loop the manager, faced by an armed robber locked himself in the office. The thief, forgetting the rules, kicked in the door and escaped with $10. . . . In response to numerous requests the Vogue showed "The Miracle of Fatima" at an Easter Monday matinee. . . . First on the Academy Award band wagon was United Detroit Theatres, showing "East of Eden" and "Battle Cry" to be followed by "Marty" in the Cinderella, Bloomfield, Fisher and Woods. . . . The Mayfair theatre which still shows the silhouette of it's synagogue origin, and which more recently was a motion picture house, faces another major change. Leased for the last five years to Wayne University as a student theatre it will be sold outright to the university for $115,000. . . . The American Cancer Society film on breast cancer detection will be shown in 50 Wayne, Oakland and Macomb county theatres. There will be no appeal for funds during the drive as Detroit covers all charitable agencies with the United Foundation Drive in November. . . . Nicholas George, head of George Theatres and Joseph Ellul, Empress owner, will be associated with Charles Creighton of Ft. Lauderdale, Florida, in building a 3,000 seat, $1,500,000 indoor theatre there.

HARTFORD

Samuel P. Cornish, who has sold his interest in the Niantic Theatre Corporation, Niantic, Conn., to Socrates Deligeorges and Alphonse Dubreuil, is California-bound with Mrs. Cornish. The couple plans to live on the Coast in retirement, following some 45 years in the exhibition end of the film industry. Cornish had served as manager-partner at the Niantic theatre in that Connecticut shoreline town, for the past six years. . . . The Pike Theatre Corporation, which lists as principals Phil Simon and Robert Gloth of Hartford, is now operating the Pike drive-in theatre, Newington, Conn. Simon and Gloth have purchased, for an undisclosed sum, the interest held by their former associate, Lou Rogow, in the theatre. Under the trio's ownership, the theatre had been operated by the Turnpike Theatre Corporation. Paul W. Amadeo continues as general manager. . . . Francis Flood of Stanley Warner Theatres, has been elected Commander, First District, AMVETS, national veterans organization. . . . Harry Feinstein, northeastern zone manager, Stanley Warner Theatres, and Mrs. Feinstein have been vacationing in Palm Beach, Fla.

JACKSONVILLE

Leo Samuels, Buena Vista leader from New York, was here with his family to visit Marineland, Silver Springs and other Florida attractions. . . . Walter Brooks, director of the Herald's "Managers Round Table," was welcomed here by leading exhibitors after he had concluded a brief vacation in Zephyrhills. With him was Lee Henry, owner of the Home theatre in Zephyrhills. . . . Oscar Morgan, head of Paramount short subjects, was in town to see Lee Chumley, Paramount branch manager, and Harvey Garland, film buyer for FST. . . . WOMPI members are now engaged in a project to provide office equipment for the Pinecastle School for Retarded Children. . . . Pete J. Sones, Bay Lan Theatres executive, Tampa, returned to Florida after an Hawaiian vacation. . . . In town to confer with leaders of theatre circuits were Paul Hargette, Columbia executive, and Ken Laird, Buena Vista branch manager, both from Atlanta; and Harold Laird, Republic branch manager, Tampa. . . .To wed on April 7 are Grant Raulerson, manager of the Outdoor drive-in, Clearwater, and Miss Genevieve Conway.

LOS ANGELES

Milt Gross, manager of Phil Isley's Meralta, Culver City, and his wife have welcomed a new baby girl, Elsa Marlene. . . . Back at the Lake theatre to assume his duties as manager after a short illness, was Larry Carroll. . . . Staff Sgt. Leon Weimer, son of Fred Weimer of National Screen Service, flew in from Alaska after receiving an honorable discharge from the Army. . . . Sid Pink, who operates a chain of theatres in Los Angeles and surrounding territory, has acquired the Corona, Corona from James Harper. . . . Lou Federicci and Sol Cohen, who operate the Cinema and Sunset theatres here, flew to Manhattan for the purpose of lining up new product for their houses. . . . Bob Smith of the National Theatre Supply sales department, has been transferred to the company's Bevalite division. . . . Al Blumberg, veteran National

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Screen salesman, took off for a Florida vacation, stopping off enroute in Dallas to pick up Mrs. Blumberg. . . . Two former exhibitors, now in other lines of endeavor, were visitors to the Row: Dave Fred, who at one time operated the Arlin and Deluxe theatres here, and who is now in the ladies apparel business; and Max Gardens, former theatre operator on Main St., now running a cattle ranch in Montana. . . . The new clerk at the RKO exchange is Becky Katz.

MEMPHIS

Mrs. Edward T. Passene, bookkeeper and housewife, won the all-expense trip to Hollywood, a season pass to the Warner theatre and a $100 wardrobe for the trip in a contest held by the Warner theatre, Goldsmith's Department store and *The Press-Scimitar*. The contest was in connection with the opening of the new film, "Miracle in the Rain" at the theatre. A soldier drew her name from a hat. . . . R. M. Bowers, owner, has re-opened the Pines theatre, Mountain Pine, Ark., which has been closed for several months. . . . Mr. and Mrs. W. T. Ellis have bought the Strand theatre at Philadelphia, Miss., from Strand Enterprises and re-named it the Ellis theatre. Effective date of the sale was April 1. . . . L. E. Jackson has bought the Erin theatre at Erin, Tenn., from Mrs. H. A. Fitch. . . . Warm spring weather brought about widespread openings of drive-ins all over the Memphis trade territory this week. Practically all were in operation by April 1 and 2. . . . A two-day meeting of the Arkansas Theatre Owners was held at Hot Springs, Ark., April 1 and 2. Several Memphians attended the sessions.

MIAMI

Academy Award winner Edmund Reek was in town shooting interesting spots for Fox Movietonews. . . . New York was the destination of the Abe (20th Century-Fox) Goodmans after a vacation in our area. . . . Local public relations firm of Matthews, Salzman & Associates had this end of the Florida peninsula aware of the fact that "Alexander The Great" was in town via plenty of newsprint and TV ballying. . . . Don Tilzer, Caughton Circuit public relations man, was happy at the reception given a new "childadult" admission plan which offered a one dollar bargain price for an adult with one under-12 child. This contrasted with the 85c adult and 47c child prices, regularly charged. . . . Ralph Renick, news director of television station WTVJ, had another award to add to a growing list when the Miami Board of Realtors gave him a special commendation for his four-week series, "Bumper-to-Bumper," re Miami's traffic and parking problems.

MILWAUKEE

A fire broke out in the projection room of the Fox-Bay theatre here last Sunday, but William Ruben, manager, asked the 800 attending to be calm and not to run as they left the nearest exit. The theatre was cleared in only eight minutes as the audience, mostly children, filed out in orderly fashion. . . . The Grand theatre, Clintonville, a Marcus theatre, has been closed. . . . Jack Frackman, branch manager of Republic, is doing nicely after a hernia operation at Mount Sinai Hospital. . . . The weather hasn't been in the drive-in theatres' favor here the past two weeks. However, with rain, snow and sleet the drive-ins continue to remain open. A co-op ad was featured in the local press for the five drive-ins near Milwaukee: Bluemound, 15 Outdoor, Victory, Starlite and 41 Twin. . . . The Highway 57 Outdoor, formerly called the Porte Outdoor, opened Friday.

MINNEAPOLIS

RKO Orpheum, Minneapolis, is being modernized with a new foyer and lobby, according to Harry Weiss, RKO Theatres district manager. New carpeting and new lighting also are being installed. . . . Robert Gordon, assistant manager of the RKO Pan, has resigned. . . . Don Swartz, operator of the Independent-Lippert exchange, was in St. Louis on business. . . . When drive-ins in the greater Minneapolis area reopen, they all will advertise with one directory-type ad in the *Morning Tribune* and *Star,* rather than individual advertisements as previously. The eight outdoor stands will buy a two-column, nine-inch ad with each drive-in taking a two-column, one-inch space; the remaining space will be used for a heading. . . . Ridge theatre at Breckenridge, Minn., has installed a wide screen and a new sound system. . . . Edan Bjornson, shipper at National Screen, is vacationing in Dallas and San Diego.

NEW ORLEANS

Max Connett has slated April 16 for reopening of the Ritz drive-in, Forest, Miss. . . . Mr. and Mrs. George Davis, of the Globe, Drew, Miss. visited Film Row. Drew is serviced out of Memphis. . . . Arthur Barnett Theatre Service acquired the buying and booking for the Skyview drive-in, New Orleans, La., owned and operated by New Orleans Drive-in Corp. whose chief stockholders are S. B. Mortimore, Lyall Shiell and Frank Olah. The latter also operates the indoor Star in Albany, La. . . . Mr. and Mrs. Neal Robinson and son, Neal, Jr., assumed all of W. H. Ward's interest in the Park drive-in, Crestview, Fla. This is their second drive-in in that town. Other theatre holdings include the indoor Fox and Eglin, Crestview, Niceville, Niceville, Fla. and Jet, Valparaiso, Fla. . . . After due deliberation, Mrs. Stephen Guillary advised Transway that she will not transfer the Melba, Elton, La., after April 1. Instead, she will continue to operate it on the same basis as at present. . . . N. Solomon Theatres reopened the Vicksburg drive-in, Vicksburg, Miss. which was closed during the winter months. . . . Olin Evans, continuing to spread his theatre operations in Alabama, purchased the Barbour drive-in, Louisville from F. B. Pearce. His theatre interests now include the Fairview drive-in, Evergreen, Ala., the Starlite drive-in, Florala, Ala., the indoor Geneva, Geneva, Ala.

OKLAHOMA CITY

The Warner theatre here is being converted to Cinerama. The initial show, "This Is Cinerama," will open May 21. The 1,600-seat house will have its capacity cut to 1,000 seats to accommodate the Cinerama equipment. . . . Gordon Leonard, for five years in Oklahoma City with the Cooper Foundation Theatres management, has been named co-ordinator of the Oklahoma Semi-Centennial Commission by Rep. Lou Allard, Drumright, Commission chairman. Leonard will help finalize plans for Oklahoma's 50th anniversary celebration next year. Leonard was manager of the Criterion theatre here. . . . Wendell Peck, Salina, Kas., has been named manager of the Twilite drive-in theatre there. He succeeds Joe Hearn. Peck announced improvements at the Twilite which include painting the screen tower. Formerly with the Fox Midwest Amusement Corporation, Peck has been employed for the last four years as manager of a drive-in theatre in Arkansas City, Kas.

PHILADELPHIA

"Cinerama Holiday," closing its more-than-a-year run at the Boyd this month, passed the $1,000,000 mark in box office receipts on its 58th week. . . . Personnel changes at the Screen Guild exchange were announced with Harry Brillman, salesman, promoted to branch manager; Joseph Engel named special representative; Ed Lorson becoming head booker, and Mary Shodell as assistant booker. . . . Abe Sundberg, industry veteran, has joined the staff of Perry Lessy's Diamond as manager. . . . Campaign to set up more Boys Towns in Italy netted $2,000 in 17 days, in cooperation with the Stanley Warner Theatres, with Dominick Lucente serving as theatres chairman. . . . Harry J. Waxman sold his Ridge, including the theatre building, for $150,000. . . . Al Frank, owner of the Circus drive-in on the Black Horse Pike near Atlantic City, N. J., became the father of a daughter, Karen, born last week. He also announced that construction started this week for the new drive-in he is building for the nearby resort of Ocean City, N. J. . . . Nelson Wax, independent theatre circuit head, has added the Senate, key neighborhood house, to his local chain. . . . Fire caused considerable damage to the Tri-State drive-in, Matamoras, Pa., owned by Irving Hulse. . . . Sinking Spring drive-in, near Reading, Pa., reopened for the new season after being closed for a few weeks because of the weather. . . . Thomas Friday, Comerford Theatres executive, announced the sale of the Irving, Wilkes-Barre, Pa., by Sheldon L. Greenberg for $20,000.

PITTSBURGH

"Jubal" set for the J. P. Harris following the current "Man in the Gray Flannel Suit." It replaces "The Harder They Fall" originally set to follow "Suit". . . . Also delayed was the revival of "Song of the South" in the Stanley when "Rose Tattoo" went a third week. "Miracle In The Rain" is current in the Stanley. . . . The Penn lost its assistant manager Al Hill, who moved next door to become assistant manager of the Mayflower Coffee Shop. . . . Critics Karl Krug, Harold Cohen and Kap Monahan off to New York with Cinerama publicist Art Manson to take in Manhattan opening of "Seven Wonders of the World." . . . The Nixon, the city's sole legit house, returned to stage shows via "Strip For Action" after 10 weeks of Goldwyn's "Guys and Dolls." The house will probably play "Oklahoma!" this summer. . . . Saul Bragin, Stanley Warner booker, sunning himself in Miami Beach for two weeks. . . . "Alexander The Great" set for the Penn after "Anything Goes."

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PORTLAND

Marty Foster was in town for a few days from San Francisco to look over remodeling job of his Guild Art theatre. He booked "Marty" and "Summertime" as reissues and had to turn customers away. . . . The deluxe neighborhood house, the Bagdad had a grand reopening this week. The house had been shuttered for a long time. Tom Blair had the spot remodeled. . . . Col. McNary, film salesman for the *Oregon Journal,* is in the hospital. . . . Frank Breall, former Evergreen manager, is setting up the campaign for Liberace's one night stand here in June. Zolly Volchock, head of Northwest Releasing Corp., is doing the same in Seattle. . . . Jack O'Bryan, U.A. branch manager, is setting up a big "Show of Shows" for the U. S. Naval Reserve. Broadway theatre manager Herb Royster is appointed head of publicity.

PROVIDENCE

Local theatremen, quickly recovering from the twin blizzards, launched intensive advertising campaigns to build up business at the box offices. Most down-towns booked in Oscar-nominated films. . . . Almost setting new records for the local use of newspaper advertising in exploiting an attraction, the Majestic sent "Carousel" off to a rousing start. The production is more or less of a natural for the sector, inasmuch as Capt. Enoch Snow, portrayed by Robert Rounseville, was a well-known New England character (1841-1897). . . . At the request of scores of prospeective patrons, unable to get through the recent blizzards to see Danny Kaye in "The Court Jester," Al Siner, Strand manager, held the picture over for a second week.

SAN FRANCISCO

Nate Blumenfeld, chief barker, Tent 32, reports that the benefit premiere of "Alexander the Great" netted the Blind Babies Foundation in excess of $3,000. The plans of the Women of Variety for their annual Chuck Wagon Dinner for the benefit of the Blind Babies Foundation are progressing under the chairman, Mrs. Rotus Harvey. . . . The Starlight drive-in, Redding, Lippert Theatres, opened March 30, with Bob Smith, manager. The drive-ins of the Redwood Theatres circuit are in full operation. . . . Don Donahue will operate the new drive-in at Novato, now being built by John Novak. . . . Mel Hulling, Allied Artists, western division manager, and James P. Meyers, branch manager, are attending the April 5-7 A.A. meeting in Chicago. The Rio theatre, Richmond, closed March 19.

ST. LOUIS

The Star-Lite drive-in theatre at Salem, Mo., has just completed installation of in-car heaters and has them in operation. . . . The Midway drive-in theatre, Dexter, Mo., has opened—full time—for the season. . . . Ralph Joseph Heft, 60 years old, former owner-operator of the Palace theatre, Kansas City, Mo., which he closed about a year ago because of his failing health, died recently at Veterans Hospital after an illness of nine months. . . . Joseph W. Bohn, 65, who was a native of Louisville, Ky., died recently at Indianapolis, Ind., where he was owner and operator of a motion picture distributing firm. . . . The RKO-Virginia theatre, Champaign, Ill., has just completed an extensive remodeling program, including inside and outside painting, new lobby, main floor and mezzanine foyers, according to Grant Martin, manager. A highlight is all plate glass front doors.

TORONTO

Appointment of Emerson S. Torchy Coatsworth as assistant general manager was announced by T. Alex Metcalfe, general manager of Motion Pictures for Television (Canada) Ltd. Coatsworth was formerly film procurement officer of the CBS and prior to that Toronto press and information representative for TV. . . . Dick Main, operator of the Simcoe, Sutton, Ont., gave the use of his house to a church congregation in the community when their own building was burned out. . . . Stan Track has taken over the theatre in Spalding, Sask., from G. Braget. . . . Formerly a vaudeville stage manager for a touring show and latterly stage manager of the Orpheum and Capitol in Morse Jaw, James Houghton, 71, died recently. . . . Repairs requiring the theatre shutting down for several weeks were necessary at Colin Danson's Strand in Sussex, N. B., following a violent storm. . . . N. J. Erechook, owner of the Roxy, Wawa, Ontario, piloted his plane safely home from a mining trip just in time to halt an air search for the overdue Cessna.

VANCOUVER

Charter members of the Famous Player's 25-year Club are two projectionists, Hank Leslie, of the Orpheum (now president of Vancouver Picture Pioneers), and Ray Hansom, of the Capitol. . . . The 150-seat Frontier, the only theatre in Frontier, a Saskatchewan farming community, was completely destroyed by fire. Theatre had been operated by the Board of Trade. . . . Three old-time members of Projectionist's local 348 have retired from show business. They are: Jack Lucas, 1914; Johnny Roberts, 1916; and Jack Limerick, of Nanaimo, 1925. . . . San Ellerington and Bob Foster, of the Orpheum, on the sick list for a long time, have returned to their jobs in the booth. . . . Jim Webster, formerly assistant at the FPC Capitol, has moved over to the Odeon circuit and is working in the same capacity at the Vogue. He replaced Bryan Peaty, now in California. . . . Earl Barlow, former manager of the now closed FPC Alma theatre, is now a car salesman with Colliers, Ltd., here. . . . Charlie Doctor, manager of the Capitol, has moved into his new home at Cypress Park, West Vancouver.

WASHINGTON

Glenn Norris, 20th Century-Fox eastern division manager, was a recent Washington visitor. . . . Roy Rogers and his wife, Dale Evans, were Easter visitors in Washington, at the Walter Reed Army Medical Center. . . . James Velde, United Artists general sales manager, was a local Washington visitor and guest of honor at a luncheon at the Mayflower Hotel. . . . Hirsh de La Viez, chairman of the Variety Club entertainment committee, is planning another "teen-age juke box" dance for children of Variety members, April 20. . . . Wineland Theatres has taken over the Hillside, Maryland drive-in theatre. . . . Tony Muto, Washington representative of 20th Century-Fox, has returned from a trip to Mexico and Cuba. . . . Orville Crouch, eastern division manager of Loew's Theatres, chief barker of the Variety Club of Washington, and general chairman of the cherry blossom festival committee, presented President and Mrs. Eisenhower with a dozen flowering cherry trees for planting on their Gettysburg farm.

Must Scramble Sound, Picture on Toll TV

Alexander Ellett and Robert Adler, engineers, discussing toll-TV at a symposium during the closing sessions of the 44th annual convention of the Institute of Radio Engineers in New York, disclosed that sound as well as picture must be scrambled in subscription television because the code which controls the pay-TV signals can be broken. Subscription TV has long been in the news, according to the speakers, and the necessity of scrambling both media is now evident. They made reference to technical concern which have been "bootlegging" or breaking the code used as a control signal to scramble the picture.

Confer with Navy on "Away All Boats"

WASHINGTON: Charles Simonelli, Universal's eastern advertising and publicity department manager, and Philip Gerard, eastern publicity manager, conferred here this week with top Naval officials to set a plan of special events in connection with the launching of "Away All Boats," the company's new production in VistaVision and color by Technicolor based on the Kenneth Dodson book. The company has scheduled the film for Summer release. A rough cut was shown to U. S. Navy and Defense Department officials last month. The film stars Jeff Chandler, George Nader, Julie Adams and Lex Barker.

Dumont Laboratories Loss $3,674,000

Allen B. Du Mont Laboratories, Inc., has reported a gross income of $58,801,000 for 1955, exclusive of income from broadcasting operations, and a net loss of $3,674,000. Comparable figures for 1954 showed a gross income of $71,458,000 and earnings of $870,000, plus a capital gain of $6,727,000 from the sale of television station, WDTV. In its annual report to stockholders, the company points out that the loss figure included a special inventory reserve of $1,400,000 and a loss of $2,859,000 from broadcasting operations, which the company no longer conducts.

"Toy Tiger" Previews

"Toy Tiger," Universal - International comedy starring Jeff Chandler, Laraine Day and Tim Hovey, was given a series of exhibitor theatre "sneak previews" in key cities from coast to coast Easter Week. It will be released in July.

Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

TOA Tells How To Work With Local Newspapers

THEATRE Owners of America, in the first issue of their new "Business Builders" bulletin, offer a program for cultivating local newspaper men and making friends with editors and publishers at the local level, which is highly pertinent material for this Round Table meeting. Following the excellent groundwork that has been done by COMPO in their long series of page ads in "Editor and Publisher," this procedure takes you directly to the editorial desk and provides the cues for your conversation.

Quoting the five-point program verbatim is the least we can do to accent and applaud the vigor of this advice for your aid and benefit. So, take it from here—as we did—and credit Dave Jones of Kerasotes Theatres, Springfield, Illinois, for his good service to the industry in setting down this information:

(1) Make your contact "at the top" with the publisher first.

(2) Establish your contacts with the editor and advertising manager of the paper so that you are a "person" rather than just a "theatre name".

(3) Use the news columns whenever possible—when you install new equipment, decorate, remodel, have a club meeting, farm machinery film demonstration, cooking school, etc.

(4) When you run a promotion such as Ten Best Pictures or Audience Awards Poll, include the newspaper as co-sponsor and you will get better cooperation.

(5) Be sure the editor-publisher has a season pass to your theatre.

(6) Cooperate with the classified ad department with an exchange of space for tickets to entice new ads or readers of ads already in the paper.

(7) Work out an arrangement with the paper for carrier boys. Many papers give their carrier a "show ticket" for good jobs.

(8) Tie in with the paper when sponsoring a summer children's matinee series.

(9) Whenever possible, invite the editor to any special preview or appearance of a film personality in your town, or sponsor his trip to take him to any such event in a nearby larger city.

TEN COMMANDMENTS OF GOOD BUSINESS

A CUSTOMER . . .
is the most important person in any business.

A CUSTOMER . . .
is not dependent on us—we are dependent on him.

A CUSTOMER . . .
is not an interruption of our work —he is the purpose of it.

A CUSTOMER . . .
does us a favor when he calls—we are not doing him a favor by serving him.

A CUSTOMER . . .
is a part of our business—not an outsider.

A CUSTOMER . . .
is not a cold statistic—he is a flesh and blood human being with feelings and emotions like our own.

A CUSTOMER . . .
is not someone to argue or match wits with.

A CUSTOMER . . .
is a person who brings us his wants—it is our job to fill those wants.

A CUSTOMER . . .
is deserving of the most courteous and attentive treatment we can give him.

A CUSTOMER . . .
is the fellow that makes it possible to pay our salary whether we are a truck driver, plant employee, office employee, salesman or manager.

Reprinted from direct mail advertising issued by Black, Starr & Gorham, Fifth Avenue, New York, who set a good example.

¶ ONE MANAGER down here in Florida expresses an idea that we've never heard mentioned before—and it quite surprised us, in view of all the talk that originates with indignant exhibitors.

He says, "If it were only then"—meaning, if we had only had all the good pictures we have now, back in 1948 or whenever it was that the industry was doing so well, with a weekly attendance average of seventy or ninety million patrons for motion pictures. He feels that our new product, in new dimensions and color, is so much better today, that it would have raised the industry to a different level, if we had had it then. He thinks that CinemaScope, VistaVision and our new width and color, outdo all the product standards of a decade ago in quality and audience appeal, and we would have created a bigger backlog of loyal customers, for their permanent patronage. He has all the new equipment in his theatre, and he wisely plays fewer pictures for longer runs than he did formerly.

There is new competition from other forms of entertainment that appeal for divergent shares of the public's amusement dollar. We have more people, with more money to spend—and more to spend it for.

¶ BASEBALL, as an industry, is doing something about its boxoffice potential by cultivating the adolescent audience—an example to follow. The "Little Leagues" focus attention on baseball for youngsters up to 12 years of age, and now here in Florida they are organizing the "Babe Ruth League" to take care of boys of 13, 14 and 15 years of age, to give them "three more years of baseball." With all the big league teams playing ball all winter in the Florida sunshine, it's natural for baseball to remain in the news through the off-season.

But, it accents the necessity for theatre managers to apply the same effort in building and keeping juvenile audiences. The youngsters of today's "Saturday morning" and other children's shows are your potential audiences of tomorrow. Keep them and you'll stay in business, because tomorrow they'll be keeping you! —*Walter Brooks*



Sid Blumenstock, advertising manager, Hugh Owen, eastern division manager and Herb Steinberg, exploitation manager, all of Paramount Pictures, with Ernest Emerling, national advertising and publicity director for Loew's Theatres, admire one of the floats in the parade which launched Loew's "Springtime Shower of Hits" and which is particularly devoted to "The Rose Tattoo."



The caravan of gorgeous floats with beautiful models aboard had this display, both gorgeous and beautiful, for "Guys and Dolls" and Henny Youngman steps out with the models, as part of the ceremonies on Times Square. Nice work if you can get it.



At the North American premiere of "Cockleshell Heroes" at the Odeon theatre in Toronto: Left to right, Jonas Rosenfield, Jr., Columbia Pictures; C. R. B. Salmon and F. R. Fisher, of Odeon Theatres, and Jim Hardiman, Odeon's publicity director, resplendent in his uniform as a Lieutenant in the Canadian Naval Reserve.



Curtis Mees, manager of the Paramount theatre, Atlanta, who wrote the original script of RKO's short film, "Sentinels of the Air" with Colonel Asa W. Candler, Commander of the Atlanta Air Reserve, Colonel George H. Wilson, who is also star of the film, and Colonel Harry D. Copeland, Deputy Chief of Staff for Atlanta.



W. H. Belle, manager of the Laurelton theatre, Laurelton, L. I., had this mannequin dressed as a butcher boy, as exploitation for "Marty"—and as you'll see the authorities are interested.



Zeva Yovan, who lives somewhere near the Mexican border, was able to borrow these authentic Spanish characters as street ballyhoo for "The Littlest Outlaw" for exploitation at Loew's State theatre, St. Louis.



This is submitted as an exploitation picture by 20th Century-Fox for a certain picture now in production, and not as yet in release—but honestly, we think the Fifth Avenue Bus Corporation has been using these signs.

QUIGLEY AWARDS CONTENDERS

BRIAN BINT
Gaumont
Chorlton, Eng.

HARRY BOESEL
Palace, Milwaukee

HUGH BORLAND
Embassy, Chicago

LEW BRAY, JR.
Queen, McAllen, Tex.

PETER BROWNE
Plaza, Guildford, Eng.

JOHN P. BRUNETTE
Studio, San Jose, Cal.

C. BUSHNELL
Odeon
Bournemouth, Eng.

DUNC CAMPBELL
Capitol
Woodstock, Vt.

ALLAN CLARK
Odeon, Somerset, Eng.

JOHN G. CORBETT
Glove
Gloversville, N. Y.

BOB COX
Kentucky, Lexington

R. J. CRABB
Lyric
Wellingborough, Eng.

J. Di BENEDETTO
Poli, Worcester, Mass.

ELMER N. DE WITT
Millers, Defiance, O.

JERRY DUGGAN
Paramount
Kenora, Can.

BILL ELDER
Warfield
San Francisco, Cal.

WILLIAM ELLIOTT
Jewel
Mt. Clemens, Mich.

GEORGE FORHAN
Belle, Belleville, Ont.

DAVE GARVIN, JR.
Paramount
Newport News, Va.

BEN GARY
Athena, Athens, O.

CHARLES GAUDINO
Poli, Springfield, Mass.

ELAINE GEORGE
Star, Heppner, Ore.

SAM GILMAN
State, Syracuse, N. Y.

AL GLICK
Florida State Theatres
Miami, Fla.

ADAM GOELZ
Showboat
Freeport, Tex.

JOE GOLDENBERG
Tuxedo, Brooklyn

STAN GOODMAN
Hollywood
Sioux Falls, Ia.

ROBERT P. GOSS
Odeon, Sale, Eng.

MEL HABER
Carib, Miami, Fla.

W. J. HACKETT
Kenning Hall Odeon
Clapton, Eng.

REGINALD HELLEY
Ritz
Huddersfield, Eng.

KEN B. HIPKIN
Gaumont, London, Eng.

SAM HORWITZ
Harbor, Brooklyn

WIL HUDSON
Liberty, Portland, Ore.

MEL JOLLEY
Century
Hamilton, Can.

HAROLD KAPLAN
St. Louis Park
St. Louis Park, Minn.

MELVIN KATZ
Embassy, Johnstown, Pa.

NYMAN KESSLER
DeWitt, Bayonne, N. J.

ARNOLD KIRSCH
De Luxe, New York

GEORGE KREVO
Palace, Jacksonville, Fla.

LIM KENG HOR
Cathay, Singapore

A. LOEWENTHAL
Ward, New York

PAUL H. LYDAY
Denver, Denver, Col.

D. MACKRELL
Haymarket
Newcastle, Eng.

TONY MASELLA
Palace, Meriden, Conn.

P. J. MILLS
Gaumont
Liverpool, Eng.

LES MITCHELL
Capitol, Welland, Can.

JIM MOLOHON
State, Sioux Falls, Ia.

S. V. MURDOCH
Gaumont
Liverpool, Eng.

DOUG. G. MURRAY
Kings, Montrose, Scot.

VICTOR NOWE
Odeon, Toronto, Can.

M. H. PARKER
Stanley Warner
Erie, Pa.

ALLAN W. PERKINS
Roxy, Midland, Can.

GEORGE PETERS
Loew's, Richmond, Va.

JOHN E. PETROSKI
Garde
New London, Conn.

KEN PRICKETT
State, Omaha, Neb.

FRANK RAMSEY
Culver, Los Angeles

D. C. REES
Odeon, Sketty, Eng.

H. W. REISINGER
Downs, Wilmington, O.

DENNIS J. RICH
Cameo, Bristol, Conn.

TRUMAN RILEY
Grand, Paris, Texas

S. ROBDRUP
Empire
Darlington, Eng.

BOB ROSEN
Bismarck
Bismarck, N. D.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

S. C. SHINGLES
Odeon
South Harrow, Eng.

SOL SORKIN
RKO Keith's
Syracuse, N. Y.

MURRAY SPECTOR
Central
Jersey City, N. J.

M. C. TALLEY
State, Lake Wales, Fla.

CHARLES TUCKER
Holland
Bellefontaine, O.

J. W. TURNER
Savoy, Sale, Eng.

DALE TYSINGER
Weller, Zanesville, O.

FRED VARLOW
Empress
Edmonton, Can.

DON WALLS
Center
Oklahoma City, Okla.

LEE WENTZ
El Portal
Los Angeles, Cal.

T. A. WRIGHT
Regal
Birmington, Eng.

WILLIAM WYATT
Virginian
Charleston, W. Va.

R. W. YOUNG
Union, Dunstable, Eng.

ZEVA YOVAN
Orpheum
St. Louis, Mo.

Round Table

Al Bogatch, manager of the Fox West Coast Fairfax theatre, Los Angeles sub-run, waxes poetic in describing his circuit's operation—"We cover the field like Rand McNally, From the Blue Pacific to the far-flung valley. Our theatres are large, our theatres are small, And each man in charge is on the ball." Take a bow, Al, at the head of the column. . . . Charles Guadino, manager of Loew's Poli theatre, Springfield, Mass., staged a "real nice clam bake" for "Carousel" with cans of Capt. Snow's chowder. The idea is good, but we wouldn't know about the chowder—not having received any of the sample cans that were sent to the press. . . . Earle M. Holden, manager of the Lucas and Avon theatres, Savannah, Ga., sends us a sample of the "Student Identification Card" which he has been using for the last five years, setting the precedent for the various others that have followed this good example, which was reviewed again in the Round Table of March 24th. The cards carry a small photograph of the student, and are accepted by all downtown theatres, in cooperation with the city school system. . . . Most impressive is the showing of RKO's "The Conqueror" in Italian language magazines published in Rome. . . . Cooperation of local Navy recruiting offices was secured by Alice Gorham for United Detroit's Broadway theatre, for the opening of Columbia's "Battle Station" in the Motor City. The navy supplied display models of all types of warships and aircraft, and gave the theatre okey to snipe their "A" boards throughout the Detroit area. . . . George Peters is featured for top billing in a report of MGM's campaign on "Guys and Dolls" at Loew's theatre, Richmond, with Tom Baldridge represented by Robt. Baral, MGM field man on the job.

▼ ▼ ▼

Lee Z. Henry, manager of the Home theatre, Zephyrhills, Florida, breaks the news columns via our Jacksonville correspondent with a report of his "old folks show" as a midweek attraction for elderly patrons in his Florida small town. . . . Querulous, but provocative card in the mail merely says "T.M.W.N.V"—and stops cold, with no hint of what it means. And after exhaustive research, we have figured out "The Man Who Never Was"—and naturally, his business card would be equally anonymous. . . . G. S. G. Patterson, secretary-treasurer of Fox Evergreen Theatres, is the best looking member of Seattle's censor board, and also the smartest, the way we hear it. . . . For the second year, Universal-International leads all major companies in the number of pictures pre-sold through advertising in national magazines and Sunday supplements. . . . An important music promotion for 20th Century-Fox's "Revolt of Mamie Stover" is a new song hit, "If you Wanna See Mamie Tonight"—which sounds interesting. . . . Loew's out-of-town theatres are participating in a contest to send two prize winners to Wilbur Clark's Desert Inn, in Las Vegas, as promotion for "Meet Me in Las Vegas"—and a neat switch in the rules also awards $1,000 cash which the winners MUST SPEND in Las Vegas, in addition to all transportation and expenses paid. That's quite an assignment, but you can count on the stables to win. . . . In Worcester, Mass., a four-foot wedding cake was promoted by manager Murray Howard as a lobby display piece for the opening of Columbia's "Hot Blood" at the Warner theatre. No obvious connection, but clearly conducive to patron's inquiries as to how and why it served the purpose.

▼ ▼ ▼

Earl Hoffman, manager of the Michigan theatre, Jackson, Mich., submits a sample script of copy used on a local station as radio promotion for Bing Crosby's "Anything Goes"—which Herb Steinberg, of Paramount, sends along, with pride. It's a good example of showmanship and the local sponsor has had a Bing Crosby show every Saturday for the last eight years, out of sheer delight in Der Bingle's recordings. . . . When the Paramount theatre, Buffalo, opened with Columbia's "Hot Blood" a local disc jockey asked "What do you want—blood?" and of course, that was it, with guest tickets for blood donors. . . . Ben Tureman, manager of Schine's theatre in Russell, Maryland, went all out with Montgomery-Ward on promoting a fashion show which was really a tremendous production, with 37 models from the city and country, sixteen of them children. . . . Local newspapers and school authorities combined to make the campaign for "Our Miss Brooks" a big success at the Omaha theatre, Omaha, Nebr., with three categories contending in a contest to select the most popular teacher in various grades. . . . The Capitol theatre, Woodstock, Vt., celebrated St. Patrick's Day by serving Irish popcorn—prepared with green vegetable food coloring. . . . Dale Schuder, manager of the Circle theatre, Indianapolis, was all ready and waiting, and posing in front of his lobby display, for the Academy Award to Anna Magnani for her role in "The Rose Tattoo." . . . Norm Levinson distributing $10,000 bills as advertising for "Meet Me in Las Vegas"—sure they were phony, but they looked convincing enough to contribute to the selling approach for the costly picture. . . . Paul W. Amedeo, manager of the Pike Drive-In theatre, Newington, Conn., ran special ads to convince patrons they were still in business after the recent snow storms.

Selling Approach

THE CONQUEROR — Howard Hughes-RKO. CinemaScope, in color by Technicolor. Two years in the making, at a cost of $6,000,000. John Wayne, in "one of the best pictures I have ever seen, certainly the best I've ever been in." With Susan Hayward and a cast of thousands. The warrior who shook the world — a mighty man whose conquests changed the path of mankind. A warrior to be feared, but, to a woman, a man to be conquered. Mighty—the man, and the motion picture. RKO, who excel in pressbooks, outdo themselves with a giant campaign book to sell this extravagant picture. All the showmanship that any manager can use. 24-sheet and all accessories prepared with RKO's typical favor towards pictorial art for poster purposes. Four-page tabloid herald from Cato Show Print keys your campaign. A set of eight 11x14's in color and as many as fifty stills in color and black-and-white, for publicity use. Newspaper ad mats according to plan, to build your campaign up and UP. All sizes and shapes, from very large to very small, and the complete campaign mat, selling for 35c at National Screen, is a prime selection of eight ad mats and slugs, plus two publicity mats, for small theatres. Publicity mat No. 5-A will get dominant free space if you show it to your newspaper man, and ask for it as a bonus with your advertising plan. Newspaper ad mat No. 404 is a reproduction of one of the fine color pages that have appeared in national magazines. "The Conqueror" has been extensively pre-sold in one of the biggest campaigns in the industry's history. CBS and NBC radio and television stations have saturated the country. Publicity mat No. 4-A shows Susan Hayward as she dances on the screen, and is another that could get free space, for the asking. Plenty of merchandising tieups, from sarongs to swim suits and neckties to hairdos. The producer has offered plenty of cooperation in handling this super-attraction. Plan your part to meet his generous gesture.

•

COME NEXT SPRING—Republic Pictures. Trucolor by Consolidated Laboratories. The warmest, happiest, most wonderful picture since "The Quiet Man." Ann Sheridan and Steve Cochran, with Walter Brennan and all-star cast. "We'll meet, we'll kiss, we'll cling" — the most lovable family you've seen for a long time, for your family audience. You'll take them to your heart. 6-sheet and other posters will make lobby and marquee display. Newspaper ad mats in good variety, with a composite mat at 35c for small theatres. Sell the song and you sell the title. Promotion angles include old cars—this is a Model "T" Ford picture for their loyal fans.

ON THE THRESHHOLD OF SPACE—20th Century-Fox. CinemaScope, in color by Deluxe. Report: From the highest limits of space that man has ever reached. Calling from altitude 110,690 feet. "This is it, a different world. The sky is black—there's a star and a meteor—and more. There's no sign of life on earth, and that's disturbing. We're alone in space. . . ." They soar to glory—the scientists of the U. S. Air Force. 24-sheet and all posters have been designed to give you pictorial art for lobby and marquee display. The greatest and most dangerous frontier of them all—just 17 miles from your home—straight UP! Newspaper ad mats sell this thrilling idea with lots of pressure on the promise of strato-flying, which is tomorrow's game of the future. You'll find some interesting ad mats, that will be new and different to your jaded amusement page readers. Plenty of cooperative tieups with the flying military services, and all information you need in the pressbook. Two color heralds from Cato Show Print, and composite mat at National Screen are part of every showman's selling approach.

•

NEVER SAY GOODBYE — Universal-International. Print by Technicolor. A sophisticated story for adult entertainment, featuring Rock Hudson, another U-I picture that picks up good box office names for follow-up business. Also, introducing Miss Cornell Borchers, a very good looking newcomer, and a strong cast. "Was there nothing between them now, but shame—and a child?" "Was this the only way back to the heart of the child, who hated her?" 24-sheet is a fine pictorial spread for lobby or marquee display, and all accessories play up the stars in good style. The folder herald keys the campaign, and a set of color-gloss stills will sell color in a special frame, where your folks will get to look for it. Newspaper ad mats in all sizes, from very large down to the small, and the special composite mat supplies all that will be needed in many situations, on one mat, for 35c at National Screen. The picture has been extensively pre-sold with powerful "woman appeal" ads and publicity in leading national magazines.

YOU'RE ASSURED OF SATISFACTION
WHEN YOU ORDER
SPECIAL TRAILERS
FROM
FAST SERVICE!
QUALITY WORK!
CHICAGO, ILL. 1327 S. WABASH
FILMACK
NEW YORK, N.Y. 341 W. 44th ST.

RULES OF THE

QUIGLEY AWARDS

TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

▽

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

▽

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

▽

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

▽

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

▽

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

EXCELLENT THEATRE FOR SALE OR LEASE. Biggest growth area in New England. Chance of lifetime. BOX 2911, MOTION PICTURE HERALD.

WANTED TO LEASE DRIVE-IN THEATRE. Can manage and supply projection equipment. Must be Eastern Pennsylvania or New Jersey. Give complete information. BOX 2914, MOTION PICTURE HERALD.

WANTED: CONNECTICUT THEATRE. ALL Replies confidential. BOX 2915, MOTION PICTURE HERALD.

FOR LEASE: EXCELLENT NEIGHBORHOOD theatre in growing Indiana. Equipment in good condition. CinemaScope screen. Opportunity for right party. BOX 2916, MOTION PICTURE HERALD.

LOST LEASE! CLOSING OUT COMPLETE equipment conventional theatre—50 ton Carrier air-conditioning, Simplex mechanisms, Altec sound, American seats. Will sell all or separately. JOHN WILLIAMS, State Theatre, Jackson, Miss.

STUDIO EQUIPMENT

CINEFLEX 35MM CAMERA W/3 LENSES; motor; 200′ magazines; filter holders and case, $1,500 value, $695; Akeley Gyro Tripod, $900 value, $595 Bridgamatic Jr. 16mm Automatic Processor, $1,500 value, $975; Maurer 16 Camera, lens, 2 magazines, syncmotor, 12V motor w/battery, all cases, complete $2,395; 5000W Background Projector. reconditioned, $595; Bardwell McAlister studio floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Quadlite Heads only, $4.95; Stands only $19.95; Moviola 35mm composite sound/picture, $495.00. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

NEW — FOR THEATRE MANAGERS — "THE Master Guide on Theatre Maintenance," compiled from authorities, handy for reference with hard covers and index. Published by Aaron Nadell. Price $5 postpaid. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

USED EQUIPMENT

BEAUTIFULLY REBUILT LIKE NEW! Super Simplex projectors, cabinet pedestals, 3000′ magazines, Magnarc or Mogul arc lamps, 70/140 generator, RCA PG230 sound, price $3,950. Available on Time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PEERLESS MAGNARCS, EXCELLENT CONDITION $395; reconditioned Neumade Film Cabinets 2000′, $2 section; hand rewinds $7.95 set. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES, many brand new! Wollensak "Sunray" Series I; 2″, 3″, 3½″, 3¾″, 5″, 5¼″, 5½″, 6″, 7¾″, $35 pair. Superlite 2¾″-3″-3¼″ $150 pr. Trades Taken. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd Street, New York 19.

NEW EQUIPMENT

PLAY CINEMASCOPE "55"! MAGNAPHONIC Single Channel Magnetic Sound complete, $785; Cinematic adjustable anamorphics $375 pr., Mirro-Claric Metallic Seamless screens 75c sq. ft. Buy on Time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

INTERMITTENT MOVEMENTS—NEW SURPLUS for Simplex $69.50; DeVry $59.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

16MM FILMS WANTED

COLOMBIAN CONCERN INTERESTED FILMS in 16 mm. Write APARTADO, POSTAL 3120, Bogota, Colombia.

POSITION WANTED

AGGRESSIVE, EXPERIENCED, EXPLOITATION minded manager, 32 years of age, desires change. 10 years' of experience, married, will locate anywhere. Starting salary $100. BOX 2913, MOTION PICTURE HERALD.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

THEATRE EQUIPMENT AND SUPPLY INFORMATION SERVICE

I would like the latest information concerning the equipment and supplies indicated by number below or as otherwise specified:

_____ _____ _____

_____ _____ _____

_____ _____ _____

_____ _____ _____

_____ _____ _____

Name _____

Address _____

Town _____

Name of Theatre _____ Seating Capacity _____

THEATRE OWNERS AND MANAGERS may procure the latest information concerning theatre equipment and supplies by writing Motion Picture Herald, indicating their interests. Merely fill out the adjoining coupon and mail in business envelope. For further convenience various classifications are listed below with numbers for indicating them conveniently in the coupon. Mail the coupon to Motion Picture Herald, Theatre Service Department, 1270 Sixth Avenue, New York 20, N. Y.

31W—Air-conditioning
32W—Wall materials
33W—Drive-in admission control systems
34W—In-car speakers
35W—In-car heaters
36W—Screen towers
37W—Vacuum cleaners
38W—Carpeting
39W—Rubber mats
40W—Interior lighting
41W—Projection lamps
42W—Projectors
43W—Motor-generators
44W—Rectifiers
45W—Screens
46W—Magnetic sound
47W—Auditorium seating
48W—Curtain tracks
49W—Ticket registers
50W—Hand driers
51W—Beverage dispensers
52W—Food specialties
53W—Frankfurter grilles
54W—Ice cream cabinets
55W—Popcorn warmers
56W—Popping oils
57W—Candy bars
58W—Candy specialties
59W—Candy machines
60W—Cigarette machines
61W—Coffee-makers
62W—Films, snack bar adv.
63W—Soft drinks, syrup



Even a captive customer can ask questions---

(and that's when you lose money!)

Intermission time is your big time to sell refreshments. You'd be surprised how much valuable *selling* time your attendant can lose answering the question: "What? No Coke?" The more times this question has to be answered, the more sales you lose!

That's why over 80% of all theatres selling beverages feature Coca-Cola. You sell more people faster . . . get bigger volume . . . make more profit. There's no question about it!

Sell Coca-Cola

REG. U.S. PAT. OFF.

PROVED THREE WAYS: PROVEN PRESTIGE—PROVEN PREFERENCE—PROVEN PROFIT

"Coca-Cola" and "Coke" are registered trade-marks which distinguish the product of The Coca-Cola Company.



GEORGE SCHUTZ, Director . . . RICHARD GERTNER, GUS BACOLINI, Associate Editors

Exhibitors Give Views on Increasing Sales—

"Best" Promotional Stunts; Ways Suppliers Can Help

IN the eighth annual Theatre Refreshment Sales Survey conducted by MOTION PICTURE HERALD, exhibitors were asked to name their "most successful" refreshment promotional stunt and to give comment on how merchandise suppliers might serve the theatre trade better. Here is a report on their replies.

WHAT WAS your most successful stunt to promote refreshment sales recently? And what do you feel merchandise suppliers could do to serve the theatre trade better?

These were two questions of significance in theatre vending put to exhibitors throughout the country as a part of the eighth annual Theatre Refreshment Sales Survey conducted recently by MOTION PICTURE HERALD to ascertain facts about service techniques and merchandise. The replies revealed a great deal of activity on the part of theatre operators in devising promotional stunts, some emphatic opinions about what the suppliers of candy, soft drinks, etc., could do to improve sales of such products in theatres, and other comments on their refreshment service in general.

A full report on the main results of the survey—including the names of the Theatre Sales Champions, the brands of candy and soft drinks that lead in sales—was published in the 1956 BETTER THEATRES GUIDE, which appeared March 24th. This list is repeated on the next page.

Prompted by the high profits that it brings, most exhibitors reporting on their "best" promotional stunt of the year disclosed that it was directed toward increasing sales of popcorn. And the survey revealed that a surprisingly large number of managers have adopted the same type of scheme for that purpose—placing theatre passes in popcorn boxes!

"BEST GIMMICK BY FAR"

This simple but extremely effective stunt was called by an exhibitor in Washington State his "best promotional gimmick by far." And a manager in New York State who also employed it found that it doubled attendance among his younger patrons.

There were several variations on this stunt reported by the exhibitors. One in North Carolina places special cards entitling the recipient to a free soft drink in his popcorn boxes instead of passes. An exhibitor in South Carolina does not stick to passes alone but also uses pictures of popular film stars and plastic "charm" gadgets. The latter states that he places these in the boxes "at random" while other exhibitors adopt a set scheme—such as one box in 25, one in 35, etc.

A manager in Minnesota uses a similar device to promote candy bars. He numbers them from one to ten, and the seven children who have the most "number 7s" are presented with a pass to the theatre.

In other promotional efforts to boost candy a great deal of reliance on special displays at the stand was revealed in the poll. An exhibitor in Florida, for example, makes elaborate and eye-fetching arrangements in which he gives the most advantageous position to the "ten-cent" bars (with their greater profit) as opposed to the smaller size. And a manager in Wisconsin has found it profitable to feature "mass displays of higher priced items."

Two exhibitors reported ingenious use of their candy machines for special promotional effort. One (in Pennsylvania) has

1956 Theatre Sales Champions

Best-Selling Candies and Soft Drinks

Named in Eighth Annual Theatre Vending Survey



Candy

Almond Joy
Baby Ruth
Boston Baked Beans
Butterfinger
Charms
Clark Bar
Hershey Bars
Holloway Sucker
Hollywood Milk Shake
Jujyfruits
M & M's
Mars
Mason Black Crows
Mason Dots
Milk Duds
Milky Way
Mounds
Nestle Bars
Nibs
Payday
Pom Poms
Powerhouse
Snickers
Switzer's Licorice
Three Musketeers
Tootsie Roll

Beverages

Canada Dry
Ginger Ale, Orange and Grape

Coca-Cola
Hires Root Beer
Mission Orange
Orange Crush
Pepsi-Cola
Dr. Pepper
Seven-Up

Manufacturers of the 1956 *Theatre Sales Champions* (as announced in the 1956 *Better Theatres Guide Number*, published March 24th) are as follows for brand names which do not themselves identify the company: *Almond Joy* and *Mounds*, Peter Paul Inc., Naugatuck, Conn.; *Baby Ruth* and *Butterfinger*, Curtiss Candy Company, Chicago; *Boston Baked Beans*, Banner Candy Manufacturing Company, Brooklyn, N. Y.; *Jujyfruits*, Henry Heide Company, New York; *M & M's*, Hawley & Hoops, Newark, N. J.; *Milk Duds*, M. J. Holloway Company, Chicago; *Milky Way*, *Snickers*, and *Three Musketeers*, Mars, Inc., Chicago; *Nibs*, National Licorice Company, Brooklyn, N. Y.; *Payday*, Hollywood Brands, Inc., Centralia, Ill.; *Pom Poms*, James O. Welch Company, Cambridge, Mass.; *Powerhouse*, Walter H. Johnson Candy Company, Chicago; *Tootsie Roll*, Sweets Company of America, Hoboken, N. J. The Champions are listed in alphabetical order.

worked this out: "I leave one unit in the candy machine blank with a sign 'Take a Chance; You May Get Two Bars!' This bar sells two to one over any of the others in the machine."

The other stunt was developed by a manager in Utah at his penny candy machine. He works it this way: "I place a few colored balls in with the Boston Baked Beans. If the customer receives a colored ball, I give him a 10c bag of popcorn. This is quite a money-maker!"

Further in the line of candy promotion, another exhibitor in Wisconsin states that he has no "single" scheme but a continual one. This involves watching for magazine, local newspaper and grocery promotions by candy companies and then making a more prominent display for that particular bar at this theatre stand at the same time. This technique has doubled sales on many occasions for him.

Among the other exceptional types of refreshment stunts which exhibitors reported as the most effective were those in which they made use of display material provided by manufacturers of various products and tie-in campaigns with local distributors of national brands. A goodly

(*Continued on page* 52)

New beverage trend gives progressive theatre operators highest refreshment profits

Read what one of America's biggest operators says about Pepsi-Cola...



National Theatres, Inc.
1609 West Washington Boulevard
Los Angeles 7, California

Mr. Donald M. Kendall
Vice President
Pepsi-Cola Company
3 West 57th Street
New York 19, N. Y.

Nov. 1, 1954

Dear Don:

Today more than ever — the profit-minded theatre merchandiser whose sales depend on limited time and space should consider only nationally-known profit makers.

Because Pepsi is such a product, we switched to it five years ago!

We chose Pepsi in preference to any other nationally advertised cola for three very good reasons:

1. Its Quality...a fast-selling refreshment liked by every member of the family!
2. For our Fountain and Automatic Machine operation, its cost per gallon is less than any comparable Cola.
3. We were aware of something that is not generally realized...that Pepsi-Cola syrup produces 13 more 10¢ drinks per gallon!

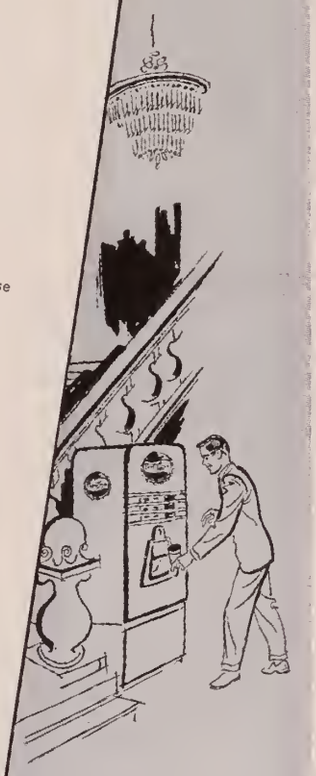
If you see fit to convey our experience to those exhibitors who are also quality and profit-minded, you are at liberty to use the foregoing information in any manner you see fit.

With all good wishes for Pepsi's continued success...

Cordially,

A.J. Krappman

A.J. Krappman
National Theatres, Inc.



...and the same is happening in theatres all over the country!

Check your own operation.

Refreshment space is limited. Traffic must turn over fast. To get the top return from your refreshment space, *sell the brands in the biggest demand.* Pepsi-Cola is the fastest growing beverage in America. It turns refreshment space into *sales* for you at a faster rate than ever before in soft drink history.

Pepsi can boost your beverage sales and profits all along the line!

Write today for full details.

PEPSI-COLA

The Light refreshment

Pepsi-Cola Company, 3 West 57th Street, New York 19, New York

A 3-Point Plan for Achieving

Longer Profits on Candy

By V. M. ANDERSON
Anderson Sales Company, Denver

. . . with the emphasis placed on Showmanship.

"NEW PLANS for Longer Profits on Candy." That is the subject, and I would like to start by expressing the opinion that frequently—maybe in this case—*new* plans are often *old* ideas or thoughts actually put to work. And the idea of "longer profits" is intriguing, but before we can enjoy "longer profits" we must first make a profit.

My contribution to this subject can be reduced to three plans or suggestions:

1. MERCHANDISE

One, *merchandise* for profit. Two, *diversify* for profit. Three, *buy* for profit.

To take them one by one. In saying "merchandise" for profit, what I actually mean is "merchandising." And what is merchandising? It is Showmanship! And who is better qualified to "merchandise" than showmen and concessionaires?

For this is the group that buy some of the most widely advertised and accepted motion pictures. And you do not just "book" the attraction and wait for the public. You "merchandise" that attraction. You tie-in with the national advertising. You tie-in with the stars and their "pleasing" attractions.

But you do not let the picture or entertainment carry the full load. You have a product—and good, bad or indifferent—you merchandise that product. You are *showmen,* and no one is better fitted or qualified to merchandise than you.

Are you capitalizing to the nth degree on your showmanship to realize "longer profits on candy?" You are to be congratulated if you are. But many are not.

Recently I called on a small circuit theatre operation. The "buyer" was one of those slick young ushers who operate under the title of second assistant manager. The only thing true of the title is that he needs "assistance," but he won't find it out until ten jobs and years later. He has a job—he has a title—and he thinks that he knows it all.

Who of us can learn if he won't listen? This proud and poised young man has an assortment of 20 bars, a popcorn warmer and a drink machine. This was the set-up when he got the title, and it will be the same when he loses his job. A place for everything and everything in its place! It is less work that way.

But who can make a profit unless he moves merchandise? We don't want less work; we want longer profits! So let's *merchandise.*

Your customers know what your display looks like; it will not catch their eye and they will walk by it. If a department store is crowded, others crowd to get in on the bargain. Why be in a rush to get rid of your customers?

Candy is sold on impulse—so do something to promote that impulse. Get some counter displays and back bar displays. Put a special girl with a display of one item right in the center of your lobby with a sign reading "Feature Attraction" or "Sale" or anything to attract attention. Build a big display of 10¢, 15¢ or 25¢ bars. And with a modest sign—"Limit *one* to a customer"—or a free ticket in every tenth package—or just plain "Eat and enjoy it."

2. DIVERSIFY

Number Two—*diversify* for profits. First, with new items. "Gone With the Wind" was a great picture, but you can't run it each week.

Second, with new price ranges. A 10¢ chocolate bar; a 10¢ peanut butter cup; a 10¢ nut roll or crunch bar may be your biggest seller. But many of those consumers can be boosted to 25¢ or 39¢ or 50¢ purchases if you stock the *larger* size and *train your clerks* to say: "Large size?" Who minds losing a 10¢ sale for a quarter? Or a 4¢ margin for a dime? This can be done—but not by appointing a clerk or an usher—or not by just hiring anyone and putting them in the concession counter. You have to *train* them.

To diversify your price ranges, don't just raise the price from a dime to 12¢. Do it by stocking and merchandising larger sizes. Give the consumer *value* while you are doing it. It is better to take a 33 1/3 margin on a 39¢ item and make a 13¢ profit than it is to make 40% on a 10¢ item and make a 4¢ profit.

True you will not sell as many of the larger sizes. But you don't have to stock as many. Most of the sales you do make will be increased sales to those who formerly bought small sizes, or to adults who formerly bought nothing as they didn't like to bite off a bar but would munch out of a box. Those who say this won't work—*can't* make it work! But if you believe, think and *merchandise,* you can do it and enjoy longer profits on candy.

Several years ago a large chocolate firm started making a 4-ounce bar of milk chocolate to retail for 50¢—personalized for each location. By experience I can tell you the bar will not sell *inside* a showcase. But it is a consistent volume and profit item when displayed on top of a showcase and stacked cross-cross like railroad ties. That is merchandising. And sales double when the girl behind the counter suggests "You'll like this"—or "Have a sample"—or "Take one home." This is not flamboyant merchandising, but it is suggestive and display merchandising.

So *diversify.* Listen to the salesman, be he jobber or factory representative. Not just the fellow who wants an order but to the salesman who is intelligent enough to ask for an order and suggest and show you how to sell his product. Don't stock a lot of larger items, but *merchandise* those you do *diversify* with, and you will enjoy longer profits on candy.

3. BUY TO SELL

Number Three—Buying for profit. Bear in mind when "buying" you only enjoy a profit when you *sell* what you buy. Sure, 24-count bars are good if that is all you can get. But vending or theatre counts of 100 or 120 or 200 count size will save you 7½% to 10% over regular count.

A box of 120 count is only 5 boxes of

(*Continued on page* 53)

"Armour FREE intermission shorts increased my frank business 25% the first night!"

says Drive-In Manager, C. E. Cook, Dude Ranch Drive-In, Maryville, Mo.



"Business has kept on increasing, too! It's now 33⅓% over last year! I give full credit to Armour's free one-minute color food films."

There's a real recommendation to any Drive-In manager! And you can cash in the same way—FREE of any rental charge! All you pay is return postage. Armour and Company will send you complete information on these 11 different color films—all with backgrounds by Bing Crosby's Starlighters—along with an illustrated folder. Just mail the coupon below today!

Armour and Company

Fresh and Smoked Sausage Dept., Union Stock Yards, Chicago 9, Illinois. Box MP-456

Please send me your folder with complete information on Armour and Company's intermission shorts.

Name_____

Theater Address_____

City_____ State_____



The Kettle that Kindles Sales

THE MANLEY

VistaPop®

Why? Because the VistaPop is the only machine that lets your customers see the corn popping in front of their eyes. They see . . . and they *buy*.

It's the only popcorn machine on the market today that has all these merchandising and quality control features:

- VistaPop See-Thru Kettle for Maximum Merchandising
- Quality Control through Fool-Proof Heat Control
- "Hot Air Conditioning" to Keep Corn Fresh, Hot and Delicious
- Semi-Automatic Operation

Your old machine may be costing you money because you are losing customers due to a poor quality product . . . making a single sale instead of multiple sales to a customer . . . or losing repeat patronage.

Consider trading NOW for a new Manley VistaPop and improve your product and your profit picture. Call your nearest Manley representative, or write to Manley, Inc., 1920 Wyandotte St., Kansas City 8, Mo. Dept. MPH-456.



THE SAVON COMPANY

CREATORS OF

FAMILY STYLE PIZZA

FOR

DRIVE-IN THEATRES

EXCLUSIVELY

Sold at 60¢ to 65¢

Complete equipment and ingredients available

WRITE FOR INFORMATION

286 PENNSYLVANIA AVE., PATERSON, N.J.

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

Pepsi-Cola Dispenser For Manual Operation

A PEPSI-COLA manual dispenser made by S & S Products, Inc., Lima, Ohio, which was originally designed for plant and office use (as indicated in the photo) is also being made available to the theatre market, according to an announcement by the manufacturer.

The dispenser is well suited for "rush-hour service," the company states, because



of its high-volume capacity—25 to 80 gallons an hour chilled to 40° Fahrenheit. One attendant can operate it quickly and efficiently, it is pointed out.

The equipment is designed to employ Pepsi-Cola pre-mixed at the bottling plant—the same that is prepared there for bottles. There are five different models of the dispenser available.

Soda Fountain Unit For 10-Foot Area

A SODA fountain unit, described by the manufacturer as "complete in itself" has been announced by Spartan Fountains, New York, as the latest addition to its line of fountain and food service equipment. The new model is trade-named the "Booster."

Constructed so that it will occupy but 10 feet of floor space, the fountain unit requires only a hook-up to a water source and an electrical outlet for its installation. It is particularly designed, the manufactures states, for businesses with rigid space limitations.

The unit features heavy-gauge stainless steel construction throughout. It has a one-piece die-stamped top, plus a new and improved corrugated drainboard without any soldered seams. All corners are rounded to eliminate dirt pockets and safety hazards. The entire unit has all-dry refrigeration and the counter is of Formica.

There is an ice cream storage capacity of 30 gallons. Included in the fountain are four stainless steel syrup pumps; one heavy duty stainless steel chocolate pump; five white Kencoware syrup jars; three white Kencoware crushed fruit jars and stainless steel covers; one white Kencoware spoon holder with stainless steel divider; one insulated soda draft arm; one insulated water draft arm; one stainless steel running water dipper well; one stainless steel pull-out waste chute; three stainless steel sink bowls; four die-stamped, fully insulated stainless steel storage covers; three lever type waste drains, one self-contained compressor and one remote type carbonator.

Improved Carbonator For Fountain Use

AN IMPROVED, heavy-duty carbonator for fountain use, said by the manufacturer to be unique in design in that "there are no floats, electrodes and intricate switch mechanisms to create service problems," has been marketed by the Fischman Company, Philadelphia, manufacturer of a line of soda fountains.

The new unit is called the "Improved Spark-L-Mix Model 6000-VO." It employs a special jet nozzle atomizing system designed to insure maximum carbonated gas absorption and a special twin filtration system to screen impurities.

The carbonator utilizes an all stainless

steel tank with welded stainless steel fittings. It is powered by a heavy-duty General Electric ¼ h.p. motor with built-in overload relay.

Counter Drink Unit For Animated Display

A NON-CARBONATED, counter-type beverage dispenser, featuring a new animation principle to rotate the drink for display, has been announced by the C. T. C. Manufacturing Corporation, North Hollywood, Calif. Trade-named the "Whirlpool," the unit is manufactured in two sizes—a "senior" model with 9 to 12 gallons capacity and a "junior" unit (pictured) with 6 to 8 gallons.

The dispenser stands 27 inches high and has an illuminated, translucent dome in selective "fruit" colors, over the Plexiglas bowl. The cabinet, which is 16½ inches wide, has a stainless steel top and front with a bright chrome steel expanded metal wrap around. The magnetic-action pump is a newly engineered unit.

The evaporator is a stainless steel cylinder inside the bowl for rapid cooling of



beverages. The faucet, known as the "Fast-Flo," is spring-loaded for a quick shut-off. A hermetically sealed Tecumseh compressor powers the dispenser. It requires 115 volts, 50-60 cycle. Other voltages are available.

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NEW MISSION APPOINTMENT

Donald B. Hall has been appointed European representative for Mission of California, Los Angeles according to an announcement by George A. Rodriguez, vice-president of overseas operations for the corporation. Mr. Hall's appointment is part of the new management's aggressive sales expansion program announced recently to franchised bottlers throughout the world, it was stated. He served in World War II as a Navy lieutenant in the Atlantic, Pacific and Indian Oceans and as a career officer in the U. S. Foreign Service, spent four years in various consulates throughout Germany. In recent years he has been a business consultant to top European corporations.

POPCORN POSTERS FOR ALL PATRONS

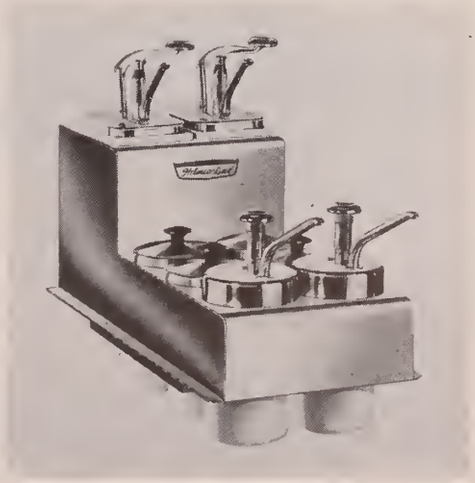


Now underway in theatres and other popcorn outlets is the third annual Spring Popcorn Jamboree, sponsored by the Popcorn Institute, Chicago, for the celebration of which that organization has developed the nine point-of-sale display posters above. In devising this material the Institute sought to appeal to the widely varying tastes of all theatregoers—and they run the gaumt from "ultra-sophistication to good old-fashioned nickelodeon merchandising." All posters feature popcorn in a prominent way and the artwork is in red and yellow on brown, black and white. The material is designed for display not only at the refreshment stand but at soft drink canteens, the stub box, and throughout the lobby. The pieces are so designed as to be displayed all at once or they can be used two and three at a time, with a change each month during the promotion. The posters may also be varied according to the picture played and the type of patrons expected, it is pointed out. The posters range in size from 9 by 12 to 15 by 20 inches and are easily kept in place with scotch or mystik tape. They are available to exhibitors at less than cost through local popcorn suppliers or directly from the Institute. Started on March 15th, the Jamboree is scheduled to run through June 15th.

Helmco Fountain Line Of 7 Models, 25 Units

HELMCO, INC., Chicago, manufacturer of food and mountain service accessories, has announced the complete redesigning of its "Fountainette" line. It states that the new line consists of seven basic models which allow 25 combinations for varied peak hour service and menu change needs.

All models of the new line are designed to fit standard freezer cabinets, including double-lid models, without the need for a divider bar. They are constructed of satin-finish stainless steel and feature fast lever action pumps, Melamine plastic shock-resistant bowls and round corner design for easy cleaning. Fruit wells, milk tanks and



pump are designed to be interchanged on all models within a few seconds.

Literature describing the new line will be supplied by the manufacturer upon request (7400 W. Lawrence Ave., Chicago).

NEW ORANGE-CRUSH PLANT WITH ALL MODERN FACILITIES









The Orange-Crush Company is this year celebrating its fortieth anniversary and, in line with a program of continued development, recently opened a modern new plant at its national headquarters in Evanston, Ill. The building was designed, the company reports, with only one objective in mind—"to better serve (our) bottlers and fountain distributors." How that aim has been carried out is indicated in photos above, showing various departments of the company. At top left is an exterior view of the new building from the front, and to the right of it is shown the laboratory, from which the company makes available a complete beverage control service to its bottlers to insure that the product preserves its reputation for quality. In the blending and packaging room, shown at left below, all ingredients in the company's products are prepared under the supervision of skilled technicians and sealed in sterilized containers for shipment to bottlers and fountain distributors. The warehouse and shipping area is shown in the right photo below. It is equipped with the latest shipping facilities and handling devices to expedite service to customers.

Exhibitors Give Their Views on Vending

(*Continued from page* 46)

number of managers—more than in previous years—recounted examples of outstanding results when they used such material, indicating that more of it is presently available.

Representative of the experience of these managers was that related by a drive-in operator in Texas. The local branch of a national milk concern helped him in a campaign to tie-in the sales of malted milk shakes with hamburgers. The company provided a variety of sales aids—large paper signs, badges, streamers, etc. "They were very helpful," he observes, "and we have since conducted other such tie-in promotions."

An indoor manager in Colorado had similarly fine results when he worked out a tie-in with a local soft drink firm to boost sales of popcorn and their drink.

Special tribute was paid by a number of drive-in operators to the companies which supply them with film trailers to boost refreshment sales. (These are usually shown at intermission time.) An owner-manager in Arkansas is of the firm opinion that "all products show a high increase in sales when trailers promoting them are put on the screen." Agreeing with him is man from Florida, who would like "many, many more of these trailers."

With some other exhibitors, however, the lack of such material from the majority of manufacturers and suppliers is a bone of contention. In this group a Kentucky drive-in manager's comment is typical: "I think suppliers could advertise a little more, putting over their products. Some do and some don't. After all we handle quite a volume in a season's time. I've contacted most of ours and it was like pulling teeth to get an ad out of them."

NEW PRODUCTS WANTED

Suppliers could also help, according to a Texas exhibitor, by referring more new products to theatre operators. "We constantly travel," he states, "and find many new items, but the suppliers don't often come up with any."

And speaking of introducing new products, several other operators—both indoor and drive-in—declared this to be an excellent means of further increasing sales.

An exhibitor in Florida relates he had "instant success" when he started selling frankfurters with chili. They are now outstripping *plain* franfurters in sales!

This exhibitor also has found snow cones profitable, as has an operator in New Mexico, who stocks five flavors. "This is a very good summer item; in fact we even sell them in winter when it is below freezing," he declares.

Of the other matters on exhibitors' minds for "improvement of refreshment service by suppliers" the majority of comments was on candy. As in previous years there were complaints about the "small size" of several candy bars; to an operator in West Virginia some of them are "a disgrace."

HIGH COSTS SCORED

Also, as in previous surveys, the high price of some candy bars was attacked. As an operator in Texas said: "Some of the bars have become so high it is no longer profitable to handle them. I keep these but do not push them. For example (*name deleted*) was my leader. It is now the highest priced 10c bar I sell and by pushing other bars I am causing it to drop in volume very rapidly."

An exhibitor in Wisconsin would like for *all* candy companies to follow the practice of one which always keeps its wholesale price the same. "This way," he explains, "the retail price and margin are always the same."

Observations on candy packaging were made by some of the polled exhibitors. One in Illinois, for instance, would like to see more of it put up in cellophane bags.

However, another manager in the same state wants the bags eliminated. "They sell slowly," he has found, "and it takes too many man hours at the stand to keep them in place." He likes boxes better—especially those "with attractive covers."

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CANDY PROFITS

(*Continued from page* 48)

24 count. Stack them high, use a sign "Fresh Stock," "Just Received"—or anything else and you can sell 120 bars in the time you'd usually sell 24. And you profit 8% to 10% more.

If you can't buy all your bars in larger count, buy part of them that way. But *display* them and *promote* them.

The reasons—First to turn them and enjoy the value of that extra discount. Second—to keep them fresh and please your trade. And last—but not least on buying—many manufacturers have "drop shipments" on lots of 1500 to 2000 bars and up. Freight prepaid. You realize, first, savings of the theatre or vend count pack; second, benefits of factory fresh shipments; and third, your wholesaler or source of supply has no warehousing or extra handling to pay. And if you pay promptly you can enjoy an additional discount that again means longer profits on candy in your concession and in your pocket.

SALE BREEDS SALES

Your candy products do not detract from sales of beverages and popcorn. If your customers eat a bar or two, they have a sweet taste and want a little salt and buy popcorn. And by the time they eat that they are thirsty and drink an orange or cola. By that time they are hungry and buy a bar or box of candy to munch going home.

One complements the other and unless you *use your showmanship* and *merchandise* one to sell the other, you are not receiving your share of profits—let alone *longer* profits on candy. To profit from buying you must *sell*. And to sell, you must *merchandise*. Use your showmanship, merchandise, diversify and increase your sales so you, too, can make longer profits on candy.

[The above article is adapted from a speech made by Mr. Anderson at the western regional conference of the Popcorn and Concessions Association in Las Vegas, Nev., recently.]



WONDERFUL NEW COCONUT
It packs 'em in for that rich milk chocolate that's crammed with fresh toasted coconut. Available in 10¢ size only.



MILK—the all time favorite with the rich Nestlé's flavor that sets the standard for all milk chocolate.



ALMOND—Nestlé's exclusive blend of milk chocolate and fresh roasted almonds.



CRUNCH—all ages go for this surprise bar with its milk chocolate flavor and crisp, crunchy texture.

MILK, ALMOND AND CRUNCH AVAILABLE IN 5c AND 10c SIZES PACKED 100 BARS TO THE CASE. 5c SIZE NOT AVAILABLE ON WEST COAST.
The Nestlé Company, Inc., 2 William St., White Plains, N.Y.

To Theatre and Concession Managers—

Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand. Make the reports detailed.

Include photos of your stand and samples of any printed matter.

Reports considered by the editors to be of interest to readers will be published, with due credit.

From the published reports, selections will be made for citations. Citation-holders qualify as finalists for the annual Special Merit Awards.

Send your entries to: The Editor, Better Refreshment Merchandising Department, Motion Picture Herald.

"CUP-O-GOLD" DISPLAY BOX

To display "Cup-O-Gold" candy bars made by the Hoffman Candy Company, Los Angeles, that firm has made available a new corrugated box in the shape of a basket. It is printed in red and blue.

EMPHASIZING SERVICE AND CLEANLINESS



SERVICE AND CLEANLINESS are the guiding spirits of refreshment stand operation at 20th Century Theatres' Birchcliff theatre in Toronto, Ontario. They are factors which are too often forgotten at some stands, as manager Grant Millar asserts. The service comes "with a smile," too (which the attendant demonstrates above). This combination—added to orderly display and accessibility of products—keeps stand profits "at a steady high and on a par with first-run downtown theatres," according to Mr. Millar. The Birchcliff is an 865-seat theatre which plays films on a second-run basis.

Better Refreshment Merchandising

Inquiry Service

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

1—ARMOUR AND COMPANY	49
2—THE COCA-COLA COMPANY	44
3—MANLEY, INC.	50
4—THE NESTLE COMPANY, INC.	53
5—THE PEPSI-COLA COMPANY	47
6—THE SAVON COMPANY	50

INQUIRY COUPON

4756

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

_____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____

Name ..... **Theatre** .....

Address .....

FOR GENERAL INQUIRY:

- ***Classes of products on which information is desired may also be indicated in the coupon by the number preceding the item in the following list:***

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Candy bars
103—Candy Specialties
104—Candy machines
105—Cash drawers
106—Cigarette machines
107—Coffee-makers
108—Cups & containers, paper
109—Custard freezers
110—Films, snack bar adv
111—Food specialties
112—French fryers
113—Grilles, franks, etc.
114—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn machines
119—Popcorn warmers
120—Popping oils
121—Scales, coin operated
122—Soda fountains
123—Soft drinks, syrup
124—Showcases
125—Vending carts
126—Warmers, buns, etc.

EQUIPMENT · ARCHITECTURE · MAINTENANCE

MOTION PICTURE HERALD

Better Theatres

Carpeting for modernization

Increasing Importance of the Projection Screen

APRIL 1956

SPS

MEANS NOTHING TO THESE GULISTAN CARPETS



The fine wools, the integrity of workmanship, the loveliness of creative patterns make Gulistan Carpet the source of years of lasting satisfaction. These heavy, all-wool Wiltons are specially woven to endure the brutal punishment of day-in, day-out theatre traffic. They are typical of the hundreds of Gulistan original designs immediately available from stock in a variety of color combinations to suit your decor. Immediate delivery of any yardage can be made, from the smallest to the largest area required. They may be obtained in a virtually unlimited selection of colors on special order, or if you prefer a personal design, the Gulistan Art and Design Staff is at your service.

Gulistan Carpet is well known for exceptional beauty, quality and durability. It reduces maintenance over non-carpeted floors by at least 40% and up to 50%*. Consult your Certified Gulistan Carpet Dealer or write Commercial Carpet, Dept. BT-4 at address below.

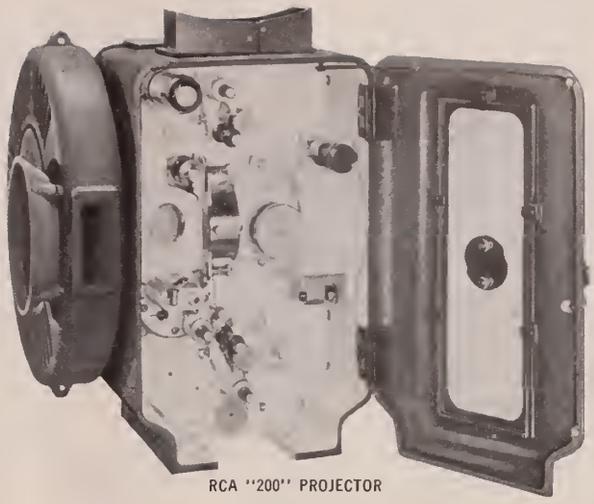
**Send for complete cost study entitled "Cutting Costs With Carpet"*

GULISTAN CARPET

Some outstanding Gulistan installations: Radio City Music Hall, N. Y., Ambassador Hotel, N. Y., Tarantino's, San Francisco.

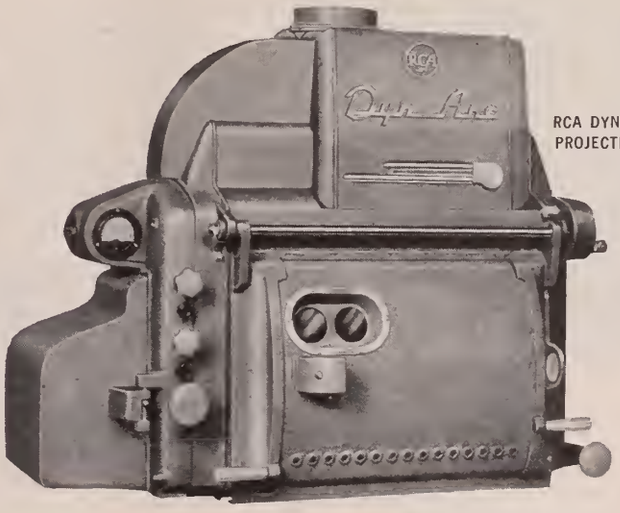
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2



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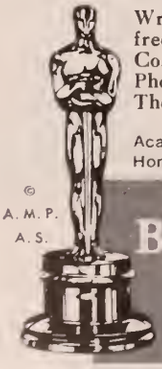
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About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

•

Ben Poblocki, operator of the Plaza indoor theatre at Burlington, Wis., and head of Poblocki & Sons, Milwaukee, manufacturers of display and other equipment in theatres, has acquired controlling interest in the Port drive-in near Port Washington, Wis. The drive-in will be re-named the Highway 57 after the road on which it is located. Booking will be done at the offices of Poblocki & Sons, Milwaukee.

Albert Dezel, president of the Guild Theatre Corporation, Detroit, has announced completion of a renovation program at the Coronet theatre in that city. The Coronet operates under an "art" film policy. The lobby and auditorium of the theatre were decorated by *Anthony Eugenio* and new draperies devised by *Earl Wilson* of the Harrison Rug Company, Detroit.

Leslie Pendleton, former manager of the State theatre in Lake Wales, Fla., has been transferred to the State theatre in Tallahassee, by Talgar Theatres.

Howard Wagenheim, vice-president of Schwaber Theatres, Baltimore, has announced purchase by the circuit of the Parkway theatre there from *Jack Fruchtman.* The theatre, which has a seating capacity of 1,000, will be remodeled and operated under an "art" film policy. It will be renamed the "5 West" and an opening is scheduled for early May.

George Sarathain has been named manager of the Ziegfeld theatre in Chicago. He was formerly with the Henry Stern circuit, for whom he managed the Cinema for five years prior to accepting his new post.

Edward Schulman, owner of seven theatres in Ohio, Kentucky and West Virginia, has purchased the Vogue, an art theatre in Denver from *John Wolfberg. Edward Church,* recently production supervisor in the radio and television school at Ohio State University, has been appointed manager of the theatre, which Mr. Schulman has had redecorated.

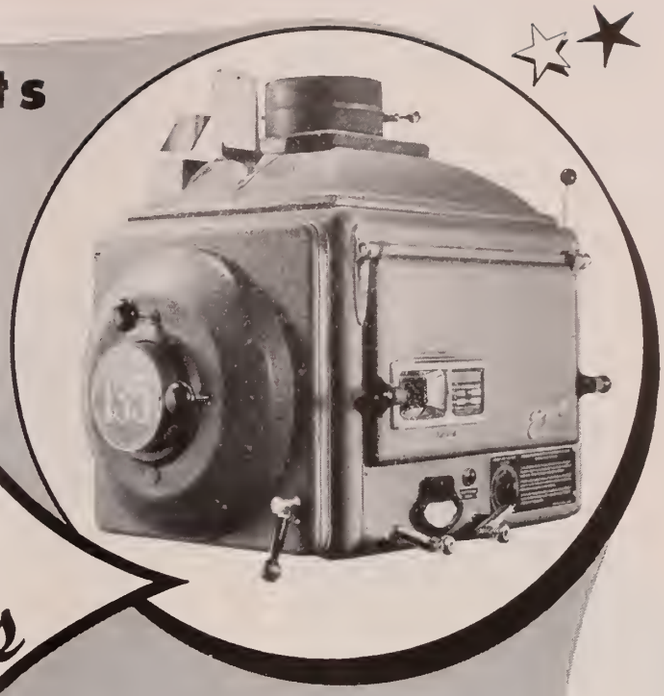
John Sirica and *Fred Quantrano,* western Connecticut theatre owners and operators are again operating the Hamilton theatre in Waterbury, following culmination of a lease held by *Edward Miller.*

Herbert Roller is the new manager of the Edgewood theatre in Jacksonville, Fla., having to come to that post from the Ritz theatre in Sanford.

Gordon West and *Johnny Hatcher* have taken over operation of the Tower theatre in Santa Paula, Calif., formerly managed by Fox West Coast Theatres.

August Cianciola, Memphis exhibitor, has announced that construction is underway on a new theatre in Frayser, Tenn., just north of

Why Proponents of the New Projection Techniques Are *Switching to Strong Lamps*



Strong engineers, working with the developers of the various new projection processes, have been enabled to not only meet present screen lighting demands but to anticipate future requirements.

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Memphis. The theatre will have a capacity of 1,000 seats and be called the Northgate.

E. L. Boggs is the new owner of the 70 drive-in at Hot Springs, Ark.

William Kaltenhauser has reopened the Garden theatre in suburban St. Paul, Minn., which had been closed since 1951. *Theodore Hansen* is the manager.

Jack Luster, general manager of the W. W. Page Amusement Company, Robeline, La., has announced start of construction on the long-planned Paco drive-in at Leesville, La., which will accommodate 900 to 1,000 cars. The project had been dropped when the Army camp there was closed. The latter has now been made a permanent base.

Albert Moffas has reopened the Ritz theatre in Coplay, Pa., following renovation which included a new front, wide-screen, drapes, reconditioned seats and a new refreshment stand. Mr. Moffa recently acquired the theatre, adding it to his other operations—the Towne and 19th Street theatres in Allentown, Pa.

George Kline, who sold his State theatre in Boyertown, Pa., to *James P. Clark,* head of Clark Theatres, Inc., Philadelphia, has retired from the industry and will locate permanently in Florida.

Olin Evans has purchased the Barbour drive-in at Louisville, Ala., from *F. B. Pierce.*

The 40-year-old Amo theatre in Chicago, which has been remodeled throughout, has been reopened as the 61st Street theatre. *Don Young* is the manager.

A. A. Hooper has been appointed manager of two theatres in Iowa Falls, Iowa. He had been manager of the Pastime theatre in Maquoketa for the past two years—a post in which he was succeeded by *Dale Buchholtz* of Guthrie Center.

Samuel P. Cornish, who recently sold his interest in the Niantic theatre in Niantic, Conn., to his former associates, *Socrates Deligeorges* and *Alphonse Dubreuil,* was given a testimonial banquet last month by showmen in that city. Mr. Cornish has been in the industry for 45 years.

Robert L. Lippert, theatre exhibitor in California and Oregon, has announced plans to construct a new indoor theatre in Los Angeles to be known as the Crest. It will have a capacity of 1200 seats.

Irving Trencher, owner of the Rugby theatre in Brooklyn, N. Y., and *Dennis Carlin* have taken over the Carefree theatre in West Palm Beach, Fla.

Tom Byrne is the new assistant to *Hal Stanton,* manager of the Florida theatre in Miami.

Construction has begun on a new 800-car drive-in at Eden Praire, near Minneapolis, by *Otto W. Kobs,* operator of the Oxboro in suburban Oxboro, Minn. Plans call for an opening early in June.

Leo Aved, operator of the Empress and the Navarre Ampi-theatre at suburban Lake Minnetonka, Minn., is constructing a 944-car drive-in at suburban Coon Rapids, Minn.

A. L. Royal, Mississippi exhibitor, has purchased the Majestic theatre in Quitman, Miss., from *Louise* and *Phil Murphy.* It will be managed by his son, Lloyd Royal, Jr.

SCROLLS PRESENTED TO PIONEERS



Scrolls honoring Charles Muller, director of projection at Radio City Music Hall, New York, and P. A. McQuire, former advertising manager of the International Projector Corp., for their many contributions through much of motion picture history to better projection and projectionists' welfare, have been presented to them by the 25-30 Club, fraternal organization of New York projectionists. Above Mr. Muller is pictured with Allen Smith, manager of the New York branch of National Theatre Supply, who made the presentations. Below Mr. McGuire is shown with his scroll.



Jack B. Kline has been appointed manager of the State theatre in Boyertown, Pa., which was recently acquired by *James P. Clark,* head of Clark Theatres, Inc. Mr. Kline is the son of the theatre's former owner, *George Kline,* who has retired from the industry.

The Sinking Spring drive-in near Reading, Pa., has been enlarged to accommodate 1200 cars in time for its recent reopening for a second season. *Richard T. Kemper* is the manager.

William Claiborne is constructing a new 650-car drive-in at Security Village, near Colorado Springs. It will have a screen 120 by 50 feet and be equipped for magnetic sound reproduction.

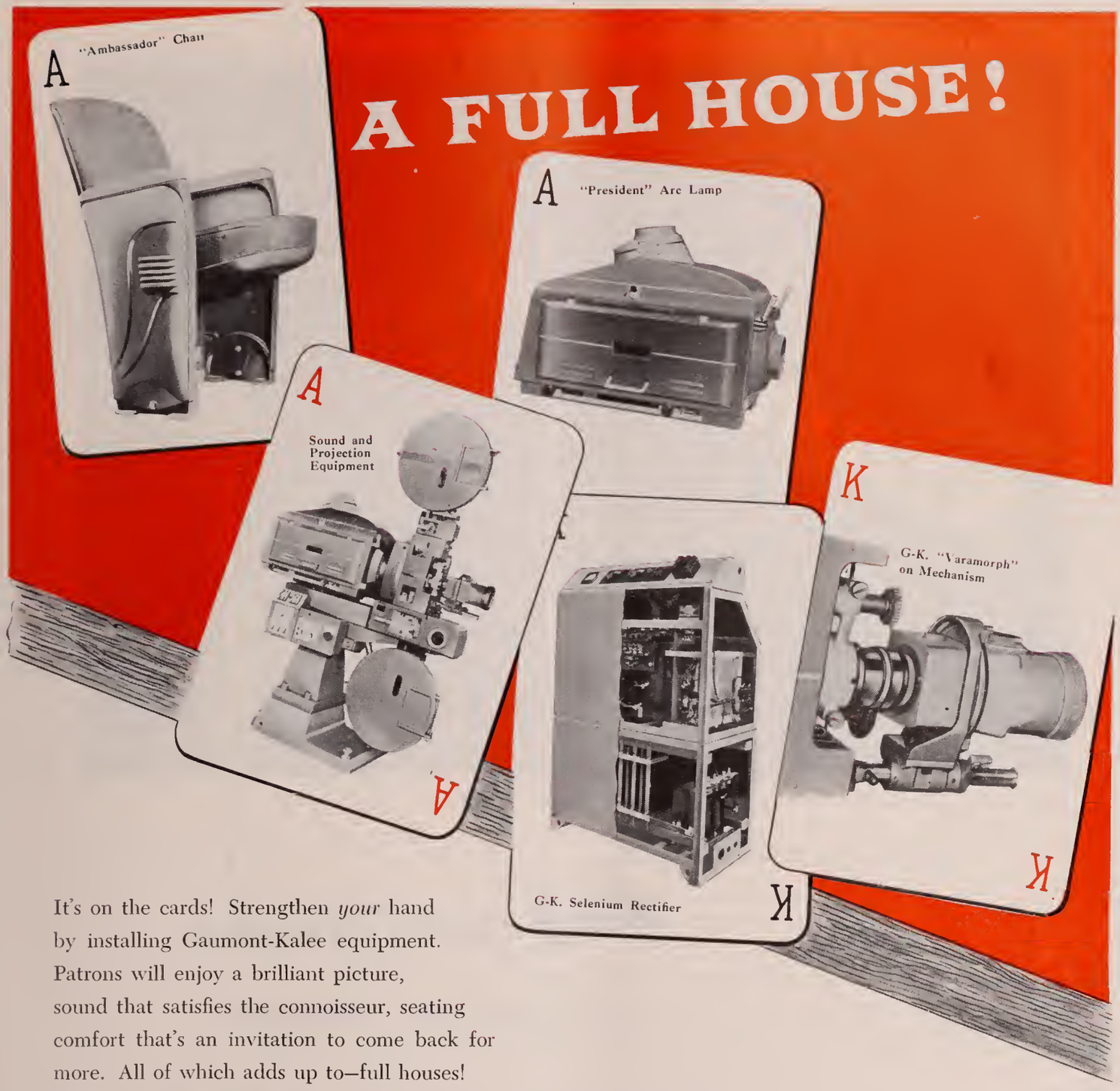
Phil Simon and *Robert Gloth,* both of Hartford, Conn., have announced acquisition of *Lou Rogow's* interest in the 750-car Pike drive-in at Newington, Conn.

Ray Conner has been appointed managing director of the Roxy theatre in Atlanta, which was recently converted for Cinerama. At one time manager of the Palace theatre in New York, Mr. Conner has managed Cinerama theatres in Washington and St. Louis.

Mac Polston, formerly manager of the Hardee theatre, Wauchula, Fla., has been appointed manager of the Garden theatre, Winter Garden, Fla.

Earl Brown has been named assistant to manager *Frank Boyle* at the Fitchburg (Mass.) theatre, replacing *Emil Perodeau.*

A FULL HOUSE!



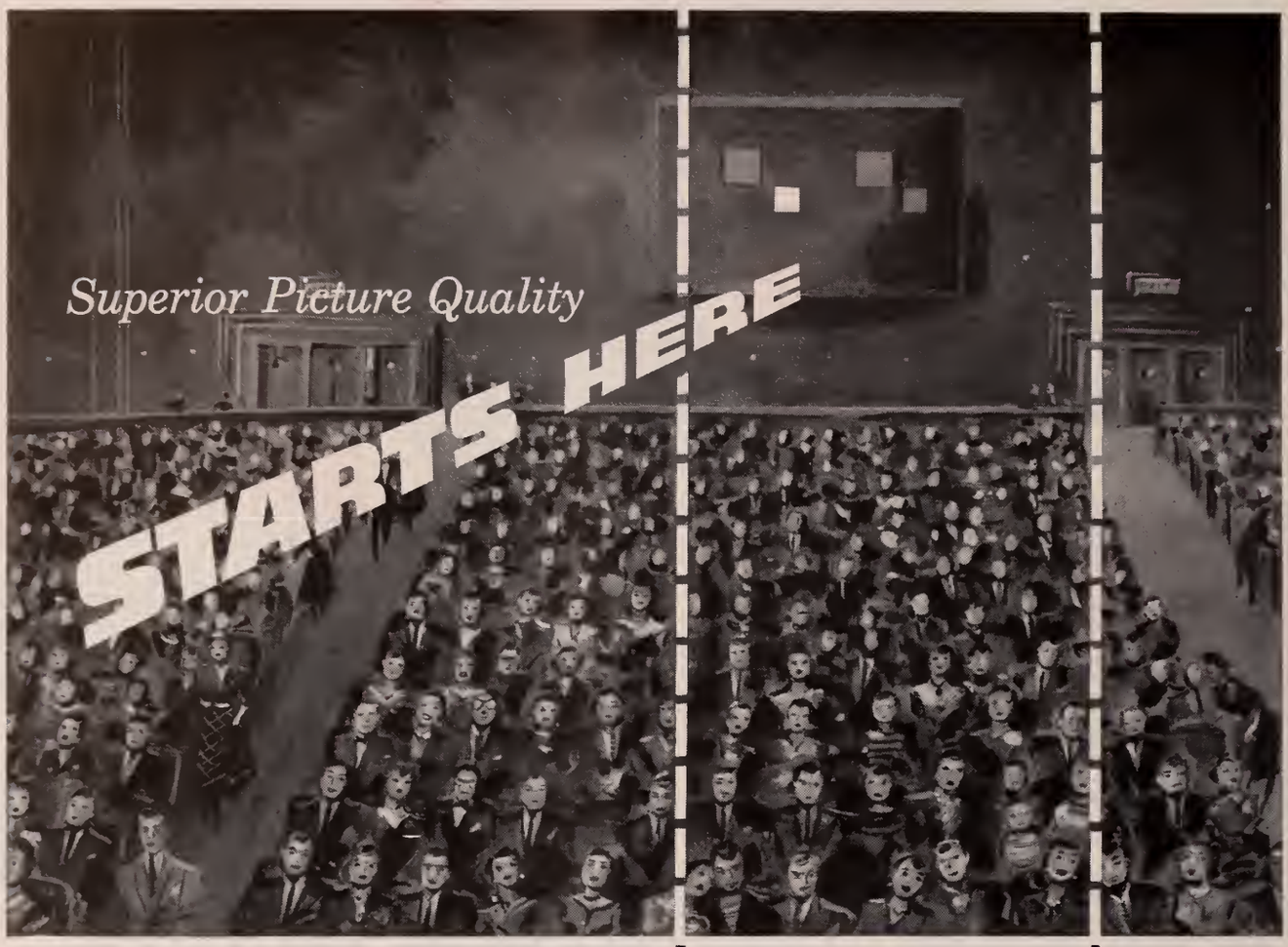
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Better Theatres

For April 1956

GEORGE SCHUTZ, Editor

Outmoded Theatres Are Also a Burden

Motion picture theatres have lost their glamor and that is hurting, thinks Mr. E. H. Rowley, and so do we. The head of Rowley United Theatres in the Southwest, a United Artists Theatres unit, recently said, to quote from one of our contemporaries:

"Everything about us has been streamlined and ballyhooed into super-proportions, but we still continue to operate like those old-fashioned grocery stores which long ago discovered that the supermarkets had greater appeal for their former customers."

As with the art itself, theatres were allowed to stay in the same groove so that by the time television came along as a new marvel of technology putting a "motion picture screen" right in the home, everything about this industry looked like a thing of the past. Mr. Rowley's observations echo those of our Curtis Mees in these pages last November. Asking "What happened to the glamor?" Mr. Mees pointed out:

"When we in the theatre business were first glamorizing our offerings, the grocery store was usually a small, badly lit and cluttered up establishment. Certainly it had no glamor. And even though they offered extra service in home deliveries, as well as generous credit to their customers, they were quickly overwhelmed by the influx of super-markets with modernized, slick-looking, brilliantly lighted stores.

"Look closely in your own neighborhood and you will undoubtedly find some few remaining small grocery stores trying to compete with the modern new stores (even offering the same prices, in many cases), but you will find the women going a greater distance at considerably more inconvenience to patronize a store with *glamor*."

We have started to infuse our pictures with more glamor. Without the new values of wide-screen, the greater impact of the performance, the revival of public talk about the movies incited by it, this industry would be in a much more difficult position than it is, especially in American exhibition. The theatre screen has come alive as a technology. Theatres, however, with rare exception remain relics of another age in entertainment, in the architecture they supply to the street, in the environment they offer the public.

The condition is the more serious because in so many areas of exhibition the money for rehabilitation is hard to come by. Our chickens have come home to roost—we failed to keep our theatres abreast with the times, now the job of updating them has reached proportions that severely challenge a shrunken net income.

To meet that challenge is a problem as urgent as any now engaging the industry's attention. —G. S.

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BETTER THEATRES is published the first week of the month, with each regular monthly issue a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

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Enliven and update your theatre

Floors are so conspicuous that nothing is likely to have such an immediate effect of interior modernization as new carpet. And today's commercial lines make it a very economical way to refurbish.

A PRIME CONSIDERATION of carpeting in theatres is that it is likely to be the most prominent single element of decoration. It may cover more area than any other single component of the interior lying within levels of regular normal vision, while it is usually more constantly in sight than any portion of the walls. It is these conditions which give carpeting a tremendous influence on the whole environment of a theatre, hence make it such a ready means of freshening and restyling a theatre interior.

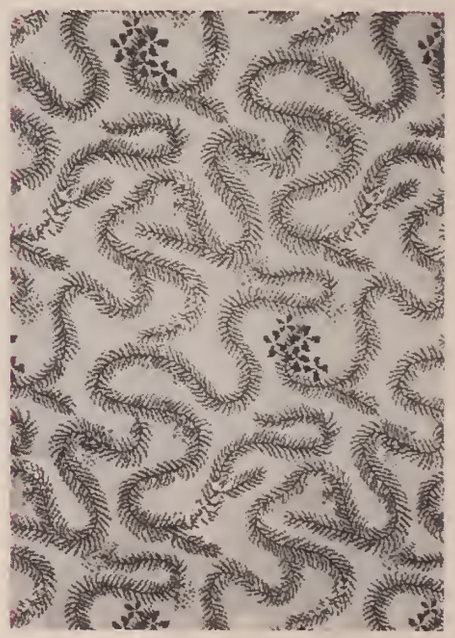
And anything of equal influence is likely to cost more, much more. The cost of the fine wools needed for carpeting suited to theatres, and of labor, have risen radically; these, however, have been partly offset by technical developments in the carpet industry. The net result is that the cost of good commercial carpet has been held to a level no more than 50% higher than it was before all prices went spiraling after the second world war.

This is true even of all-wool fabrics in theatre grades. The carpet industry also has introduced fabrics woven partly of special carpet type nylon wool, which now is fully accepted in the trade as highly durable and otherwise adapted to blending with wool into a fabric capable of retaining the softness underfoot which makes carpeting the uniquely luxurious floor covering that it is. Nylon carpet wool is notable for its "trueness to color," and for its ready response to cleaning processes.

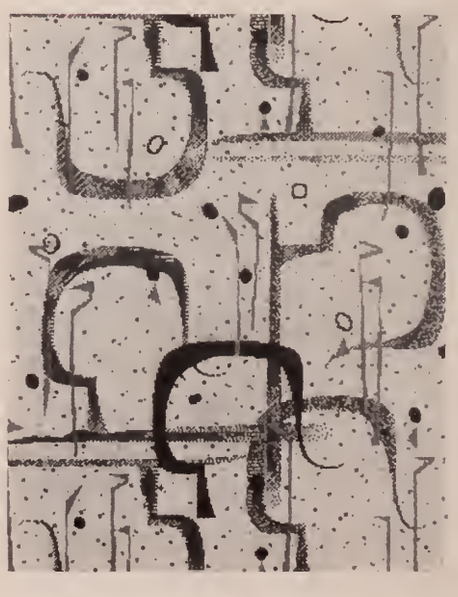
With respect to cleaning, the idea sometimes encountered that carpeted area should be kept to a minimum because of the dirt it collects, making maintenance more burdensome and costly, has no basis in fact. According to a recent investigation of floor cleaning costs, it is considerably cheaper to maintain carpeted than non-carpeted area. Tests conducted by Industrial Sanitation Counselors of Louisville, Ky., a firm of office and hotel cleaning contractors, indicated that the cost of keeping carpeted floors clean was 50% cheaper than that of cleaning uncarpeted floors, regardless of whether the traffic was heavy or light.

The reasons for this are important for they bear upon a quality of the floor of special importance in theatres—*maintenance of original beauty*. Carpet, reported these contractors, retards "the daily drop" in appearance because it tends to brush soil from shoes, while its natural flexing action keeps the soil high in the pile where vacuuming can easily remove it.

While carpet manufacturers that are principal sources of grades suited to theatres will make up special designs or color schemes if the yardage is enough to warrant it, their lines offer a wide choice of "stock" patterns and color combinations. These are available in Wiltons and Velvets loomed specifically for the kind of traffic carpet must bear in a theatre. That means high-quality fabrics, and it is of course folly to buy lower quality since it costs as much to install poor grades as it does the best.



A new pattern of "rippling" feeling adapted to highly contrasting ground and figure colors, available in "Crestwood" carpet of Alexander Smith.



A design of Indian inspiration well suited by its "open" pattern to limited spaces—from the "Crestwood" line of Alexander Smith.

with today's carpeting



A delicate Mohawk design suited for formal period decor. In four monochromatic colors.

A bold leaf pattern in five colors in the Mohawk line. This design is adaptable to use with fluorescent dyes for ultraviolet lighting.





The dominant field of this modern RCA Wilton pattern makes it adaptable to space of almost any dimensions.



A baroque design in large scale to create a classic atmosphere. This Mohawk fabric has sharp color contrasts.

A design (below) expressing features of Indian life symbolically, making an airy pattern for bright colors—from the line of Alexander Smith.

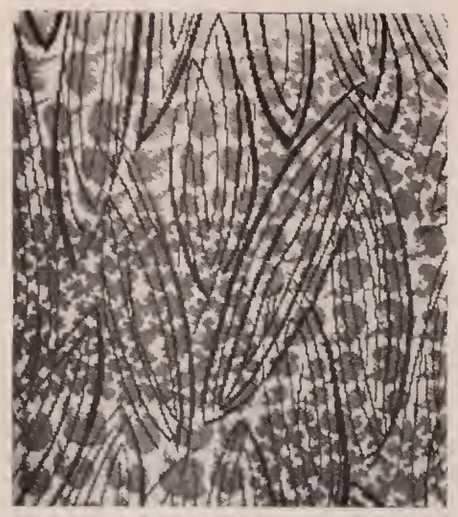




This Leedom Wilton in the RCA line achieves an effect of elegance through a floral scheme of modern design.

Carpet patterns continued on the following page

Designs from Leading Lines of Carpeting continued

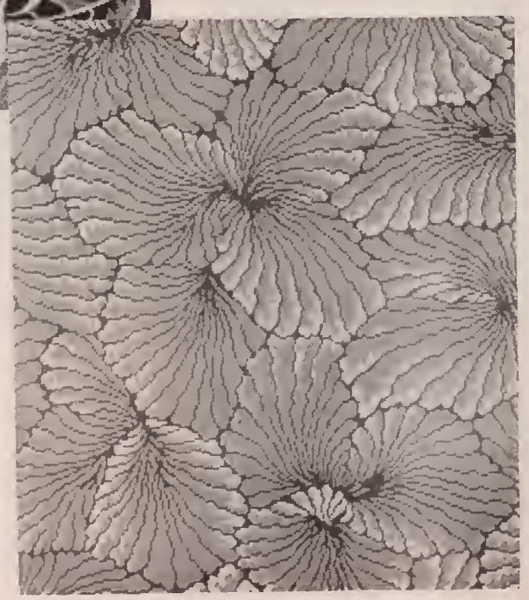






PARTICULARLY with such requirements in mind as the modernization of theatres, A. & M. Karagheusian, weavers of Gulistan Wilton, has expanded its stock carpet program. The patterns pictured on this page indicate the variety made immediately available from the company and its distributors by this program. These and many other designs can be obtained in amounts as little as 50 yards, in the regular 27-inch width of commercial grades, so that certain areas of a theatre where refurbishing is most urgent and which are sufficiently separate from spaces otherwise carpeted, can be economically recovered. Yardage for an entire theatre of course is available. Announcement of the program points out the possibility, where strictest economy is imperative, of recarpeting a restricted space of extreme shabbiness at once, the rest of the theatre later on in the same pattern. The fabrics are all-wool and designs cover a wide range of modern geometric configurations, leaf or flower motives in traditional forms or modern stylizations, also simple textures with the choice of color combinations reported to be almost unlimited.







Mats—More Kinds for More Places

Among products improved and extended by more recent developments in industrial chemistry are floor coverings of rubber. This article summarizes what now is offered to increase safety, reduce replacements and maintenance.



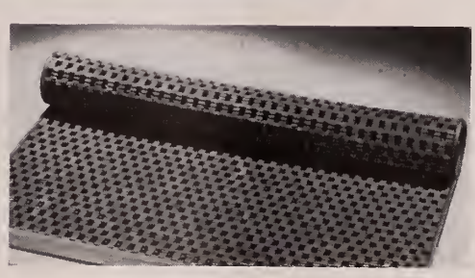


Floors of the entrance area are in the front line of the attack on incoming dirt. Besides making the surface safe in wet weather, rubber matting has a duty throughout the lobby to rid shoe soles of grime and water, a task it may well perform all the way to foyer area. At left this is done with American Mat Corporation's "Traffic Tred" runners, while above this manufacturer's "Air Tred" is laid past the ticket taker's station in the foyer. The company's "Ezy-Rug" shown below is the rubber link type for outer lobbies.

By D. W. MOOR, JR.

THEATRE OPERATORS are well-aware of the importance of decorative effects in their theatres — how otherwise unattractive lobbies and foyers can be made to create more favorable impressions on their patrons. The number of tickets sold, in the long run, is not dependent *entirely* on what is billed on the marquee. The decor of the theatre can also be a factor in attracting patrons. Floor matting not only helps a theatre owner establish part of the individual atmosphere in his theatre; it is also important in the realm of *maintenance*.

During the past several years radically different and attractive new types have been introduced into the matting field. Large staffs of trained engineers have been surveying the requirements of theatres, studying the amount of traffic localized in several different sections of the theatre, analyzing the kind of matting needed around areas of concentrated traffic, doing research on operating costs, and have emerged with new ideas to incorporate in the development of matting which will completely fill the needs of every theatre.



Most theatre owners recognize that they need matting for preventing the otherwise rapid wear and tear on their inside carpeting and floors; and that they can have all these features in a matting of excellent quality with a low price tag attached.

Assuming that a theatre owner has the need and desire for new matting in his building, the things he should look for in his purchase are *durability, safety, eye appeal* and the *ability to reduce cleaning and maintenance costs.*

ENTRANCE AREA

In the lobby or entrance of a theatre, the transition area between outside and inside, and the area over which the line of traffic is the heaviest and most concentrated, colored rubber link matting has always been the most popular because it has perforations which remove more dirt, trapping it at the entrance; it also is colorful, and it provides safety underfoot even in wet weather.

Dirt, sand, mud and tar, ordinarily tracked throughout the theatre, are scraped from shoes by patented links and fall through mat openings, reducing cleaning and redecorating costs, and carpeting costs.

Matting of this purpose is now available in a kind which can be cleaned simply by rolling the mat back and sweeping the dirt collected underneath that has sifted through the links. Attractive original or matching designs may be developed for special requirements. Traffic directional lines can be introduced in the pattern to make the mat functional as well as attractive. Illusions of enlarged or diminished areas also can be created by the use of one of the new matting designs. The upkeep of the entire theatre is in direct proportion to the matting which is installed in the lobby.

A radically new extruded rubber runner

(*Continued on page* 36)

A Twin Drive-In With Capacity Of 1200 Cars

Picturing and describing the new Golden Glades Twin Drive-In at Miami, Florida, which is owned and operated by Theatres Associates, Inc. The circuit is headed by George Hoover, president; Max A. Cohen of Cinema Circuit Theatres, New York, and Tom J. Connors, former general sales manager of Twentieth Century-Fox.

PLAN AND ENTRANCE: For a total capacity of 1208 cars, the Golden Glades is divided into two separate ramp areas of equal size. Patrons are provided with a choice of film programs, both of which are announced at the entrance on the name and attraction structure as shown at right. Two box-offices serve a total of four entrance lanes. Cars proceed from the entrance lanes a short distance (view below) and then turn to the left for the "east" section and to the right for the "west," according to their choice.







MAIN BUILDING: Both ramp areas of the drive-in are serviced by a large building (shown at left below) placed in the center of the site, so that it is behind the last ramp of each section. This building, which is 115 feet wide by 40 feet long, houses refreshment facilities, rest rooms, storage and office space on the ground floor and separate projection booths on the second level. In the design of the building provision was made for extensions at each end for the addition of a enclosed theatre, which is contemplated for the future. At the end of the building on the left there are two children's playgrounds (see photo on facing page). These are for the use of patrons of either ramp section as are the rest rooms which are entered from the outside at this end of the building. On the other end of the building are the manager's office and storage rooms. The main building as shown in the view at left is exactly the same on the opposite side for the other area.

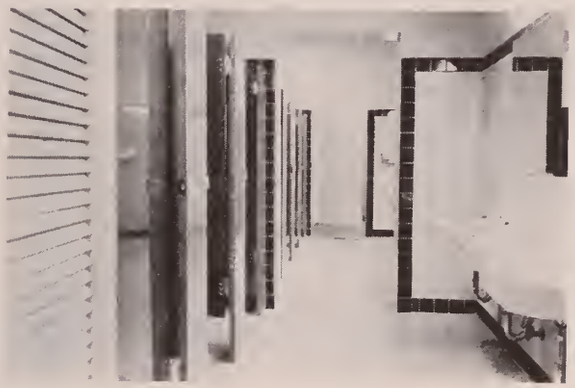




THE CAFETERIA: Refreshment service at the Golden Glades is in cafeteria style with the main room divided into two sections, on each side of which there are two lanes. (One of the four lanes is shown in the view at right above.) For patrons desiring to eat in the open two "sidewalk cafe" areas have been constructed on both sides of the building, equipped with 500 stadium-type chairs and 300 portable plastic and steel chairs with tables, placed to give a view of the screen (see photo above). This terrace section is elevated and separated from the ramps by a high brick wall. The playgrounds are shown below; they have equipment by Miracle. Large rest rooms (see right) serve both sections.



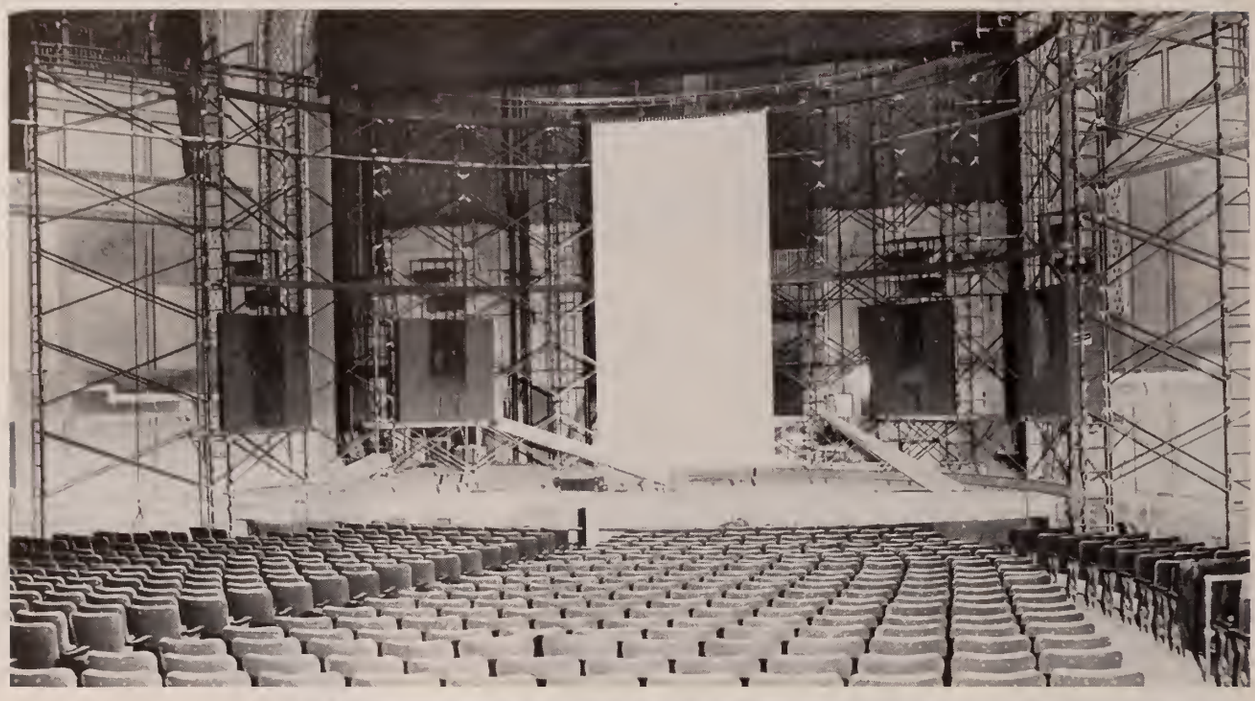






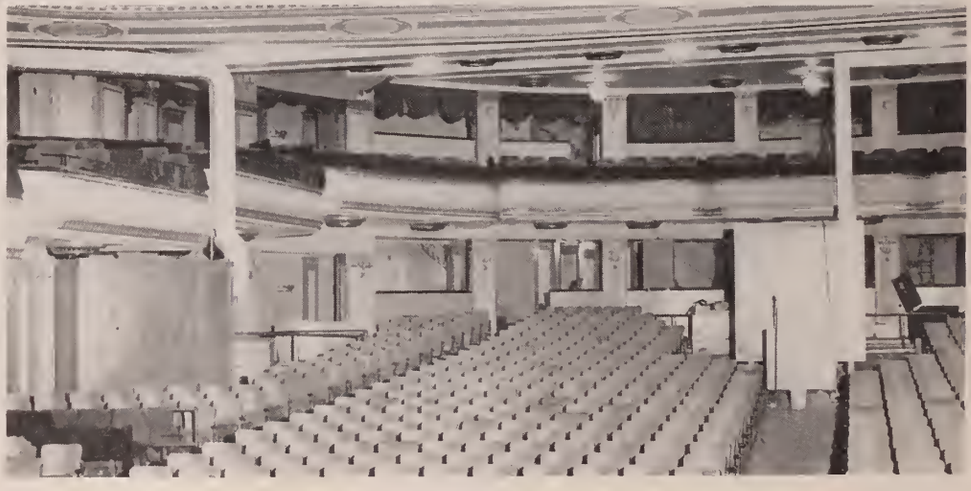
SCREEN AND PROJECTION: The two screen towers (one of which is shown at left) are constructed of concrete and steel and designed to withstand wind stress up to 240 m.p.h. The screen area for both is 128 feet by 78 feet, and the projection throw on each side is 598 feet. Projectors and sound are Century, except for the magnetic reproducer, which is Simplex. Projection lamps are Strong and lenses Bausch & Lomb.

To Reach More People Cinerama Goes "Portable"



THE process that spurred the industry in search of more realistic screen techniques is entering a new phase of its career at the Roxy in Atlanta, with its complex equipment adapted to easier installation and removal. Here is how.

By CURTIS MEES



The screen frame installation of the Roxy in Atlanta, with part of central screen section mounted, is pictured above. The auditorium view below shows two of the projection booths, made of two layers of heavy sheet metal with fiberglas between.



AFTER THREE YEARS of prosperous exhibition within the limits of the original technical requirements, Cinerama is going mobile. By that is meant the development of portable equipment allowing an installation to be made and removed more quickly and less expensively than its complex projection system has heretofore required.

The first installation has been a matter of first-hand notice to the writer because it has been going on in his own back yard, Atlanta, where the "guinea pig" of the innovation is the Roxy theatre.

In order to make Cinerama a mobile unit, many diverse installation problems had to be considered so that the various building codes might be met, and that appropriate revisions might be suggested and approved to make possible an installation which would be practically "portable" and at the same time be economically feasible. The result is a package deal which is 100 per cent recoverable, so far as equipment is concerned, at the time a change becomes desirable.

Because many theatres where it would be desirable to install Cinerama are old houses badly in need of renovation, it is difficult to arrive at a flat time element for complete preparation, but Cinerama engineers expect to be able to make the projection and sound installation in approximately two weeks.

When the time comes for a move to a new location, the equipment can be pulled out in one week, leaving the theatre as it was prior to the Cinerama installation (except, of course, for any incidental improvements).

Naturally some streamlining has had to be done to make Cinerama portable. A notable achievement in this direction has been to make the electronic components

into a unit easily movable. Some aspects of the screen have been modified, and of course, the booths are entirely different.

THE PORTABLE SCREEN

At the Roxy in Atlanta, the Cinerama screen is on reinforced metal framework, in its regular curvature, with the screen extending outside of the proscenium arch. The ends, where the traveler curtain gathers on opening, fill space on the sides of the auditorium formerly occupied by front boxes. The removal of these two boxes, hangovers from a bygone "legit era," was the only architectural change required in this theatre and offered no problems.

The screen is formed of panels of fabric as in a permanent installation—one constituting the central section, narrow strips, overlapping about one inch, composing the side sections about 1200 strips to each side. (To the patrons they appear to form a single fabric joining the center panel; the purpose is to prevent reflection of light from one side of the screen on to the opposite side.) The screen in the Roxy is 66 feet wide and 25 feet high, curved on a 25-foot radius, making the curve 18 feet deep at the center. Approximately 10 feet more on each side of the screen are required for the traveler track.

MOBILE SOUND SYSTEM

The sound system for such an installation uses flexible cable with plugs for the speakers and equipment. This represents some modification for mobility; in all other respects the sound system is the same as in the permanent installations, with eight channels for five horn systems behind the screen and three sets of speakers in the auditorium.

The auditorium channels in the Roxy are so divided that one with four speakers covers the rear of the house, while the other two are along either of the side walls, each with two speakers.

Since sound plays such an important part in Cinerama—it sparked stereophonic sound in Hollywood — it is fitting that this first mobile unit installation of Cinerama has been made in Atlanta, Ga., its designer and mentor, Hazard Reeves, being an alumnus of Georgia Tech.

PROJECTION BOOTHS

The regular projection room of the Roxy is used for two things—it houses the separate magnetic reproducer for the seven tracks; and one of the standard 35mm projectors is employed in the prologue, which provides strong contrast of conventional 35mm projection (as in former regular practice) with the magnitude of Cinerama.

To accommodate the three Cinerama



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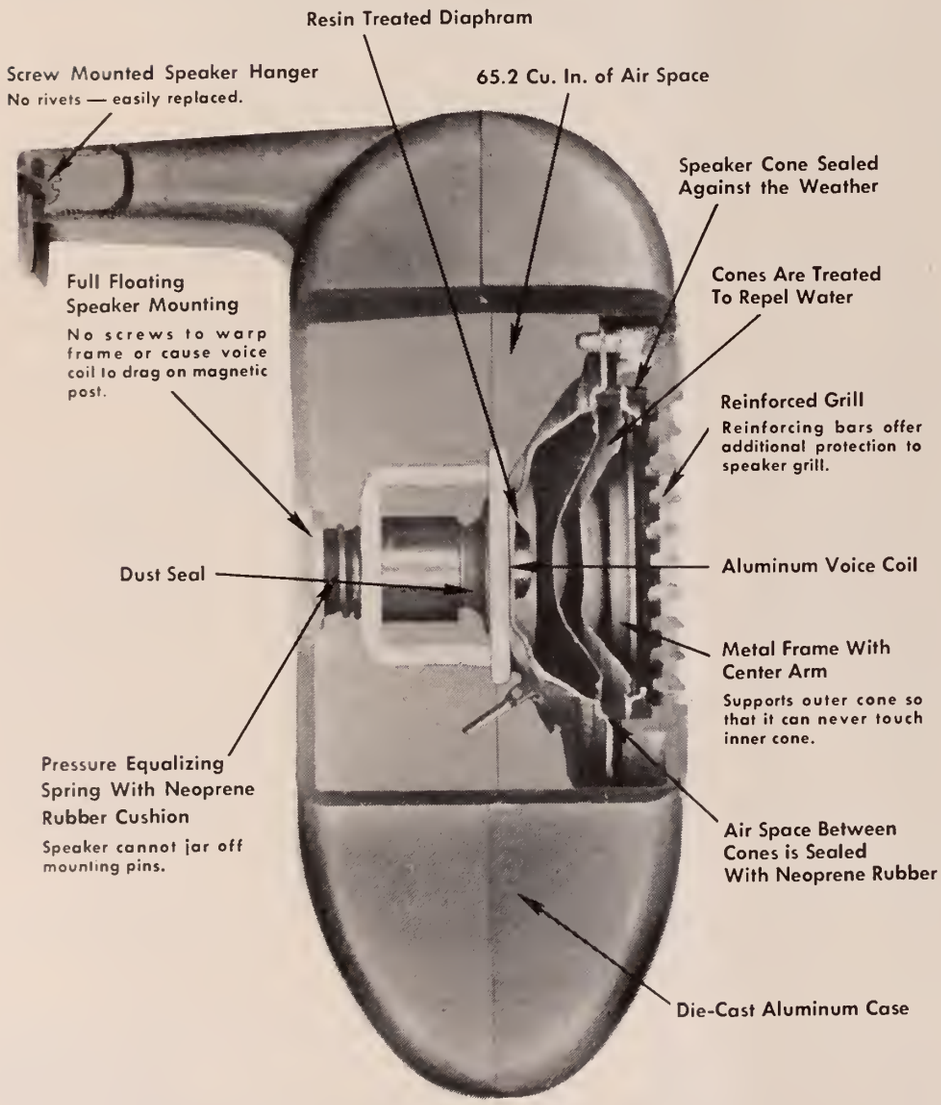
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booths on the main floor (each projector lens must be practically on the central axis of the section of the screen it serves), some seats had to be removed. The seating capacity was further reduced for visual reasons—from 2440 to 1450.

For exhausting fumes from the projectors, special ductwork was pre-fabricated and installed over the booths, running up through the obsolete mezzanine section to the outside.

All power and distribution cables are brought to the booths through the air-conditioning system return ducts under the floor.

OPERATING MOBILE CINERAMA

If it were desirable at any time to move a projection crew from a permanent to a mobile installation, the men could step in without any consideration for differences in operation. Five men make up a projection crew. These are local men who take a training course in Cinerama procedures. It is estimated that a crew can be trained in four days. Supervision by experienced personnel continues for four days of actual operation. After this, the local projectionists are on their own. The crew functions as follows:

One man in the regular booth, operating the sound for Cinerama and also the 35mm projector for the brief prologue.

One man in each of the three Cinerama booths on the main floor.

One man at the console in front of the center booth on the main floor.

Each man sets up his projector, aligning film on the same starting point of each reel. Controls are then flipped by switch from manual operation to remote control, which lights up an indicator on the console. The operator then opens the dowser, on orders transmitted from the console over a small speaker system, and control passes from each of these three projectionists to the console operator. Similarly, the sound track is threaded up and control is passed on to the console operator.

The console operator thus becomes the key man in the team, as he throws the control switches which set the four separate pieces of equipment (three projectors and one soundhead) into operation.

There are two crews of five men each, with each operating alternate shows (two shows daily). *Each crew has its own print.* (This, incidentally, develops a competitive spirit between the two crews to see which can maintain its print in the best condition, put on the best show, have the least mechanical breakdowns, etc.) By having two trained crews, experienced personnel can double in the event of sickness and for vacations.

Because three separate films are projected side-by-side simultaneously to form one picture, any break in the film of one pro-

(*Continued on page* 36)

"THE THEATRE SUPPLY MART"

Index to Products Advertised & Described in this Issue, with

- **Dealer Directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. — Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	27
2	American Mat Corp. — Rubber runner mats (2A), rubber tiles 2B). All dealers.	6
3	American Seating Co. — Stadium seating for drive-ins. NTS.	29
4	Ashcraft Mfg. Co., C. S. — Rectifiers. Unaffiliated dealers.	24
5	Ballantyne Co., The — In-car speakers. Dealers 3, 20, 22, 24, 35, 37, 42, 47, 68, 76, 87, 92, 100, 05, 06, 116.	17
6	Bausch & Lomb Optical Co. — Projection lenses. Direct, branches and affiliated dealers.	4, 25
7	Blue Seal Sound Devices — Projectors (7A), projector bases (7B), soundheads (7C), magazines (7D), stereophonic attachments (7E), amplifiers (7F), speakers (7G). Direct.	24
8	Bodde Screen Co. — Projection screens. Direct.	28
9	Carbons, Inc. — Projection carbons. Direct.	21
10	Eprad — In-car speakers. Unaffiliated dealers.	31
11	F & Y Building Service, The — Architectural design and building service.	31
12	Faige, Inc., Doc — Distributor.	27
13	International Projector Corp. — Complete projection and sound systems. NTS.	26
14	Karagheusian, Inc., A. & M. — Carpeting. Direct.	2nd Cover
15	LaVezzi Machine Works — Projector parts. All dealers.	22
16	National Carbon Co. — Projection carbons. All dealers.	8
17	National Theatre Supply — Distributor.	18, 23
18	Projection Optics Co. — Projection lenses. Distributor: Rayton Screen Corp.	27
19	Radio Corp. of America — Projection arc lamps (19A), projectors (19B). Dealers marked *.	3
20	Rank Precision Industries, Ltd. — Projectors (20A), projection arc lamps (20B), sound equipment (20C), rectifiers (20D). Direct.	7
21	RCA Service Co., Inc. — Projection and sound equipment maintenance.	22
22	Ruscoe Co., W. J. — Drive-in screen paint. Direct.	26
23	S. O. S. Cinema Supply Corp. — Projection lenses. Direct.	24
24	Spencer-Turbine Co. — Vacuum cleaners. Direct.	29
25	Star Cinema Supply Corp. — Distributor.	32
26	Strong Electric Corp. — Projection arc lamps. Unaffiliated dealers.	5
27	Theatre Seat Service Co. — Theatre chair rehabilitation service. Direct.	28
32	Vidoscope Corp. — Projection lenses. Direct.	35
28	Wagner Sign Service, Inc. — Changeable letter signs: Front-lighted panels for drive-ins (28A), back-lighted panels (28B), and changeable letters (28C). Dealers 1, 2, 8, 11, 13, 14, 15, 16, 18, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 34, 35, 36, 38, 39, 40, 41, 42, 43, 44, 47, 48, 50, 52, 53, 55, 56, 58, 59, 61, 62, 63, 65, 66, 67, 68, 70, 71, 74, 75, 77, 78, 80, 82, 84, 85, 86, 87, 90, 91, 93, 94, 97, 99, 101, 102, 103, 106, 107, 110, 111, 113, 115, 116, 118, 122, 123, 124, 125.	32
29	Walker-American Corp. — Projection screens. NTS.	24
30	Westrex Corp. — Distributor.	26
31	Williams Screen Co. — Projection screens. Direct.	26

EDITORIALLY . . .

AUTOMATIC PROJECTION UNIT, page 30.
Electro-mechanical system for automatic operation of projection equipment and related apparatus. Marketed by G. B.-Kalee, Ltd. Postcard reference number 32E.

PORTABLE VACUUM BLOWERS, page 31.
Three models of portable electric blowers announced by Pullman Vacuum Cleaner Corporation. Postcard reference number 33E.

DRIVE-IN FAN UNITS, page 32.
Units designed to control fog, frost and humidity at drive-ins. Made by Diesel Power, Inc. Postcard reference number 34E.

SOUND EQUIPMENT, page 32.
Complete line of sound reproduction equipment for medium-sized theatres. From Westrex Corporation. Postcard reference number 30.

ANAMORPHIC ADAPTER, page 33.
Adapter for variable anamorphic attachment to make it fixed, from Projection Optics Company, Inc. Postcard reference number 18.

PIPE CLEANING MACHINE, page 33.
Machine for cleaning out clogged pipelines announced by Miller Sendor Rod Company. Postcard reference number 35E.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in April 1956 issue —

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THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____



Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Southwest Theatre Supply, 3750 E. Van Buren, Phoenix.

ARKANSAS
3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.

Las Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1968 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—United Theatre Supply, 112 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2064 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
15—Brient & Sons, 925 New Jersey Ave., N.W.*
16—Ben Lust, 1001 New Jersey Ave., N.W.
17—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA
18—Joe Hornstein, 329 W. Flagler St., Miami.
19—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
20—United Theatre Supply, 206 Memorial Highway, Tampa.
21—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA
Albany:
22—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:
23—Capitol City Supply, 161 Walton St., N.W.
24—Dixie Theatre Service & Supply, 95 Walton Ave., N.E.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS
Chicago
27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—Gardner Theatre Service, 1314 S. Wabash Ave.
29—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
30—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:
31—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
33—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY
Louisville:
34—Falls City Theatre Equipment, 427 S. Third St.
35—Haudon Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 1409 Cleveland Ave.
38—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:
39—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
40—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Baston:
41—Capitol Theatre Supply, 28 Piedmont St.*
42—Independent Theatre Supply, 28 Winchester St.
43—Major Theatre Equipment, 44 Winchester St.
44—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
47—Amusement Supply, 206 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312 Cass Ave.

Grand Rapids:
50—Rlagold Theatre quipment, 106 Michigan St., N.W.

MINNESOTA
Minneapolis:
51—Elliott Theatre Equipmont, 1110 Nicollet Ave.
52—Froech Theatre Supply, 1111 Currie Ave.*
53—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
54—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
55—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
56—Shreve Theatre Supply, 217 W. 18th St.
57—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Lauis:
58—McCarty Theatre, 3146 Olivo St.
National Theatre Supply, 3212 Olive St.
59—St. Louis Theatre Supply Co., 3310 Olivo St.*

MONTANA
60—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
61—The Ballentyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
62—Quality Theatre Supply, 1515 Davenport St.
63—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
64—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
65—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:
66—Auburn Theatre Equipment, 5 Court St.

Buffala:
67—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 500 Pearl St.
68—Perkins Theatre Supply, 505 Pearl St.
69—United Projector & Film, 228 Franklin St.

New York City:
70—Amusement Supply, 341 W. 44th St.
71—Capitol Motion Picture Supply, 630 Ninth Ave.*
72—Crown Motion Picture Supplies, 354 W. 44th St.
73—Joe Hornstein, 341 W. 44th St.
National Theatre Supply, 356 W. 44th St.
126—Norpat Sales, Inc., 630 Ninth Ave.

Syracuse:
74—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
75—Bryant Theatre Supply, 227 S. Church St.
76—Charlotte Theatre Supply, 209 S. Poplar St.
77—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
78—Southeastern Theatre Equipment, 209 S. Poplar St.*
79—Standard Theatre Supply, 219 S. Church St.
80—Theatre Equipment Co., 220 S. Poplar St.
81—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
82—Standard Theatre Supply, 215 E. Washington St.
83—Theatre Suppliers, 304 S. Davie St.

OHIO
Cincinnati:
84—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1637 Central Parkway.

Cleveland:
National Theatre Supply, 2128 Payne Ave.
85—Ohio Theatre Equipment, 2106 Payne Ave.
86—Oliver Theatre Supply, 1701 E. 23rd St.*

Columbus:
87—American Theatre Equipment, 165 N. High St.

Dayton:
88—Dayton Theatre Supply, 111 Volkenand St.
89—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:
90—American Theatre Supply Co., 439 Derr St.
91—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA
Oklahoma City:
92—Century Theatre Supply Co., 706 N. Grand
93—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
94—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
95—Modern Theatre Supply, 1935 N.W. Kearney St.*
96—Portland Motion Picture Supply, 916 N.W. 19th St.
97—B. F. Shearer, 1947 N.W. Kearney St.
98—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

PENNSYLVANIA
Philadelphia:
99—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
100—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:
101—Alexander Theatre Supply, 84 Van Bramm St.
102—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes-Barre:
103—Vincent M. Tata, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
104—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
105—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE
Memphis:
106—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
107—Tri-State Theatre Supply, 320 S. Second St.

TEXAS
Dallas:
108—Hardin Theatre Supply, 714 South Hampton Rd.
109—Herber Bros., 406 S. Harwood St.
110—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
111—Southwestern Theatre Equipment, 2010 Jackson St.*
112—Sterling Sales & Service, 2019 Jackson St.

Haustan:
113—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:
114—Alamo Theatre Supply, 1306 Alamotos St.

UTAH
Salt Lake City:
115—Intermountain Theatre Supply, 264 East First South St.
116—Service Theatre Supply, 256 East First South St.
117—Western Sound & Equipment, 264 East First South St.*

VIRGINIA
118—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON
Seattle:
119—American Theatre Supply, 2300 First Ave.
120—Inter-State Theatre Equipment Co., 2224 Second Ave.
121—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
122—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
123—Charleston Theatre Supply, 506 Lee St., Charleston

WISCONSIN
Milwaukee:
124—Manhardt Co., 1705 W. Cleveland St.*
National Theatre Supply, 1627 N. Eighth St.
125—Ray Smith, 718 W. State St.

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Better Projection

A Department on PROJECTION & SOUND

The Increasing Importance of the Projection Screen

By GIO GAGLIARDI

WIDE-SCREEN technique has emphasized the need for greater and greater amounts of light from lamphouses, projectors and lenses in order to provide sufficient brightness for distribution over the relatively tremendous areas of the new theatre screens. Much effort and money was spent through the years on improvements to mechanical and optical equipment installed in projection rooms, but comparatively little progress was made in screen fabrication in its relation to problems of picture brightness.



Much has been written about the proper design and use of projection equipment. The screen should be recognized as equally important in the overall projection process. No matter how efficient the rest of the equipment may be, the screen still controls the final physical results to the audience and it serves as a guide to the efficiency of the *entire* system.

The brightness of a screen as viewed by an audience in a theatre depends not only upon the *quantity* of illumination falling on the screen from the projection optical system, but also upon the *directional qualities of the screen,* the *angle of projection,* and the *location of the spectator* in the auditorium. An ideal screen would be one which reflected *all* the light from the projector back to the audience, with every part

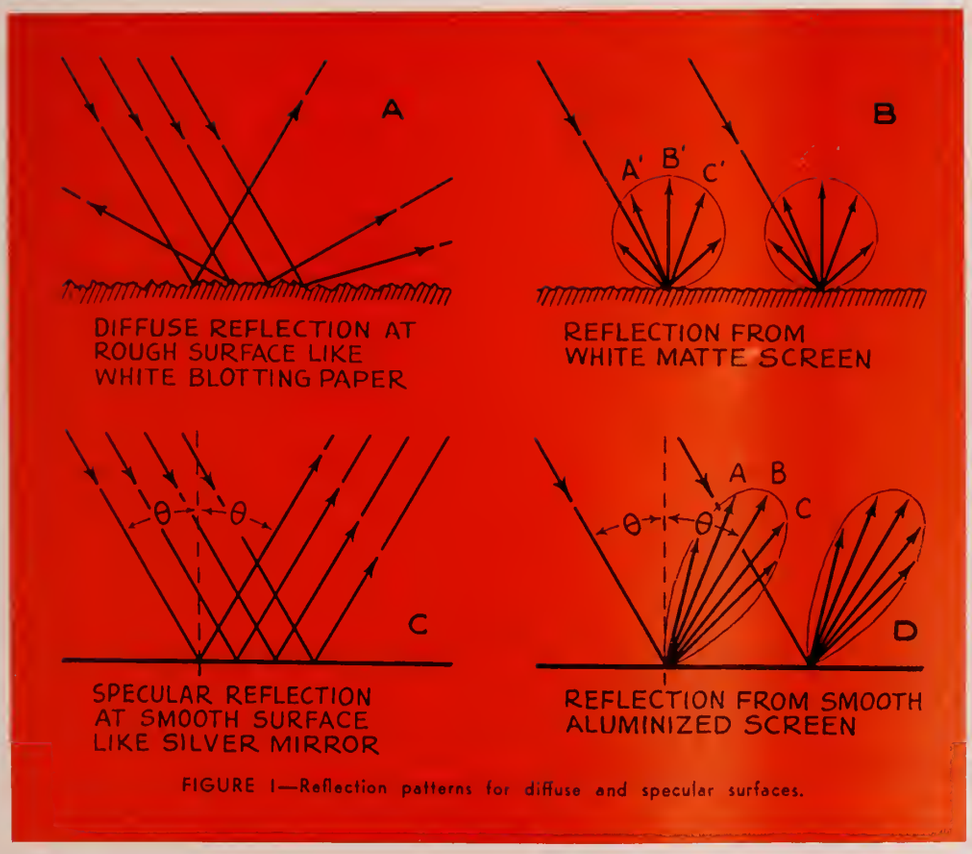


FIGURE 1—Reflection patterns for diffuse and specular surfaces.

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65-70	35-37	9x14	544C	7x9	545C
75-80	39-40	9x14	544C	8x9	545C
80-85	37-40	9x14	544-01C	8x9	545C
80-90	50-55	9x20	552-09	5/16x9	557C
100-110	54-60	10x20	552-09	11/32x9	557C
115	62	10x20	552-09	3/8x9	557C
115-130	60-66	11x20	552-09	3/8x9	557C
130-150	65-67	13.6x22	553-01	7/16x9	557C
135-140	55-58	13.6x18	552-09	7/16x9	555C
150-160	68-70	13.6x22	523	1/2x9	555C
170-180	68-69	13.6x22	583-08	1/2x9	555CN

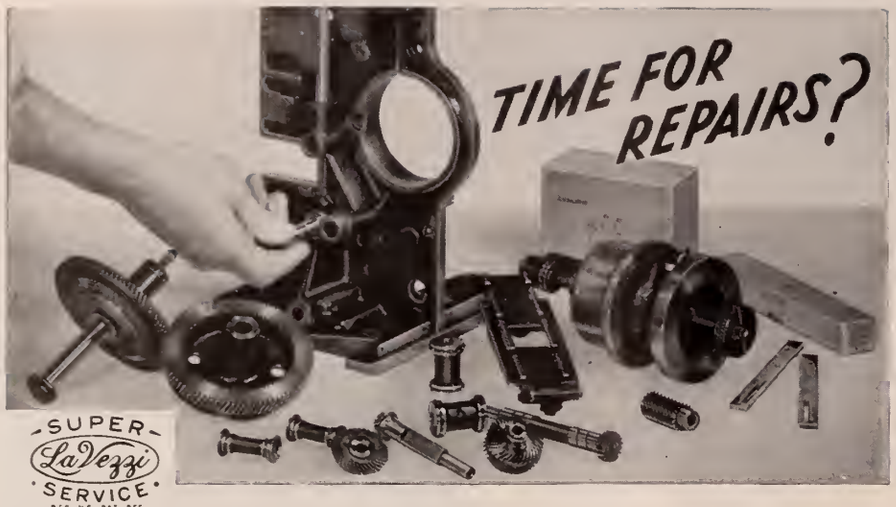
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of the picture appearing *equally bright* to *all members* of the audience. These ideal conditions are difficult to realize, of course; however, it should be possible to engineer a screen to fit a theatre so that it will make the most efficient use of all the light coming from the projector.

LIGHT REFLECTION PATTERN

In order to understand the possibilities and the obstacles surrounding such an endeavor, let us examine some of the theory involved in the reflection of light from surfaces which may be applicable to theatre screens.

Figure 1 (*A*) shows the type of diffuse or scattered reflection which occurs when rays of light are projected on to a rough surface, such as white blotting paper. Since the surface is broken up into a great number of infinitesimally small sections located in all different planes, the light is reflected in a random pattern. The unit which is often used to represent this is the surface of a white magnesium block which has been freshly scraped and is absolutely clean. This type of surface is said to be "matte" and to diffuse light in all directions.

A surface which is very smooth with no break-up into separate planes, such as a silver backing of a mirror, is said to have regular or *specular* reflection. This is shown in *Figure* 1 (*C*). Each ray is reflected without breaking into dispersion and obeys the law of optics which states, "the angle of incidence of a light ray directed to a *specular* surface will equal the angle of reflection of the ray being reflected from the surface."

However, it has been found that the intensity of the light which is reflected from any surface will correspond to certain definite patterns which can be plotted and which can help in designing screen surfaces. *Figure* 1 (*B*) shows the pattern that can be expected from a *matte white diffusing* surface, and *Figure* 1 (*D*) shows the pattern which can be expected from an *aluminized flat specular,* or directive, surface.

The *light intensity* represented by ray *OB* in *Figure* 1 (*D*) is considerably greater than that from a similar point *OB'*, in *Figure* 1 (*B*). But with the diffuse surface, the brightness of *OB'*, *OA'*, *OC'*, etc. will remain constant over a very large angle, whereas the specular surface brightness *OB* will start falling off very rapidly as the angle of observation is changed from *OB* to *OA* to *OC*.

The total amount of light being reflected from surface *O* in *Figure* 1 (*D*) is not any greater than the amount being reflected from surface *O* in *Figure* 1 (*B*). *If we* visualize the shape of the light outline in (*B*) as a spherical balloon, then in (*D*) the balloon has been squeezed into the shape of an elongated sausage. The length

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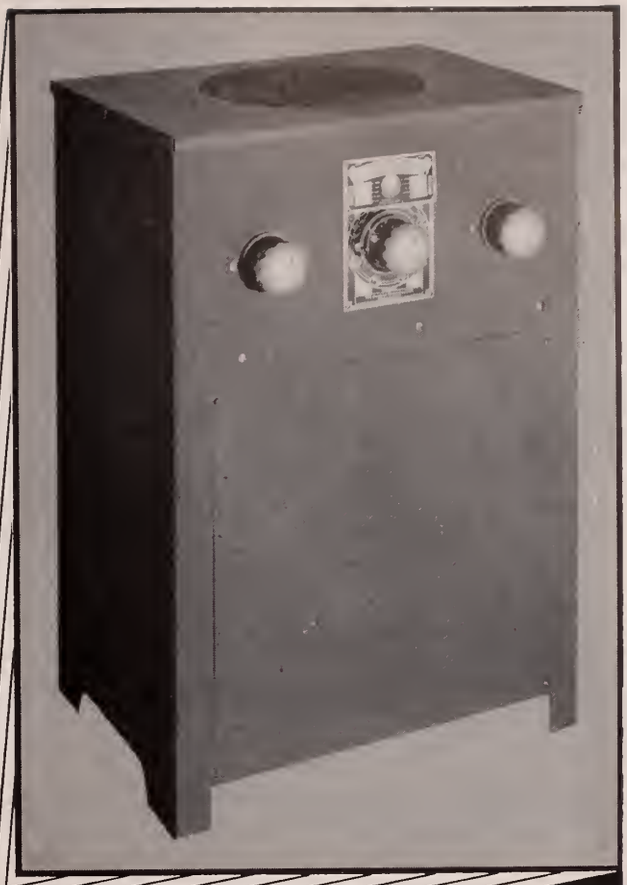
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of the sausage represents the increase in intensity *in that direction,* but the actual volume, or total light, remains approximately the same.

DIFFUSIVE REFLECTION

When light is projected on to a matte white screen which has a diffusing surface, this surface will appear to have approximately the same brightness from practically all angles of observation. This means that with a certain amount of light coming from the projectors, as they are now normally located, any section of the screen would appear to have the same brightness no matter where the spectator was located in the seating area.

This can be illustrated by the sketches in *Figure* 2. Light is delivered by the projector to point *O* on the screen. Since

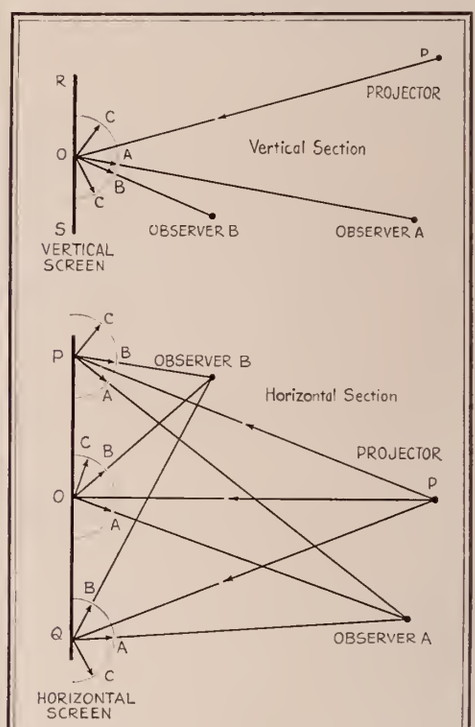


FIGURE 2—Projection, reflection and observation patterns for white matter screen. Flat frame.

this is a white matte screen, point *O* has a brightness equal to *OA,* which is seen by the observer seated at *A*. It also has a brightness equal to *OB,* which is seen by observer *B*. It also has a brightness *OC,* which is delivered to the walls, ceilings and floors. These brightness values are all approximately the same due to the nature of the screen surface.

Looking at the plan view of *Figure* 2, we can note that both observers will see point *O,* point *P* and point *Q* as having equal brightness due to the fact that perfectly diffuse surfaces, when illuminated at the same intensities, will have the same brightness from all angles of view. There-

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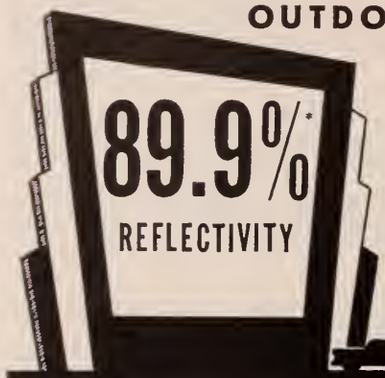
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fore OA will be equal approximately to QA, or PA or OB or PB, etc.

Now let us observe what would happen under similar conditions if we replace the flat white screen with another having an evenly sprayed aluminum surface. *Figure* 3 shows the patterns of projected, reflected and observed light and brightness. In the

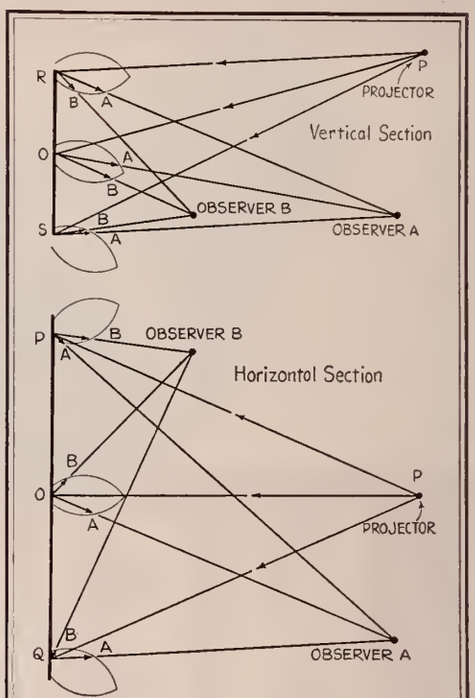


FIGURE 3—Projection, reflection and observation patterns for smooth aluminized screen. Flat frame.

Horizontal Section the light beam from projector P is directed to O at the center of the screen, and to P and Q at opposite ends of the screen. The shape of the reflected light brightness pattern is shown at each of these points.

Observer A, located at the rear and side of the auditorium will see these three points, and their relative brightness will be indicated by the arrows QA, OA, and PA. You will note that due to the different angles of projection from the lens to the center and sides of the screen, the angle of each reflected pattern varies considerably. Observer A will note that to him, point Q is brighter than point O and point P. Observer B, who is located on the opposite side and closer to the screen, will see point P much brighter than point O or point Q.

CURVATURE AND TILT

Thus it is, when wide aluminized screens are used on a flat frame, the spectator seated towards the sides of an auditorium will experience a drop in brightness of the screen end farthest away from him. In the *Vertical Section* of *Figure* 3, similar brightness patterns are indicated.

Observer *B* looking up at point *R* at the top of the screen will note that *R* is not as bright to him as point *O* or point *S*.

It is apparent from a study of the geometry of projection on to wide screens, that curving such a screen will materially increase the brightness of the ends of the screen to most of the observers in the auditorium. *Figure* 4 is drawn to the same scale as the *Horizontal Section* of *Figure* 3, and the reflecting patterns are drawn at the corresponding angles. You will note that for observer *A,* the brightness *PA* from point *P* in *Figure* 4 is considerably greater than from *PA* in *Figure* 3. Similarly, observer *B* will benefit from an apparent increase in brightness from point *Q* at the opposite end of the screen. The curvature of the surface will vary somewhat, depending on the shape of the auditorium. However, a curvature having a radius equal to the projection distance has been found to give optimum results.

The shape of the reflectivity pattern shown in *Figure* 1 (*D*) applies to practically all specular surfaces where aluminum has been sprayed on smooth plastic screens. This pattern, as described above, produces considerable gain along its main axis, but has a very narrow beam which is *symmetrical* for both *vertical* and *horizontal* coverage. Furthermore, the angle of reflection, as far as the brightness pattern is concerned, could only be changed by tilting the vertical plane of the screen.

It is evident, by studying the layout of most of our theatres, that in order to cover the seating area more effectively, the horizontal angle of coverage by the brightness pattern must be considerably wider than the vertical angle. This means that the total amount of light which is

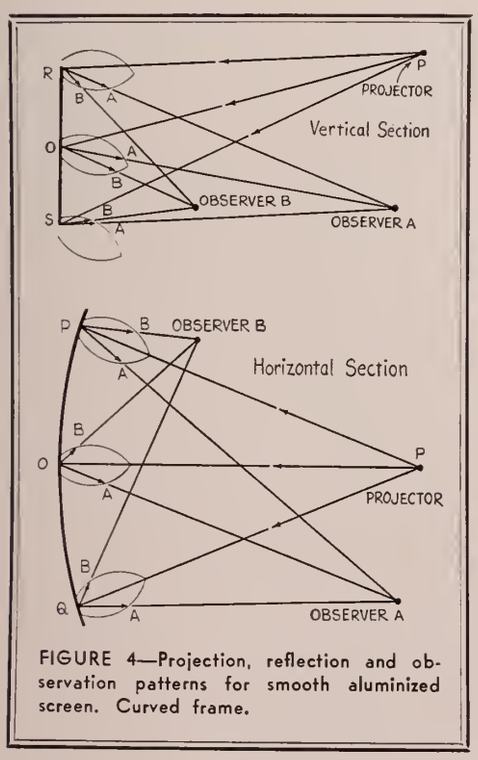


FIGURE 4—Projection, reflection and observation patterns for smooth aluminized screen. Curved frame.

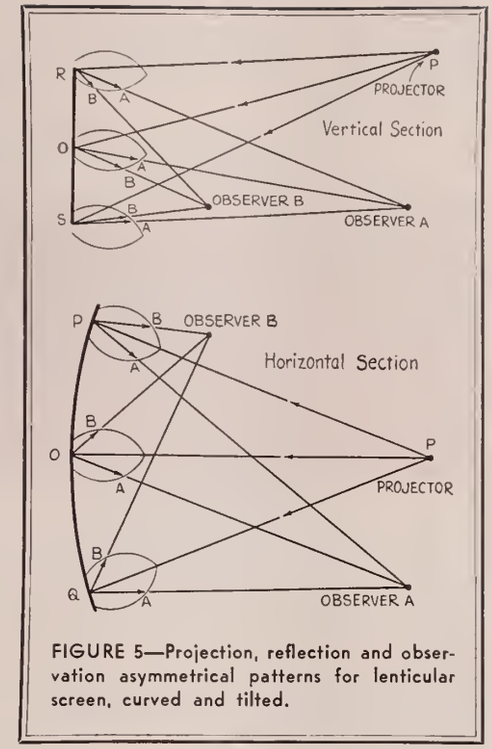


FIGURE 5—Projection, reflection and observation asymmetrical patterns for lenticular screen, curved and tilted.

reflected from a screen surface should be moulded into an *asymmetrical* distribution pattern which has a *wide spread horizontally* to cover a large floor area, and a *narrower spread vertically* to prevent loss of reflected light on ceiling and stage apron.

This type of *asymmetrical* distribution can only be produced by specially designed screen surfaces. The so-called "lenticular" screen is an example of such a surface. It has embossed into it tiers of minute cup-like reflectors. These tiny reflectors, or lenticles, have *asymmetrical* curvatures in the horizontal and vertical axis which are carefully engineered to reflect the incident light from the projector back towards the audience in a definitely given pattern and direction. *Figure* 5 shows the reflectivity pattern of a lenticular screen drawn approximately at the same scale as *Figure* 4.

The horizontal distribution pattern of *Figure* 5 has been made considerably wider and more uniform. This serves to equalize the values of brightness from all points on the screen to the observer. Note that *PB, PA, OB, OA, QB* and *QA* are more nearly equal to each other than the corresponding values in *Figure* 4. At the same time the *vertical* distribution pattern has been kept to a necessary minimum for the narrower angles found in the vertical seating areas.

Another feature that has been added to a surface of this type is a vertical contour of the tiny embossed reflectors with a tilt so that the angle of reflection *in a vertical direction* can be changed by as much as 10 to 15 degrees. This procedure eliminates the necessity of tilting the screen frame itself and provides much better brightness levels for high balconies and steep projection angles.



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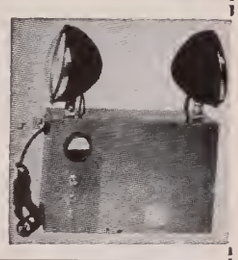
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The Life of a Small Town Exhibitor Could Be Sweet

says Charlie Jones



. . . owner-manager of the Northwood theatre, Northwood, Ia.

AT THE RISK of reminding you of the less pleasant aspects of show business I here take a look at "My Day." Though the title may be a bit of a plagiarism, I submit "My Day" so that you can draw a comparison with your own daily routine and see if we aren't all in the same rocking boat.

Last month we took you on a billing trip, but we didn't intend it to represent an average day. That was more or less a special occasion. An average day in the life of every small town exhibitor is probably pretty much the same, plus or minus a few variations; but reactions may not be the same. For comparative purposes here's about the way mine runs, seven days a week.

My first feeling of consciousness and glimpse of daylight usually arrives simultaneously when one my two- or three- or four-year-old daughter, or my five-year-old son comes crawling into bed with me about 7:30 and says, "Come on, Daddy, it's time to get up," or "Daddy, will you fix my cereal?" or some other remark reminiscent of a top sergeant's order to "leave your cots and grab your socks." I usually answer "Phnff" or "Gllmmmn," roll over and keep a squinted eye on the wife to see if she is going to lie there all day or whether I'm going to have to break precedent (always a dangerous thing in this business) and actually get up and prepare the corn flakes. So far I'm ahead of the game in this little private racket.

•

Being too ulcerous, restless and cantankerous to sweat out a breakfast in the confusion of noise, spilled milk and spats among the brood of cubs around the breakfast table, I usually grab my hat, coat and overshoes and beat a hasty retreat to the garage.

Thus having performed my first daily act of desertion before 8 a.m., I soothe my conscience with the knowledge that I'll be home again for 45 minutes at noon, and an hour at supper time and will get to see my wife again along about midnight, so it usually puts me in a respectable frame of mind to digest the morning paper and open the mail over a morning cup of coffee at the cafe.

From 8 to 9 o'clock is my hour of enlightenment. During this time I usually catch up on whether the world is as snafu-ed as it was yesterday at this time, learn how many were butchered on the highways in the past 24 hours, note what the learned editorial writers would do if they were politicians instead of copy writers, and whether or not Brooklyn has a chance to repeat in the National league this year. This period of enlightenment is usually punctuated by conversation from fellow businessmen who are having their mid-morning coffee break—they being in tougher businesses than mine, needing to go to work at 7 o'clock.

•

I've trained myself to digest the news and keep an attentive ear turned to the conversation at the same time, thus maintaining both a cosmopolitan and a local form sheet on all that happens. It is during this period that I learn what was so good on TV last night that my patrons stayed home, or results of the game which I couldn't attend, or what's cooking in the way of civic improvements for the benefit, enjoyment and entertainment of our community's children who "now have nothing better to do than go to movies."

By 9 o'clock the coffee is cold, the paper is read and I've convinced myself that I can't afford civic improvements any more than I can afford to have others afford them. Neither can I afford to say anything about it, so I retire to the theatre office and start wading through the mail. Only rarely is there anything besides invoices, confirmations, receipts or "Sorry, not available" notes in it, so for the next half-hour the owner becomes the file clerk for the firm. That done, there is usually some letter to write asking whyinellnot about the availability or the confirmation, or a don't-be-so-impatient note about the coverage.

Next comes the little chore of deciphering last night's box-office report, which the cashier has left on my desk, and getting it entered into the day book. Of late this has consumed no staggering amount of time. The cashier's reports have been amazingly accurate lately. She explains it this way, "The less people there are the less chance of mistakes." Only trouble I run into here is getting the concessions sales mixed up with ticket sales. They're frequently too similar.

Next comes a browsing through, and agreement or disagreement with, the trade papers. Next comes a dispeptic period over whether to write or not to write a letter in agreement or disagreement. I usually don't write, for along about here the phone rings. I reach for it and know damn well it won't be someone asking about reserving a block of seats for tonight's show. Almost always it isn't. It's usually the wife telling me she needs flour, eggs, butter, sandwich meat and caraway seeds and when am I coming home and Janis needs another tablet for school. So shopping I go and in due time wend my way home with a sack of groceries.

Whatinell I do all afternoon I can't even explain to my wife. You guys know how this goes. Sometimes it's filling the candy case, the popcorn bin or the soft drink machine. Sometimes, it's making up a new program, writing an ad, making out the month's books, writing the checks, checking the furnaces, move trade paper reading, opening the afternoon's mail, etc., etc. At any rate by 5 o'clock I usually just quit what I'm doing, truck on home, shave, change clothes, eat and after that I hustle back.

•

Verily, the day of a small town theatre operator is as prosaic as that of any of his patrons. But there is something about showbusiness, wherever it may be, which makes most of us loathe to quit it for another. As in other fields, there are some people who would not be content with the kind of day I have described. There can be satisfaction, however, without excitement, without a feeling of being "big time." No matter how puny whistle stop exhibitors may be individually, they have always been a part of the importance of the motion picture, which brings to the country community the talents that the city alone enjoyed before it developed into the great medium it is.

Can TV take its place? I don't think so. Eventually each will mark out its own special function in the life of the people, wherever they live.

Charlie

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about Products . .

★ news and views of the market and its sources of supply

Automatic Projection Device Placed on Market

AN ELECTRO-MECHANICAL system for automatic operation of projection equipment and related apparatus involved in a screen presentation, including control of curtains, masking and house lighting, has been placed on the market by G. B.-Kalee, Ltd., London, England. Called the "Projectomatic," the device was originally developed by the Essoldo circuit in England, in several of whose theatres it has been in use for a year or more. It is being made available generally through G. B.-Kalee, which is handling both manufacture and sales. While policy has not been finalized, the company states that it is considering fabrication in the United States as well as in England.

While the purpose of the device is to perform many of the functions of projectionists, it was well received by members of the British projectionists' organization (NATKE) at a recent demonstration in London. There Tom O'Brien, general secretary of the association, said, "If we find that this system is going to be injurious we are going to oppose it and stop it if we can, but I think we see in Projectomatic one of the means of solving the problems of the men in the box. We are from 750 to 1,000 projectionists short in this country. Men are leaving the industry. The modern young man is not going to work six nights a week."

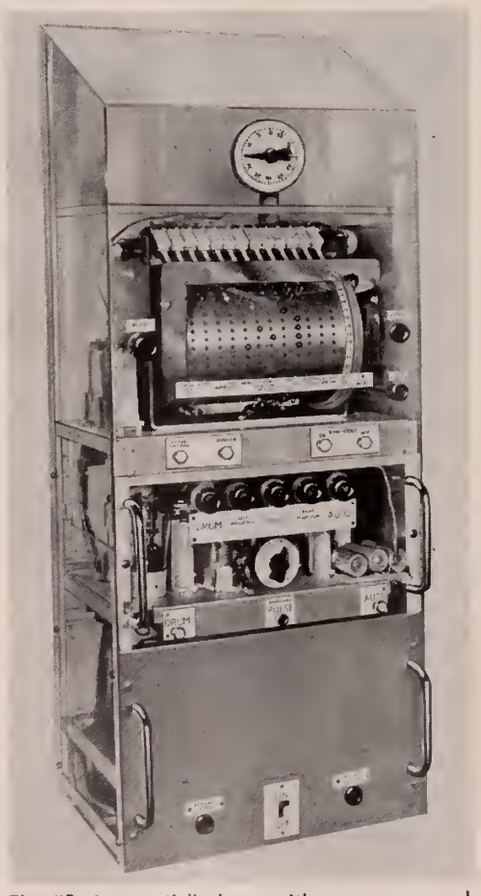
DESIGN AND FEATURES

The manager of the Odeon theatre, where the demonstration was held, reported, "We have been using the equipment for four months and after minor initial snags it has proved highly efficient. We still have our usual six operators, two on at any given time, with a junior. But it has meant that we have been able to organize much better shift systems."

The design and operating features of the Projectomatic are described essentially as follows in a statement issued by the manufacturer:

The Projectomatic system is designed to perform automatically the main operating functions associated with a continuous motion picture performance. The sequence in which the various functions are carried out is determined by the arrangement of pins set in a rotating drum; or in the case of changeover operation, by marks on the film. Once the drum has been set up and the film marked prior to the first performance, the show will run continuously without further action by the projectionist other than to clean and thread the projectors, renew carbons and change discs on the non-sync.

The equipment consists of a main control cabinet and a number of relay units, which are operated by signals received from the main control unit, and which in turn control the various switching functions on the projection equipment.



The "Projectomatic" shown with covers removed.

Rollers are installed on the projectors to detect the film marks, also to operate an emergency stop circuit in the event of a film break or mechanical failure.

The actual functions which can be performed by the system, according to the type installed, are:

Projector motors—start and stop; *arcs*—strike and extinguish; *dowsers*—open and close; *changeover of picture and sound* (single track optical or multi-track magnetic); *non-sync motor*—start and stop; *amplifier system*—sound on film to non-sync and vice versa (the pick-up must be placed on the disc by the operator in readiness for the automatic operation); *curtains*—open and close; *footlights*—dim up and down through a reactor dimmer; *houselights*—dim up and down through a reactor dimmer; *screen masking*—set for three aspect ratios.

The pin drum, which is housed in the main control cabinet, is furnished with rows of holes spaced at regular intervals around its circumference. The drum is rotated in steps by a solenoid operating through a ratchet mechanism, each step being equal to the space between two adjacent rows of holes. Each hold in every row corresponds with a particular function and is associated with a microswitch.

SOLENOID COIL CONTROL

The solenoid coil is controlled through a thyratron [*grid-controlled current modulation tube*] circuit with a variable time delay, and by inserting pins in the appropriate positions, it can be made to function at regular time intervals. A timer clock is also fitted for use when a longer interval between operations is required.

For automatic changeover operation, a pin is set in an appropriate position on the drum. Control of the various functions associated with changeover is now entirely dependent on the film marks, and the drum has no further influence until the end of the last reel.

Where a changeover is required, three marks are placed on the film towards the tail leader. The marks are made by applying an electrically conducting lacquer to the

film in the region of the perforations.

When the first mark passes the detecting roller, it causes various relays to operate in the control unit and a warning buzzer sounds, indicating to the projectionist that a changeover is about to take place.

The next mark follows within 15 seconds running time and operates further relays, which start the motor of the incoming machine and strike the arc.

The arc is struck by the direct application of power, a fusable pellet having been placed between the carbon tips by the operator during the non-operating period.

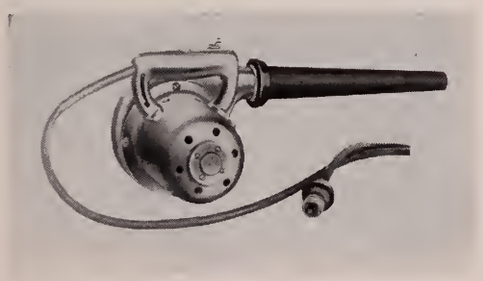
The outgoing machine continues to run until the third mark passes the roller, when its dowser is closed, its arc lamp extinguished and its motor stopped. At the same time sound changeover takes place.

An emergency stop circuit is incorporated in the control equipment, which closes down the projector in the event of a film break or mechanical failure. This circuit can also be operated by a switch on the projector so that the machine is "made safe" for lacing. Furthermore, in the event of an emergency, the machine in operation can be stopped by a push-button mounted on the other projector, acting through the same circuit.

The last reel of film is marked in one place only. When this mark passes the detector, the buzzer sounds. The buzzer circuit also operates a relay through a time delay circuit. Whereas, for changeover, the second mark cancels the delay circuit before it has time to operate, when no second mark is received by the end of the delay period, the relay operates and the drum resumes control. The drum is pinned to close down the projector and to perform any other functions required.

Three New Portable Electric Blower Units

THREE NEW models of portable electric blowers, with special features designed to speed cleaning operations in theatres, have been placed on the market by the Pullman Vacuum Cleaner Corporation, Boston. The units weigh as little as 7 pounds, and the manufacturer states the design is "compact enough to permit operators to clean in and around difficult theatre seat areas."



The units employ a turbine principle

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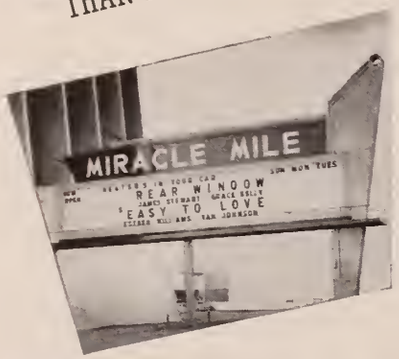
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and a motor up to 1 and 1/3 h.p. There are three models available with brass extension nozzle attachments.

Literature on the new blowers may be secured by writing the company (25 Buick Street, Boston 15, Mass.).

Fan Units to "Control" Weather at Drive-Ins

NEW AND improved models of its "air-conditioning" equipment for drive-in theatres, consisting of a fan mounted on top of a pole to circulate the



air, have been announced by Diesel Power, Inc., Greenville, Pa. The equipment will be marketed in the theatre field through dealers appointed by Doc Faige & Associates, New York, nation-wide distributor in this market.

Models are available to control fog and frost, as well as the humidity, it is stated under the trade-names of "Fogmaster" and "Weathermaster." The units will "operate satisfactorily over areas as large as seven acres and are effectively used for greater areas," according to the manufacturer.

The new models have special features to overcome the mosquito nuisance, it is claimed, in addition to greatly reducing humidity in treated areas. In increasing the power and propeller size of the new models and decreasing the rotational speed, the sound level of the equipment was effectively lowered, it is stated.

The equipment was demonstrated at the National Allied Drive-In Convention in Cleveland in February.

7½-Kilowatt Electric Generating Plant

A NEW 7500-watt a.c., air-cooled, gasoline-powered electric generating plant has been announced by D. W. Onan & Sons, Inc., Minneapolis, Minn. The new unit has been pattered after the company's "CW" series which has been available in 5- and 10-kilowatt capacities since 1952 and features the company's "Vacu-Flo" cooling system.

This latter system employs a powerful centrifugal blower that pulls cooling air through the generator and over the heated engine parts, and then expels the heated air through a duct to the outside. This feature enables the new generators to be installed in completely enclosed compartments in a space just slightly larger than the unit and its accessories, with allowances for an air-intake vent and exhaust outlet.

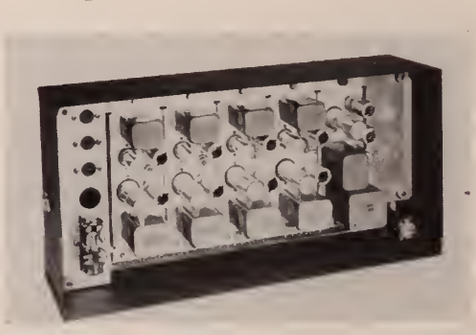
The prime mover for the units is a two-cylinder opposed, 4-cycle engine of 20 h.p. Other features include forged steel crankshaft and rods, extra-large bearing surfaces, full pressure lubrication, copper mesh air-cleaner, Stellite-faced valves and seat inserts.

The generators are designed for both mobile and portable use. Readily trailer-mounted or available on a skid or dolly, they can also be equipped with a heavy-duty weatherproof housing designed to enable them to operate in all weather.

New Westrex Sound Units for Medium-Size Theatres

THE WESTREX Corporation, New York, has announced details of the second of its three new lines for 1956 of sound reproducing equipment for theatres. (The first of the lines was described in BETTER THEATRES for March, 1956.)

Designed to meet the requirements of



The 51B multi-channel magnetic pre-amplifier cabinet in the Westrex Standard sound system.

theatres of medium-size, the second line is designated the Westrex Standard. It includes complete multi- and single-channel systems for both magnetic and optical reproduction. The company states that the

new systems are "simpler, smaller in size and from 5% to 30% cheaper than comparable 1955 equipment."

It is pointed out that the Westrex Standard single-channel sound systems utilize the new major components of the multi-channel sound systems and are designed "to give the best sound reproduction for theatres not yet ready to convert to stereophonic sound." These systems can readily be expanded into multi-channel systems, it is stated.

Included in the line are the R10 stereophonic penthouse reproducer, the Westrex R6 optical sound reproducer, and 51B multi-channel magnetic pre-amplifier—all with features as described last month in BETTER THEATRES. The Westrex Standard line also includes the 26 type 30-watt power amplifier with associated power supplies and the 47 type single-channel transmission cabinet.

The latter is only 20 inches high and may be wall or table mounted. The booth monitoring loudspeaker is located within this cabinet and is large enough to permit operation at a relatively low level to be distinctly heard thoughout the booth. The Westrex 26 type 30-watt amplifier is mounted in the base of this cabinet and may be easily removed for maintenance or replacement by removing its input and output plug-in connections. Space is provided for an additional 26 type amplifier should this single channel system be expanded for complete emergency operation. The Westrex 26 type 30-watt amplifier contains its own power supply.



The Westrex Standard sound system's 15 type loudspeaker assembly with the Westrex 80° high-frequency unit.



The 53B multi-channel transmission cabinet in the Westrex Standard sound system. This unit is for four-channel stereophonic reproduction; others are available for three-channel stereophonic and single channel sound.

Westrex Standard type 15 loudspeaker assembly features the Westrex 713B high-frequency unit and the type 803A low-frequency speaker. The 713B high-frequency unit is capable of handling the full undistorted output of the Westrex Standard multi-channel and single channel systems in the frequency range of 800 to 10,000 cycles and used with either a 50° or 80° multi-cellular horn. This speaker unit utilizes a duralumin diaphragm in an oversized permanent magnet. The type 803A speaker handles the low-frequency range.

•

ANAMORPHIC LENS ADAPTER

For drive-in theatres with a throw requiring a focal length beyond 7 inches, the Projection Optics Company, Inc., Rochester, N. Y., has developed an adapter for its "Hilux-Val" variable anamorphic attachment. With it, the attachment is reversed and can be so applied with any standard projection lens. It then becomes a fixed anamorphic lens.

•

RCA EQUIPMENT FOR REDSTONE

Redstone Drive-in Theatres, Boston circuit, will install the latest RCA projection and sound equipment in six of its outdoor operations in time for the new season, according to an announcement by Michael Redstone, president of the circuit, and A. J. Platt, manager, RCA theatre equipment sales, Camden, N. J.

Machine to Clean Clogged Pipelines

A MACHINE for cleaning out clogged pipelines, including wash basins, floor drains, urinals and toilets, has been announced by the Miller Sewer Rod Company, Chicago. The equipment, which is trade-named the "Miller Rod House," is designed to clean a pipe area up to 100 feet in length.

In operating the machine, the manufacturer states that the first step is to push the special rod into the pipeline until resistance is met. Next the speed handle is slid within a few inches of the opening. Then the operator tightens the set screw, applies a slight pressure and turns the handle. The rod then goes through the grease, rag, sand, etc.

There are several special features of the rod, it is pointed out, including the end which is in the shape of a hook and designed to make every bend in the pipe. When the speed handle is turned forward, the rod will go down a tee fitting in pipe, it is explained, and when it is reversed the rod will go up the tee. There are no additional attachments needed to fit on the end of the rod.

The rod is further constructed so that it can be pushed back into its drum con-



tainer quickly and thus prevent spreading dirt over the floor or clothing. The container protects the rod when it is not in use.

The machine is portable and can be carried in one piece. The rod is supplied in varying sizes for different uses; it is stated that the 5/16 or ⅜-inch in 50-foot lengths are best for all-around use. The ½-inch is recommended for floor drains and larger lines.

Complete literature and specifications may be secured by writing the company (4640 North Central Ave., Chicago 30.)

A Market Short

Designing a Projection Lamp for Use with Wide-Gauge Film

By ARTHUR HATCH, vice-president in charge of engineering, *Strong Electric Corporation, Toledo*

IN designing projection arc lamps to meet requirements of the new wide film processes (55mm, 65mm, etc.) it has been necessary to take into consideration the fact that many theatres will continue using 35mm film even after adopting one or more of the new techniques. Accordingly, it has been desirous for currently produced lamps to be readily convertible to these new processes and also as easily reconverted to 35mm projection.

Approaching the problem from this logical angle has resulted in the further development of a versatile lamp as well as several items of conversion equipment. With this accomplished it is possible for any theatre to install new Super 135 projection lamps now with the assurance that by utilizing these new conversion parts, they will meet any and all wide film demands and that the changeover can be made quickly, easily and economically.

IN INDOOR THEATRES

The projection of pictures which have been shot in 55mm and then reduced to 35mm prints, of course, requires no conversion of these new lamps.

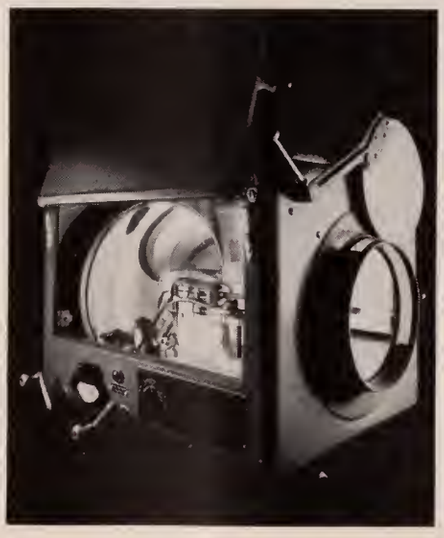
Indoor theatres in adopting the wide gauge film, in most cases probably will not increase their screen size, assuming they installed new wide screens with the advent of CinemaScope. They should, however, install lamps with automatic carbon position control in order to obtain a picture of constant color rendition in keeping with the higher image quality that they will be able to obtain.

Drive-in theatres naturally will welcome the availability of the wider film, because they will now be enabled to put a greater volume of light through the larger apertures to their mammoth-size screens without increasing the aperture heat per unit area.

A LARGER SPOT

The prime light source requirement for these wider gauge films is a larger spot projected to the aperture. The required degree of increase in the size of the spot at the aperture can best be determined by comparisons of the diagonals of the new size apertures. For example, the standard 35mm aperture has a diagonal of approximately one inch, while the diagonals of the new wider apertures vary from 1⅝" to 2¼".

A light spot of such increased size as to fully cover these larger apertures could be obtained by either using a higher magnification mirror or by burning carbons of larger diameter. However, employing either of these procedures singly is impractical because of uneconomical power requirements and or impractical projection lamp dimensions.



The Strong Super 135 lamp.

To obtain the increase in aperture spot size in the instance of the new Strong Super 135 projection arc lamp, there has already been developed a new mirror of higher magnification. This mirror fits into the present mirror holder and requires only a small correction of focus as the relative position of the mirror and carbon remains unchanged.

Anticipating the impending advent of wide gauge films, Strong has in shipment since April 1955 provided for an opening in the nose of the Super 135 which will pass wider beams of light to the aperture. The opening had to be increased from 5½" in diameter to 10" in diameter. Those using the Strong Super 135 for 35mm projection need only remove the cast ring or heat filter assembly casting when they convert to wide film projection.

LARGE-SIZE DOWSER

A new, large-size dowser is then fitted into place so as to cover this larger opening in the lamp nose. Aside from the substitution of a 200 ampere ammeter, the only additional measure required in converting the lamp to wide film projection is the installation of contacts and carbon feed rollers designed to handle 13.6mm positive carbons, and a new 8-thread per inch negative carbon feed lead screw to accommodate the associated larger diameter, slower burning negative. The carbon contacts are water cooled so as to aid in removing heat from the lamp house and may be connected to the water circulator used to cool the film gate. Included with the 13.6mm contacts is a new heat baffle.

As may be readily seen, none of these measures for converting to wide film preclude the use of the lamp for 35mm projection, since most of the conversion equipment can even continue to remain in service. Actually the only material change required is the resubstitution of the lower magnification mirror.



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More Mats for More Places

(*Continued from page* 13)

which combines all the advantages of rubber, link and corrugated-perforated types has been developed in only the past year. Segments are woven on rust-resistant galvanized steel spring wire, with no openings large enough to catch even the smallest domestic or imported shoe heels. New designs which have never before been possible in link or solid rubber matting are incorporated in this type. Circles, spots and diagonals can now be used, and the colors available are many and varied. From the safety standpoint, it affords non-slip footing in wet or dry weather, while special scrapeage characteristics allow it to trap dirt from shoes and prevent it from being tracked through the theatre. There are 91 drainage areas per square foot. With ⅜-inch thickness, it is a superior means of providing carpet protection inside.





Refreshment spaces of every kind call for rubber matting specifically designed and fabricated for such applications. For floors behind counters, particularly of drive-in refreshment stands, heavy "slatted" rubber mats are made (above, left). For placement in front of soft drink dispensers, counters, etc., there is deeply grooved matting, such as the American Mat Corporation's "Do-All" illustrated at right above.

REFRESHMENT AREAS

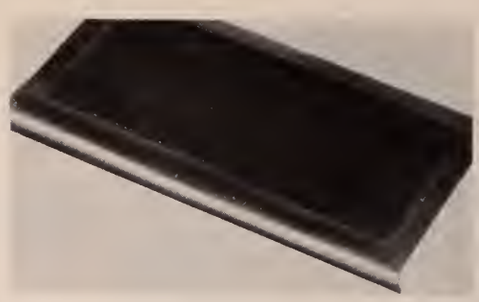
For around concession stands, soft drink machines and fountains there is rubber matting which hugs the floor firmly and has beveled edges for accident prevention. This very tough, deep-grooved matting has many applications. It's economical, slip proof, easily cleaned and will stand up under heavy traffic. The grooves below the level of the foot keep spilled drinks or dropped candy from reaching the carpeting.

Moulded from new rubber and cotton cord, it is a rugged, long-wearing, all-purpose matting which can beautify the worn floor areas, or be used for an over-carpet protection runner. The mat scrapes grit off the shoes and safeguards against abrasive wear on carpets.

HAZARDOUS SPACES

One of the two most accident-prone areas in a theatre is the restroom. Here the right kind of matting, providing a non-slip surface, can prevent accidents and possible lawsuits. Today one can obtain such a type made of cotton cord bound together with rubber compounds so as to be tough and long-wearing, yet easily rolled up for mopping floors.

By giving thoughtful consideration to the placement of rubber matting on the stairs to balconies or down to a lower-level restroom, another of the too many accidental hazards can be eliminated. One reason for installing a superior matting here is to prevent slipping. This can be accomplished by use of stair treads made of live, resistant, corded rubber. Such treads are exceptionally slip-resistant, wet or dry, and long lasting under the most severe conditions. They are easy to install and to clean. They also have a marked effect on silencing footsteps, while dirt-catching recesses keep the stairways free of visible dirt tracked in by muddy feet.



Even though used by employees, stairs should be safe and can be made so by rubber treads like that above from the American Mat Corporation line, of corded rubber extended to form a nosing.

It is best to rely on technical knowledge and the experience of matting engineers in making selections for theatres. It's not like buying mats for a home or an automobile. A theatre's mats take special consideration from all angles to make sure they're being used where they are *needed,* in the way they'll do the most good.

[*D. W. Moor, Jr., author of the above article, is president of the American Mat Corporation of Toledo, leading supplier of theatre matting.*]

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Cinerama Goes "Portable"

(*Continued from page* 18)

jector affects the other two. Every foot of Cinerama film is serially numbered, and in the event of a break a replacement of the exact footage can be secured overnight from New York. If only one or two frames are damaged, they can be temporarily covered by the installation of an equal amount of blank film, which goes through with only a flash on its portion of the screen.

If there were a break during the show, naturally all three projectors would have to be halted and re-aligned for a new starting point after threading up the damaged reel. Having two prints on hands at all times, and with careful inspection after each showing, such mechanical difficulties occur very seldom.

House renovations, which undoubtedly would have to be made in most instances, would be an additional expense. The Roxy in Atlanta, for example, was repainted throughout, the seats were reupholstered and recovered, and carpeting put in.

An experienced Cinerama executive is brought in as managing director of the theatre, and serving under him are carefully trained, and generally experienced people with theatre backgrounds, as house manager and treasurer.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 94 attractions, 2,965 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

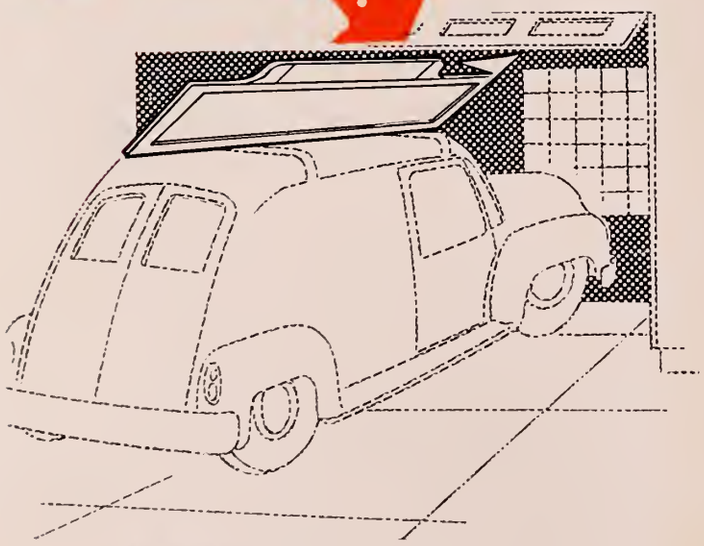
	EX	AA	AV	BA	PR
African Lion, The (B.V.)	1	6	18	12	15
All That Heaven Allows (U-I)	4	13	8	1	4
Apache Ambush (Col.)	–	–	4	1	2
Apache Woman (A.R.C.)	1	7	2	2	–
Artists and Models (Par.)	10	32	16	7	1
At Gunpoint (A.A.)	–	1	9	24	2
†Backlash (U-I)	–	3	–	3	–
Bengazi (RKO)	–	–	–	3	6
Benny Goodman Story, The (U-I)	1	6	6	5	5
Big Knife, The (U.A.)	–	–	1	10	14
Blood Alley (W.B.)	–	8	29	20	3
Bottom of the Bottle (20th-Fox)	–	2	8	9	22
Come Next Spring (Rep.)	–	1	1	6	1
Comanche (U.A.)	–	1	–	–	17
Count Three and Pray (Col.)	4	10	21	9	7
Court Jester, The (Par.)	–	–	5	3	1
Court Martial of Billy Mitchell (W.B.)	1	40	18	6	–
Day the World Ended (A.R.C.)	–	6	1	1	–
Deep Blue Sea, The (20th-Fox)	–	–	1	2	7
Desert Sands (U.A.)	–	–	5	10	11
Desperate Hours, The (Par.)	1	1	11	19	19
Diane (MGM)	–	–	–	7	23
Duel on the Mississippi (Col.)	1	1	5	2	2
Flame of the Islands (Rep.)	–	1	1	3	3
Forever Darling (MGM)	6	21	11	7	2
Fort Yuma (U.A.)	–	–	5	9	1
Fury at Gunsight Pass (Col.)	–	1	1	2	1
Gentlemen Marry Brunettes (U.A.)	–	9	20	14	16
Girl in the Red Velvet Swing, The (20th-Fox)	–	3	20	31	23
Glory (RKO)	–	3	5	5	5
Good Morning Miss Dove (20th-Fox)	1	15	10	31	11
Guys and Dolls (MGM)	13	3	–	1	–
Helen of Troy (W.B.)	–	2	21	1	–
Hell on Frisco Bay (W.B.)	–	6	6	7	21
†Hot Blood (Col.)	–	–	1	1	3
I Died a Thousand Times (W.B.)	–	1	5	11	9
I'll Cry Tomorrow (MGM)	7	–	–	–	–
Indian Fighter (U.A.)	–	10	18	11	6
It's a Dog Life (MGM)	–	–	5	10	11
It's Always Fair Weather (MGM)	–	3	15	24	28
Jail Busters (A.A.)	–	2	3	–	–
Kismet (MGM)	–	4	17	21	18
Last Frontier (Col.)	–	–	11	14	2
Last Hunt, The (MGM)	–	2	5	3	3
Lady Godiva (U-I)	–	1	5	7	5
Lawless Street (Col.)	1	5	14	4	1
Lieutenant Wore Skirts, The (20th-Fox)	–	9	20	19	–
Littlest Outlaw (B.V.)	5	7	8	1	–
Lone Ranger, The (W.B.)	6	10	3	–	2
Lucy Gallant (Par.)	–	–	23	17	11
Man Alone, A. (Rep.)	–	8	23	10	11
Man Who Never Was (20th-Fox)	–	–	4	–	5
Man With the Golden Arm (U.A.)	2	8	9	4	–
Man With the Gun (U.A.)	1	20	14	7	13
McConnell Story, The (W.B.)	2	39	35	14	3
Naked Dawn (U-I)	–	–	3	5	3
†Never Say Goodbye (U-I)	–	2	3	–	–
Night Holds Terror, The (Col.)	–	–	3	7	19
Night of the Hunter (U.A.)	–	4	15	18	5
Picnic (Col.)	4	7	–	–	–
Prisoner, The (Col.)	1	–	2	–	3
Queen Bee (Col.)	–	–	11	9	10
Quentin Durward (MGM)	–	–	5	12	26
Rains of Ranchipur (20th-Fox)	–	8	27	21	7
Ransom (MGM)	1	–	18	14	8
Rebel Without a Cause (W.B.)	10	54	20	6	–
Red Sundown (U-I)	–	5	2	1	1
Return of Jack Slade (A.A.)	–	2	11	3	–
Rose Tattoo, The (Par.)	–	3	8	3	–
Running Wild (U-I)	2	11	3	2	–
Second Greatest Sex (U-I)	–	6	7	14	3
Shack Out on 101 (A.A.)	–	3	2	–	1
Sincerely Yours (W.B.)	–	1	8	17	15
Slightly Scarlet (RKO)	–	2	–	1	3
Spoilers, The (U-I)	–	9	12	8	1
Square Jungle (U-I)	–	–	1	9	27
Tall Men, The (20th-Fox)	7	44	19	5	2
Tarantula (U-I)	1	13	3	3	–
Target Zero (W.B.)	–	1	4	2	1
Teen Age Crime Wave (Col.)	–	4	4	2	–
Tender Trap, The (MGM)	9	29	28	13	1
Tennessee's Partner (RKO)	–	2	16	11	6
Texas Lady (RKO)	–	2	9	13	4
There's Always Tomorrow (U-I)	–	–	2	3	19
Three Stripes in the Sun (Col.)	1	5	17	9	5
To Catch a Thief (Par.)	7	15	23	16	5
To Hell and Back (U-I)	27	43	6	1	–
Treasure of Pancho Villa (RKO)	–	1	13	14	20
Trial (MGM)	1	11	41	18	4
Trouble With Harry (Par.)	4	–	7	6	1
Twinkle in God's Eye, The (Rep.)	–	2	8	1	–
Ulysses (Par.)	3	1	14	13	10
Unconquered (Par.)	–	–	1	3	1
World in My Corner (U-I)	–	–	1	3	19



Showmanship Goes Everywhere with TRAVEL-AD

The new mobile banner frame for car top advertising

Now... IT FOLDS FLAT!



Adaptable to low overheads!
Hang 'em from Marquee or Sign Posts!
No-Slip Clamps attach to your car tops with rubber-cushioned gutter-grips!

Every street and highway is packed with potential patrons. And you can reach them *all* with bright, colorful banners that sell your stars and shows.

TRAVEL-AD frames will do it. Get them on your car...the cars of your staff...and on the vehicles of all cooperating merchants.

Find out how you can have an advertising fleet on every street with the new, inexpensive TRAVEL-AD plan at your branch of

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY



APRIL 14, 1956

MOTION PICTURE HERALD

The HERALD INSTITUTE of Industry Opinion

Exhibitors Five to One In Favor of Arbitration —But Including Rentals

REVIEWS (In Product Digest): THE SWAN, CRIME IN THE STREETS, THE LAST TEN DAYS, A DAY OF FURY, THE WAY OUT, OUTSIDE THE LAW, THE SCARLET HOUR, INDESTRUCTIBLE MAN

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"HEY! GET A LOAD



Grace Kelly

"THE SWAN"

The love story of a princess. Grace Kelly, Alec Guinness, Louis Jourdan and more. The picture that everyone wants to see. A magnificent eye-filling production in Color and CinemaScope.



Leslie Caron

"GABY"

The kind of youthful romance for which movies were born. Leslie Caron, topping her "Lili" performance, John Kerr of the stage's "Tea and Sympathy," Backed by a giant promotion campaign. Color-CinemaScope.



Paul Newman

"THE RACK"

It's got all the drama, the suspense, the power of "The Caine Mutiny." Watch for new star, Paul Newman. Plus great performances by Wendell Corey, Walter Pidgeon, Edmond O'Brien, Anne Francis, Lee Marvin.



Ava Gardner

"BHOWANI JUNCTION"

Just screened at M-G-M. Sensational! One of the year's big pictures. Ava Gardner gorgeous, Stewart Granger rugged in a drama of passion and excitement. Filmed in Pakistan. Color-CinemaScope.



"Guys And Dolls" (*Samuel Goldwyn Production — M-G-M release*) and M-G-M's "I'll Cry Tomorrow" are America's top-grossing attractions, setting hold-over records everywhere. "Forbidden Planet" sensational Coast to Coast. "Meet Me In Las Vegas" outstanding nationwide. And now more Big Ones from Hit Headquarters.

OF WHAT M·G·M's GOT!



Ernest Borgnine

"THE CATERED AFFAIR"

Every audience Preview sensational. Starring Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald. The Academy Award-winning team, star and author of "Marty" Ernest Borgnine and Paddy Chayefsky deliver another wonderful story.



Glenn Ford

"THE FASTEST GUN ALIVE"

Glenn Ford's powerful performance as a peaceful man who suddenly reveals a hidden skill as a marksman. The startling surprise ending will be kept a secret in promotion. The co-stars: Jeanne Crain, Broderick Crawford, Russ Tamblyn.



Kirk Douglas

"LUST FOR LIFE"

A masterpiece in every sense of the word, filmed in the beauty of its Netherlands background. The story of the tragic, tender, bewildered great painter van Gogh, perfectly portrayed by Kirk Douglas. A brilliant supporting cast. Metrocolor-CinemaScope.



All Star!

"HIGH SOCIETY"

A BIG musical enterprise. Great love story, Cole Porter songs and: Bing Crosby, Grace Kelly, Frank Sinatra, Celeste Holm, John Lund, Louis Calhern, Sidney Blackmer, Louis Armstrong and Band. Color-VistaVision.

WARNERS ARE ALL SET TO AM

"THE ANIMA



2 BILLION YEARS IN THE MAKING! The whole flaming story of raging animal life on earth from its prehistoric beginning to the present!

COLOR BY TECHNICOLOR

Filmed by 27 production crews on mass safaris throughout the globe!

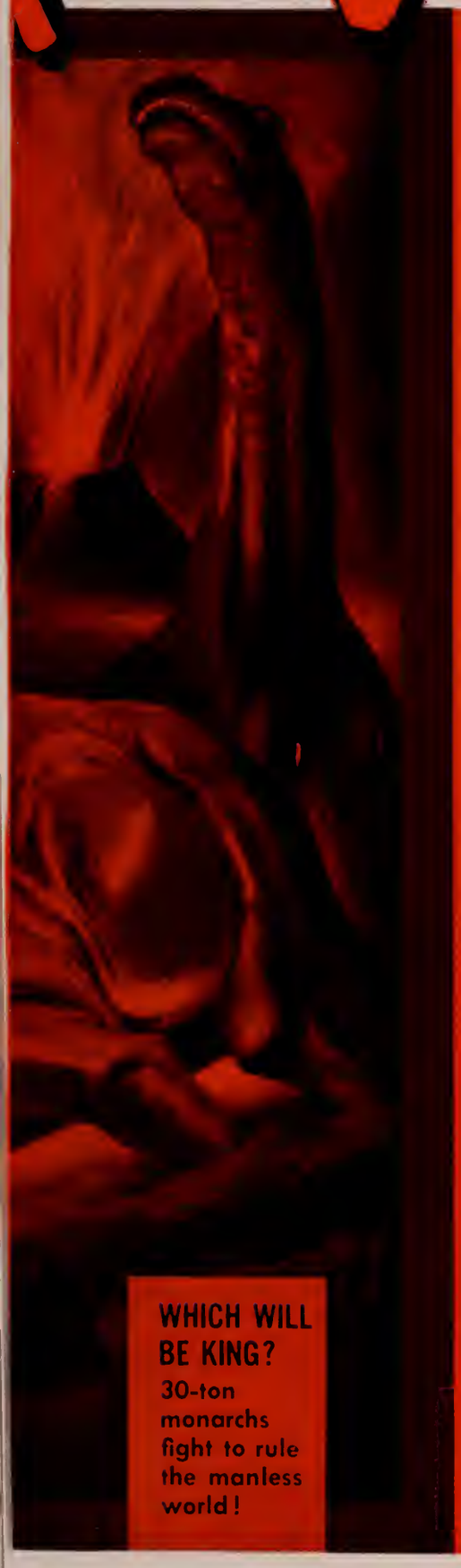
WRITTEN, PRODUCED AND DIRECTED BY IRWIN ALLEN

ACADEMY AWARD MAKER of 'THE SEA AROUND US'

A WINDSOR PRODUCTION

IAZE THE SHOW-WORLD WITH

L WORLD"



WHICH WILL BE KING?
30-ton monarchs fight to rule the manless world!

TERRITORIAL SATURATIONS THROUGHOUT THE MONTH OF JUNE! MASSIVE TV AND RADIO BOMBARDMENT WILL ROAR NIGHT AND DAY! IT'S THE SHOWMANSHIP SHOW OF THE AGE FOR ALL AGES!

(COAST PREVIEWS NOTHING BUT ALL-OUT RAVES!)

SEE THE TRADE SHOW! SET IT IN AND SET IT UP FOR A MOP-UP!

CHECK YOUR WARNER MAN FOR DATING SCHEDULE IN YOUR AREA!

TRADE SHOWS APRIL 18

ALBANY
20th Century-Fox Screening Room
1052 Rwoy. · 2:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. · 2:00 P.M.

BOSTON
20th Century-Fox Screening Room
115 Rwoy. · 2:00 P.M.

BUFFALO
Motion Pict. Operators Hall
498 Pearl St. · 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. · 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. · 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
12 E. 6th St. · 8:00 P.M.

CLEVELAND
20th Century-Fox Screening Room
2219 Payne Ave. · 2:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. · 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. · 2:00 P.M.

DES MOINES
20th Century-Fox Screening Room
1300 High St. · 12:45 P.M.

DETROIT
Film Exchange Screening Room
2310 Cass Ave. · 2:00 P.M.

INDIANAPOLIS
Universal Screening Room
517 No. Illinois St. · 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. · 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. · 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 So. Vermont Ave. · 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. · 3:00 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. · 8:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. North · 2:00 P.M.

NEW HAVEN
Stanley Warner Screening Room
70 College St. · 1:30 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 Liberty St. · 2:00 P.M.

NEW YORK
Home Office
321 W. 44th St. · 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St · 10:00 A.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. · 1:30 P.M.

PHILADELPHIA
Warner Projection Room
230 No. 13th St. · 2:00 P.M.

PITTSBURGH
RKO Screening Room
1811 Blvd. of Allies · 1:30 P.M.

PORTLAND
Star Screening Room
925 N.W. 19th Ave. · 2:00 P.M.

SALT LAKE CITY
20th Century-Fox Screening Room
216 East 1st South · 1:00 P.M.

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. · 1:30 P.M.

SEATTLE
Venetian Theatre
15th Ave. N.E. Pine St. · 2:00 P.M.

ST. LOUIS
Sirenco Screening Room
3143 Olive St. · 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. · 10:30 A.M.


20th Century-Fox presents
a masterpiece of SUSPENSE
and DEDUCTION in
CINEMASCOPE
ONLY HE KNEW
WHAT WAS GOING
TO HAPPEN....
His only clues...
a scent of perfume...
a cry in the dark!
His only weapon...
a tape recorder!
VAN JOHNSON
VERA MILES
in
23 Paces to Baker Street
COLOR by DE LUXE
BOOK IT NOW!
also starring CECIL PARKER
Based on a Novel by PHILIP MacDONALD
Produced by HENRY EPHRON
Directed by HENRY HATHAWAY
Screenplay by NIGEL BALCHIN

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 203, No. 2

April 14, 1956

Exhibitors on Arbitration

ONCE again a test poll has indicated that the exhibitors of the country are overwhelmingly in favor of the establishment of an industry arbitration system. In this week's issue are the results of a poll of the Herald Institute of Industry Opinion showing that most exhibitors want some kind of an arbitration system. By coincidence this poll, prepared in advance of the Senate Small Business Committee hearings, is especially timely because the committee is now deciding whether all exhibitors should be sent questionnaires, and if so, by whom and to find out what.

In the past few years The HERALD has conducted several polls on arbitration. In every poll sentiment for arbitration has been surprisingly high. It certainly can be accepted as one of the facts of industry life that the majority of exhibitors would like to see some kind of an arbitration system tried again.

Naturally, differences exist about what kind of a system should be set up and, particularly, what kinds of subjects should be arbitrated. In connection with the former the majority of exhibitors reporting as members of the Herald Institute of Industry Opinion prefer the use of arbitration panels drawn from both inside and outside the industry rather than arbitrators exclusively from the industry. This is a type of arbitration panel that has not yet been advocated by the exhibition organization leaders.

One of the criticisms directed against the old arbitration system administered by the American Arbitration Association was that with only "outside" arbitrators much time was wasted in educating these men in the ways and terms of the business. On the other hand, the problem of selecting arbitration panels drawn from persons in the business is complex because few men indeed would be equally acceptable to both exhibitors and distributors.

ONE of the most important points at issue is whether film rentals or rental policies should be subjects of arbitration. In this connection there is widespread disagreement and considerable misunderstanding. Part of this is a question of semantics. Exhibitors do not always mean precisely what they say when they ask for arbitration of rentals. Some exhibitors look upon this approach as an organized method of getting "a look," an adjustment. From the exhibitor's point of view in such a system the worst that could happen is that his argument for a lower film rental might be denied.

However, any assumption which implies that distributors would be forced to arbitrate rentals—only one way, down—is quite alien to the nature of arbitration. It is well to remember that arbitration properly defined is by nature voluntary. No one can be made to agree to an arbitration system unless he wishes. Another problem is that some people think of arbitrators as another name for conciliators, "peace makers" or compromisers. While arbitrators sometimes act in those capacities, the correct function of arbitrators is to judge. The parties concerned are bound to abide by the decisions of boards of arbitration just as they must obey decisions of a court of law.

In applying basic arbitration principles to the motion picture industry, it is important to realize that distributors cannot be forced to arbitrate. Furthermore, if arbitration of selling is agreed upon, all decisions would not necessarily be in the exhibitor's favor.

If exhibitors do favor some kind of an arbitration system, surely another attempt should be made to agree on details and test the system.

■ ■ ■

Uses of Television

THERE have been criticisms, especially from exhibition, about the effectiveness of certain types of feature promotion via television arranged thus far by the film companies.

One of the difficulties is that one of the most effective of the ticket sellers—a trailer—is not always satisfactory on television. Television program producers, understandably, want film clips that are entertaining in themselves. This usually means rather lengthy scenes, each as complete as possible. This is the opposite of the theatrical trailer whose purpose is not to entertain but to whet the appetite by arousing interest and the mysterious and illusive "want-to-see" factor.

A large proportion of Hollywood's output is in color. Many films are in CinemaScope. All are made for wide screen projection. Clips from such features can not look inviting on small, black and white screens in the old 1.33 to 1 aspect ratio.

Solution of the problem requires more experimentation. Eventually it is likely that a new form of "trailer" will be evolved and only a few scenes—or none at all—from a feature will be used in television promotion. The goal is to find effective ways of publicizing theatrical features. Exhibitors who have any suggestions on methods of using television more effectively for the promotion of features and attendance at theatres are invited to make their observations known for the mutual benefit of exhibitors, producers and distributors.

—Martin Quigley, Jr.

Letters to the Herald

All in Color

To the Editor:

I note a tendency among studios to produce a growing number of black and white standard pictures again.

I repeat a belief that there is no picture made in black and white that wouldn't gain by being in color and CinemaScope.

We should by every means in our power be ahead of television. Any idea of imitation by using their stars or padded versions of their stories will meet in failure.

It is shocking to see how poorly people have been sold on pictures in recent months, and in the trade most of all, a penny saved on advertising is a dollar wasted. There must be more family entertainment, not Blondie type pictures, but "Greatest Show on Earth" and similar type pictures to rebuild our classics of the screen for future families to enjoy.—*JOHN P. LOWE, Greenfield, Massachusetts.*

•

No "B" Profit

To the Editor:

Since there is no profit in B pictures for producer or exhibitor, the producers are trying to concentrate on A product. Of course they don't all hit the mark by any means, and so we will continue to have B product.

I stand a better chance at a profit with a big picture at double playing time, even at 50 per cent, as my patrons won't come out for a mediocre show; as a consequence, I cannot show a profit on average product. —*F. W. DAVIS, Morgantown, North Carolina.*

•

"Local" for "Favorite"

To the Editor:

Any movie theatre showing a picture the public wants to see is a favorite theatre. So why do the national ads in the magazines always carry the line "Watch For It At Your Favorite Theatre." Why not just "Coming Soon To Your Local Theatre."—*EARL M. HOLDEN, Theatre Manager, Lucas and Avon Theatres, Savannah, Ga.*

•

Thanks from Pakistan

To the Editor:

I have now been getting your renowned magazine for about two years and I want to express my thanks for the valuable business information which I am getting from The HERALD that has enabled me to book the right sort of pictures and improve my business and exploit them in a right way. I think it is essential for every exhibitor to have The HERALD. Your issues of *Better Theatres* have also been of great help to me.—*AGHA RAFIQUE AHMED, New Majestic Talkies, Hyderabad Sind, W. Pakistan.*

•

Can't Buy

To the Editor:

In my situation I am only open three nights a week and consequently cannot buy all of the product available. But the distributors will not let me take my choice and I do have to be discriminating in order to stay in business at all. However, they insist that I play the very poor ones before I can have the good ones.

Another complaint—the film rental is too high. Also, very few salesmen call any more and when I write in for a picture or pictures I might receive an answer and I might not. It has reached the stage where I am practically begging for pictures. And there definitely are not enough small town pictures being made any more.—MARCELLA SMITH, *McArthur, Ohio.*

"FAME" SUPERB

To Martin Quigley:

You and your associates are to be congratulated on this year's issue of *Fame*. It is a superb achievement and all hands rate top marks on their report cards.—SAMUEL G. ENGEL, 20th Century-Fox Film Corp., Beverly Hills, Calif.

KING-SIZE FOR "ALEXANDER"

The campaign accompanying the launching of "Alexander the Great" by United Artists is newsworthy in the industry because of its vigor, extent, magnitude and intensity. One phase of the campaign, for instance, is the king size pressbook sent out this week to exhibitors covering every possible exploitation angle from elephants to street signs.

Hailing that campaign, now under a full head of steam following the opening of the picture, is a special Managers' Round Table treatment detailing the attentions being lavished upon this U.A. box office giant. Starting on page 43.

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MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Martin Quigley, Jr., Editor; Raymond Levy, Executive Publisher; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager: William R. Weaver, Editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, Advertising Representative, Telephone FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, Manager; Peter Burnup, Editor; William Pay, News Editor, 4 Golden Square. Correspondents in the principal capitols of the world. Member Audit Bureau of Circulations. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Coble address; "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President, Lea J. Brady, Secretary. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac, Fame.

On the Horizon

TODD AND SOVIET

Michael Todd said this week that he has "no comment to make at this time" on published reports that he is negotiating with Soviet officials to produce "War and Peace" in Soviet Russia. A deal is said to have been worked out in recent conversations between Mr. Todd and Russian government representatives. Mr. Todd added that the matter will be clarified by announcement in about ten days.

BOX OFFICE PICK-UP

Elmer Rhoden, president of National Theatres, says that with better product forthcoming, prospects at the box office appear better than a year ago at this time. He said pre-Easter business had not been quite as good as last year.

DECCA DIVIDENDS

The dividend rate and earnings of Decca Records and subsidiaries, among them Universal Pictures, "will be maintained and will show continued improvement," Milton R. Rackmil, president, told company stockholders at the annual meeting. Decca's 1955 net, including earnings of Universal Pictures, was $3,794,585, or $2.27 per common share, Mr. Rackmil reported.

SHIP OPTICAL 'CAROUSEL'

Shipment of initial optical sound track "Carousel" prints to exhibitors began this week, an official of 20th Century-Fox announced. To date, the company had only magnetic stereophonic prints available for distribution. The official estimated that 225 optical prints will be made available for distribution.

SCHWARTZ-RKO PACT

The existing employment contract of Sol A. Schwartz, president of RKO Theatres, has been extended, the circuit has announced. The continuation of Mr. Schwartz as president was disclosed in the wake of the proposed acquisition by RKO Theatres Corp. of the assets of the Cleveland Arcade Co., the principal asset of which is common stock of Gera Corp., a diversified enterprise engaged in textile fishing, electronic research and manufacturing.

RKO DRIVE-INS

Consideration of the purchase of drive-in theatres is reported in the 1955 fiscal report to stockholders of RKO Theatres Corp. Noting that 83 theatres in the nation are operated by the circuit, the board reported that consideration has been given to the acquisition of several drive-ins during the past year and that the circuit is in a position to purchase additional theatres with the approval of the Federal Court. The board reported a net working capital of $8,547,000, as against $8,143,100 a year ago.

REJECT PLAN

The four major agencies which furnish news film to television in the United States have rejected as completely unacceptable a plan by the Australian Olympics committee to sell film coverage of the Olympic Games in Melbourne in November. The agencies asked the Australians to accept the principles of free access to news coverage by television motion picture cameras on the same basis on which newspaper reporters and still picture cameramen are allowed to cover the games.

PIN-POINTING

With Columbia studio's Bob Joseph making 22 different trailers for promotion of the forthcoming "Earth Versus the Flying Saucers"--different in length, in content, in approach, style, point, and as to medium--the science of selective showmanship may be said to have progressed further and faster than Exhibition at large has realized, and to be well on its way toward an ultimate city-by-city, town-by-town pin-pointing trailer technique.

William R. Weaver--
Lawrence J. Quirk--Jay Remer

WHEN AND WHERE

April 29-May 4: Semi-annual convention of the Society of Motion Picture and Television Engineers, Statler Hotel, New York.

May 8: Annual convention of Allied Independent Theatre Owners of Kansas-Missouri, Aladdin Hotel, Kansas City, Mo.

May 8-9: Spring meeting of the Montana Theatres Association, Northern Hotel, Billings, Montana.

May 8-9: Annual convention of Allied Independent Theatre Owners of Iowa-Nebraska, Fontenelle Hotel, Omaha.

May 9-12: Annual convention of Variety Clubs International, at the Waldorf-Astoria, New York.

May 15-16: North-Central Allied Independent Theatre Owners, annual convention, Nicollet Hotel, Minneapolis.

May 29-31: Annual convention of the Motion Picture Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

June 11-13: Annual convention of the New Mexico Theatre Association, Hilton Hotel, Alburquerque.

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association, Coliseum, New York.

October 5-7: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 15-16: Annual regional convention of Independent Exhibitors of New England and the Drive-In Theatre Association of New England, Winchendon, Mass.

October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

November 24-28: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.



IN CHICAGO, telling the Allied Artists story for the future. The scene at the Blackstone Hotel, as Ed Morey, vice-president, led discussions. With him on the dais, Arthur Greenblatt, home office sales executive; L. E. Goldhammer, eastern sales manager; Martin S. Davis, eastern advertising-publicity manager; and Morey Goldstein, vice-president and general sales manager.

IN NEW YORK, telling about Allied Artists' record and prospects and as customary also commenting in general. President Steve Broidy, following the convention, told newsmen U.S. billings are 42 per cent ahead of last year's the same period, and foreign grosses also are ahead; that his company plans no mergers; that it would continue to rent studios because its plans to build are being reviewed; that it resents losing thousands in legal fees by being included in anti-trust suits naming members of the MPAA; and that the company is "in the black," with a release program of about 36 features this year, and the best times ahead.

This week in pictures



by the Herald



by the Herald

PRESS CONFERENCE, in New York, as Steve Bosustow, president of UPA Pictures, tells before leaving for Europe, of projects and prospects. He is opening a London office for TV production, and will expand the one in New York; he is buying TV rights from Columbia ($200,000) to old cartoons and with CBS will make 26 half hour cartoon shows; and he is disappointed with theatrical cartoon playoffs. The money, for him, is in TV.

A LONDON OPENING, for "The Vagabond King." At the Plaza Theatre, right, Oreste, and his mother, Mrs. Kirkop, flanking F. E. Hutchinson, managing director of sales for Paramount in Great Britain. Mr. Kirkop, of Malta, is described as a new singing sensation, and demonstrated for the top-drawer audience.





A NEW YORK BENEFIT, Warners' "Miracle in the Rain" at the Loew's State, for the Cathedral Canteen. At the left, some attendants, Madame Julie Gabor, and Dr. and Mrs. John Williams. Warners photographed some of the New York location picture at St. Patrick's Cathedral, sponsor of the servicemen's canteen.



A. E. BOLLENGIER, left, now has become vice-president and treasurer of Magna Theatre Corporation, succeeding Malcolm Kingsberg, who resigned. Mr. Bollengier was previously with United Artists, Hal Roach, Eagle Lion and Universal.

THAT'S OUR MAN, the very roving reporter, below at the left, pencil poised, interviewing producer Charles Schnee in Hollywood. He's Allen Widem, Hartford Times movie editor and the fellow who tells us the news in Connecticut.





ON THE SET of Allied Artists' "The Young Guns," star Russ Tamblyn, center, poses with visitors H. J. Griffith, left, president of Frontier Theatres, and Phil Isley, president of Phil Isley Theatres.



IT'S GRACE KELLY, in MGM's "The Swan," which the company with a certain confidence feels has a built-in boxoffice draw. Its release this Monaco wedding month is coincidental. The picture is reviewed this week in the Product Digest.

his business is good



by the Herald

INVESTMENT BY SHOWMEN is working out and Continental Distributing now has more than $1,000,000 to buy more European pictures. Walter Reade, Jr., its chairman, told trade writers last week before leaving New York for the Cannes Film Festival and a round of European screening rooms. With him is Frank Kassler, president. More than 14 exhibitors and groups have joined "The Continental Plan" they asserted, and declared their company can give imports necessary special handling because its people are specialists and exclusively employed, many of its clients are to some extent partners, and the company sells one picture at a time. Continental's "The Ladykillers" will gross over $1,000,000, Mr. Reade predicted. He also added he will reopen his Park Avenue theatre, New York, this Fall.



by the Herald

TALENT IS THE TOPIC, at a reception in New York for Harold Hecht of Hecht-Lancaster Productions. He hopes, he said, to develop 12 young stars within five years. He added H-L has signed Susan Hayward and already has Ernest Borgnine. Max Arnow will supervise the talent development. H-L will invest $7,000,000 in four pictures this year, he promised.

MR. EXHIBITOR WANTS:

The HERALD INSTITUTE of Industry Opinion

Arbitration Plan—Including Rentals

MR. EXHIBITOR, squeezed by competition and economics, is overwhelmingly in favor of an arbitration system which will adjust his trade practice problems. He wants it flexible enough to cover all his problems, he thinks he would get a better break if the arbitrators included men from both within and outside the industry, and he's in favor also of a conciliation plan if it would help him.

That is the substance of the first section of a new study by the Herald Institute of Industry Opinion which has special point at this time in the midst of the Senate Small Business Committee hearings.

The statistics are overwhelming—84.9 per cent in favor of an arbitration system, 15.1 per cent opposed—but behind them is the clear indication, reflected in the responses of the Institute panel members, that there is a real and grave need for relief of the frictions which are grinding at the bearings of the trade's economic structure.

The exhibitor is in favor of arbitration in a kind of desperation, or if he is opposed, it is a kind of despairing opposition. An indication of that desperation is the cry, repeated in one way or another on most of the responses, "If we are going to arbitrate, let's arbitrate everything." Many panelists indicated they would support arbitration only if rentals as well as all trade practices were arbitrable.

The vote in favor of arbitration was high in all four groups of exhibitors included in the Institute study, but highest of all in the group from towns of 30,000 to 100,000—89.5 per cent in favor. It was lowest in the 7,500 to 30,000 group, perhaps because most one theatre towns are in this area.

Agree on Arbitrators

The panelists were quite clear in indicating that the arbitrators should be drawn from both within and outside the industry in order to insure both knowledge of the problems to be handled and impartial and objective judgments. The vote was about three to two.

Here too, as in most the responses, there were reservations which reflect the exhibitor's desperate approach to the problem. For instance, M. E. Hensler of Auburndale, Florida, said,

"No arbitration or conciliation plan will work without the complete willingness of both parties to be completely aboveboard and fair. This hasn't happened so far!"

A New Jersey exhibitor said:

"If such a setup could eliminate some of the suits being instituted, the savings in legal fees and time consumed would be worth the effort. Many problems, including clearance and rentals could be handled quickly. However an equitable make-up of any board would be most necessary. The independent would be entitled to representation as well as the circuit operator. Would the 'upper crust' of the industry buy this?"

In the same spirit in which they favored arbitration—that is, if it will do any good and if everything can be arbitrated—the Institute panel members in all sectors of exhibition favor the establishment of a conciliation plan. This would be either in conjunction with an arbitration system or alone ifnecessary. Under it, problems would be negotiated and recommendations made but the recommendations would not be binding as they would be in the case of arbitration.

The panelists are in favor about three to one. One of them put it, "If we can't arbitrate, let's concililate."

The table of results shows the subjects the panel member would like to see available for arbitration and the relative importance they attach to them. First in this order comes clearance. Second, and insistently, is rentals. Runs, withholding of prints, and forcing follow in that order. Under "Others" were listed such subjects as forced bidding and length of prior runs.

On the subject matter, many of the panelists insisted that arbitration must be an all or nothing matter. Many of them stressed rentals as being of prime importance. "Either work out an arbitration system that includes the main reason for differences between sections of the industry—that is, rentals—or let's forget about trying to get together," one said.

In this area it became apparent from study of the exhibitor responses that the trade practice complaints which have been troubling the water of industry relations still loom large.

A scattering of the remarks:

"Film rentals, in many cases are far too high. The exhibitor has no chance for

(Continued on opposite page)

Average Admission Prices, Advanced Scales, Product Shortage, Next Institute Subjects

The present average admission price, including all classes of operation, hovers around 60 cents for adults and 22 cents for children. Slightly more than half—52.6 per cent—of all exhibitors believe this price is about right in the present market, 24.5 per cent of them think it is too high, and 22.9 per cent of them think it is too low.

Advanced price scales for special attractions in the past three months have averaged as high as 71½ cents for adults and 25.8 cents for children.

These are the results of the second part of the present Herald Institute study, the details of which will be presented in full next week.

The study also covers exhibitor reactions to the product shortage and what they think should be done about it. A summary of the study and details of what the panel members have to say on the subject will be published in subsequent issues of The HERALD.

PREVIOUS VOTE WAS 94% FOR ARBITRATION

Arbitration was the subject of the first Herald Institute study, the results of which were published January 19, 1952. At that time 94 per cent of the combined industry, exhibition, distribution and production was in favor of some kind of arbitration system. The sentiment for boards combining industry members with an impartial outside member was about the same as shown in the present response—60 per cent. Subjects for arbitration, rated in order of importance, were clearance, runs, competitive bidding, sales policy on features, sales policy on shorts, prints and rentals.

a fair profit. There is no incentive to improve theatre properties since no profit is in sight. The entire picture is too one-sided. Distribution is not giving exhibition a chance to survive."—*Indiana exhibitor.*

"Elimination of bidding is of paramount importance. If not forced directly, it is forced indirectly by increasing demands in terms for sub-runs and drive-ins, even when the operations are not comparable. In this territory the practice is spreading to an alarming degree."—*North Carolina exhibitor.*

"Our problem today is the inability to buy film early enough. And if we do buy anything early we cannot get prints until 60 to 90 days after they have played the towns we must follow."—*August Marchesi, Amboy, Illinois.*

More on Rentals

And, once more on rentals, T. J. Evans of Clinton, Iowa, said,

"It is my feeling that changing sales policies are the greatest problem. It is my firm opinion that if the distributors would set a top of 40 per cent for the best pictures with a sliding scale down to 25 per cent based on an honest overhead, many of the problems would be solved."

C. J. Beechler of Charlotte, Michigan, suggested moderation and a procedure which he thinks would make either arbitration or conciliation unnecessary.

"I believe that decisions formulated by outside interests are neither just nor necessary," he said. "We in the industry, both exhibition and distribution, have a wonderful opportunity to settle our own differences. Keeping our respective houses in order is a task only those in the industry can possibly accomplish. The courts of law cannot contribute much to our welfare. A meeting of the minds is necessary to accomplish to the satisfaction of both the present threats to the industry. Lack of understanding is our only obstacle. As simple a revelation as this may seem, I firmly believe it to be true. Until we can meet on a common ground and discuss our differences and our mutual problems we can gain little in the fields of arbitration or conciliation. A plausible solution to many of our problems could be the addition of a branch representative of each company with positive power to act. His decision should and must be final."

Somewhat the same theme of getting together and talking it out was stressed by an Omaha exhibitor. "I do not believe in arbitration of disputes," he said. "If I cannot get along with my suppliers without it, I ought to get out of business. In my opinion we need cooperative get-togethers with the distributors in order to show them the impossibility of their present selling practices which do not give an exhibitor a chance for a "white alley" and give an exhibitor no incentive to improve himself."

F. G. Prat, Jr. of Vacherie, La., took a more cynical approach. "What's the use of talking to distributors," he said. "Local branch managers either are not informed or the directives are countermanded the same day they are issued. Perhaps going to the Government will get us nothing. Perhaps it will. At least we tried to discuss our problems with distribution. Surely we can be no worse off than we are now," Mr. Pratt added.

The magnitude of the trade practice friction and its corrosive effect was touched on by a New Jersey panelist who said, "In spite of the fact that I have been a member of TOA since its inception and a member for many years of Allied before that, the constant friction between the film companies and exhibitors has had a wearing effect on me. This condition is unhealthy to say the least, especially when the friction is exposed to the public. As a result our public relations are nil."

What the Institute Panel Members Say

Are you in favor of the establishment of an industry arbitration system?

	Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	Exhibition
Yes	86.6%	75%	89.5%	82.7%	84.9%
No	13.4	25	10.5	17.3	15.1

Are you in favor of a formal conciliation plan?

Yes	77.4	85.7	78.6	60.8	75.6
No	22.6	14.3	21.4	39.2	24.4

Do you believe that arbitrators should be selected from inside the industry, or from inside and outside?

Inside	42.3%	42.5%	6.9%	55%	39.1%
Combination	57.7	57.5	93.1	45	60.9

* * * * *

What subjects do you think should be subject to arbitration? **[*Figures indicate relatively "favorite" subjects.*]**

Clearance	19.2	23.8	17.6	23.8	22.1
Rentals	20.\	19.	20.7	21.6	20.2
Runs	17.6	20.	20.5	22.7	20.1
Withholding	21.6	18.2	16.1	15.	17.4
Forcing	18.4	14.3	16.2	13.7	15.5
Others	3.2	4.7	8.9	2.3	4.7

Johnston Sees Expanding Asian Market

Eric Johnston, president of the MPAA, returned to New York this week after seven weeks in southeast Asia and faced a barrage of questions by newspapermen at his New York office 48 hours later.

He told the press, after meeting with the company presidents, that he felt his survey, ranging from Japan to Pakistan, had been successful and that he had spoken to the heads of government, businessmen, newspapermen and exhibitors and producers about common problems.

He pointed out that the market accounts for 24-25 million dollars of revenue to the U. S. companies. "I would like to predict," he said that "this market could double—or it could be halved. It depends on what we do." He indicated that American companies must cooperate with native industry and native economy if they expect to maintain their position.

On domestic issues, he pleaded his recent return and the fact that he had not yet seen his mail. He said that a meeting of the MPAA committee on setting changes in the Code would have to be postponed because of the absence from the country of some of the members.

He said he felt there is a great deal more optimism concerning the domestic fate of the industry since the first of the year. "I haven't heard of anyone who thinks the industry is sick or dying," Mr. Johnston added.

SPRING GROSS BLOSSOMING

. . . Post-Easter business in key cities strong on top films despite severe storms which affect theatres in East

Post-Easter business, especially in the south and midwest, appears to be considerably higher than last year, according to reports from theatres and circuit executives. The northeastern states, however, had to cope with severe storms last weekend which cut somewhat into the post-Easter grosses.

An upward trend of about 15 per cent over the same period last year is reported in the Atlanta area. Sonny Shepherd, of Florida's Wometco circuit, said patronage compared favorably with that of last year, although Easter came earlier this year. Al Weiss, division supervisor for Florida State Theatres said business has been picking up although the season "started slow."

Increase in Chicago

In Chicago, post-Easter business increased from 10 to 25 per cent over the same period in 1955, according to a survey of theatres in the Loop and in neighborhood sections. Loop theatre managers attributed this to such top product as "Alexander the Great," "The Man in the Gray Flannel Suit" and "Miracle in the Rain."

Others said "Picnic," "The Rose Tattoo," "The Conqueror" and "There's Always Tomorrow" were "life savers" as they outgrossed last year's business by approximately 15 per cent. Neighborhood theatres shared the same optimistic outlook with such films as "I'll Cry Tomorrow," "The Rains of Ranchipur," "Marty," "The Last Frontier" and "Invasion of the Body Snatchers," which outgrossed corresponding attractions for 1955, it was said.

Although a spokesman for Paramount Gulf Theatres said business was spotty in New Orleans, "Picnic" reportedly did "towering" business, surpassing that of the 1955 Easter attraction, "The Long Gray Line," while "Carousel" continued to draw well in its second week. Drive-in and neighborhood theatres in the New Orleans area reported business was far better than that of last year's Easter and post-Easter periods. They attribute the improvement to better product and Academy Award selections. Pictures doing well were "Marty," "Rebel Without a Cause," "Mister Roberts" and "Love Me Or Leave Me."

Storm Hits New York

Many first run theatres in New York reported weekend business was hit by the rain Saturday and the snow Sunday, although grosses in many situations held up nicely at the end of the Easter Holiday, despite the weather. At the Radio City Music Hall, a big $170,000 was seen for the third week of "Serenade," coupled with the traditional Easter stage show. A fine $62,000 was forecast for the second week of "Alexander the Great" at the Capitol while an excellent $47,000 was expected for the second week of "The Conqueror" at the Criterion. Other films doing well were "Carousel" with $42,000 expected in its last week at the Roxy (which also featured an ice show), "Anything Goes" with $40,000 seen for its fourth week at the Paramount and "Meet Me in Las Vegas" with $35,000 expected in its fifth week at the Astor.

Last Sunday's freak storm of snow, rain, thunder, lightning and gales caused severe damage to power systems in the Boston area. Patronage was small that evening in the two drive-ins in Boston proper. Snow storms in Connecticut forced many drive-ins to close while the box office, in large cities and small, suffered accordingly.

One particularly bright note throughout the country was business on "The Conqueror." Walter Branson, RKO's vice-president in charge of worldwide distribution, said it had holdovers in all the major situations of its 158 Easter dates. Its first week gross in New York set a new house record at the Criterion which also had new records for opening day and every following day.

Television Film Rights Before High Court

WASHINGTON: The U. S. Supreme Court has been asked to review an Appellate Court decision which held that telecasting of a 1936 prizefight motion picture was an invasion of the privacy and property rights of one of the boxers. The suit was originally brought against Philco Television Broadcasting Corp. and Chesebrough Manufacturing Co. by Albert Ettore, who fought Joe Louis in 1936. The film of this fight was telecast over Philco's Philadelphia TV station in 1949 and 1950.

Philadelphia Women Urge Censor Board

PHILADELPHIA: The Philadelphia Federation of Women's Clubs, in executive session here last week, expressed "deep concern" over the lack of motion picture censorship in Pennsylvania. It drew up a recommendation to be sent to Governor George M. Leader asking that a qualified censor board be appointed. The 41-year-old Pennsylvania Motion Picture Censorship Act was declared unconstitutional March 13 by the State Supreme Court on the grounds that the terms used in the law were vague.

Tax Group Backs King Revenue Bill

The Council of Motion Picture Organizations has announced that the tax steering committee was throwing its full support behind Representative Cecil King's tax bill, H.R. 9875, with the belief it has the best chance of adoption both by Congress and the Administration. H.R. 9875 is "A Bill to amend the Internal Revenue Code of 1954 to provide that the tax on admissions shall apply only with respect to that portion of the amount paid for any admission which is in excess of one dollar."

Copies of the bill are being sent to all members of COMPO Tax Campaign committees with the request they write their Congressmen at once, urging them to support the bill and to urge their colleagues on the House Ways and Means Committee to do likewise.

Robert J. O'Donnell, national chairman of COMPO's tax committee, in a letter sent with the reprint of the bill, says: "Since the $1 exemption applies to all admissions, we believe the bill is fair to motion picture theatres charging higher admissions. In addition to that, the exemption should enlist the support of legitimate theatres, sports interests and other enterprises that have admission charges over $1.

"We intend to urge the House Ways and Means Committee to hold hearings on this measure as soon as possible and to pass it on without delay for consideration by the full House. Accordingly, we urge that you write your Congressman at once, asking him to suport H.R. 9875 and to urge his colleagues on the House Ways and Means Committee to support it."

Fight Massachusetts Minimum Wage

BOSTON: The proposed minimum wage order for the Commonwealth of Massachusetts was aired at a public hearing at the State House here last week, attended by a large group of theatre managers, exhibitors and circuit heads, all present for the purpose of protesting the new schedule as set up by the Minimum Wage Commission of the Department of Labor and Industry. In opposing the new wage order, which would increase wages from 75 cents an hour to 90 cents, and usher pay from 65 to 80 cents an hour, attorney E. Curtis Mower said if the order became law it would have a profound effect upon the financial structure of the industry. "I am speaking for a sick industry," Mr. Mower declared. Francis Perry, Jr., owner of the Orpheum, Foxboro, told the commission that he had 12 employees, all on part time. "My wife sells tickets, my daughter sells candy, so if these salary increases are approved, I will have to lock my door."

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Walter Sande • George Keymas • John Doucette • Taylor Holmes

Screenplay by Kenneth Gamet and DeVallon Scott

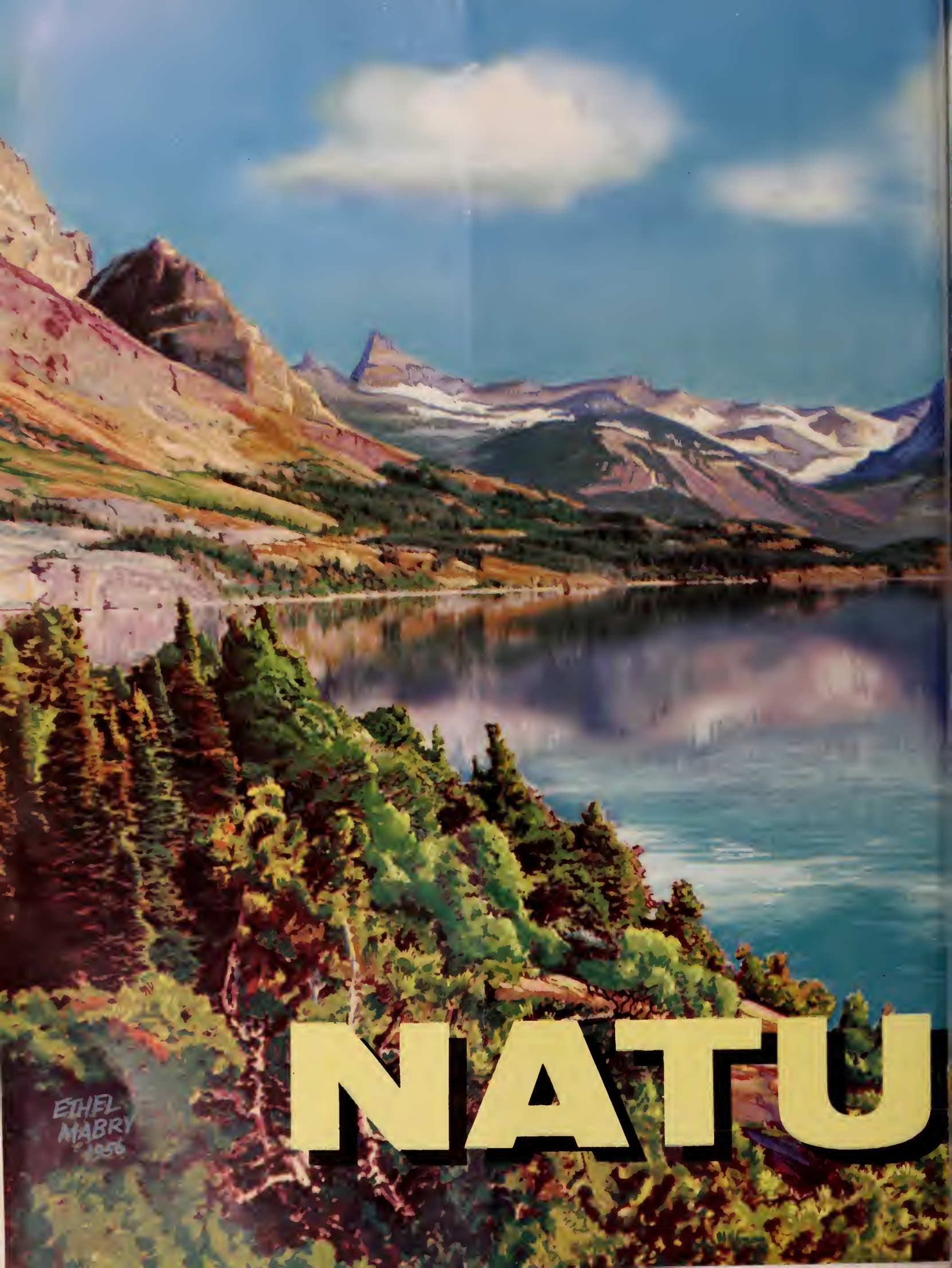
Based on the novel by Zane Grey • Music by Victor Young

JONI JAMES sings "The Maverick Queen" by Ned Washington and Victor Young

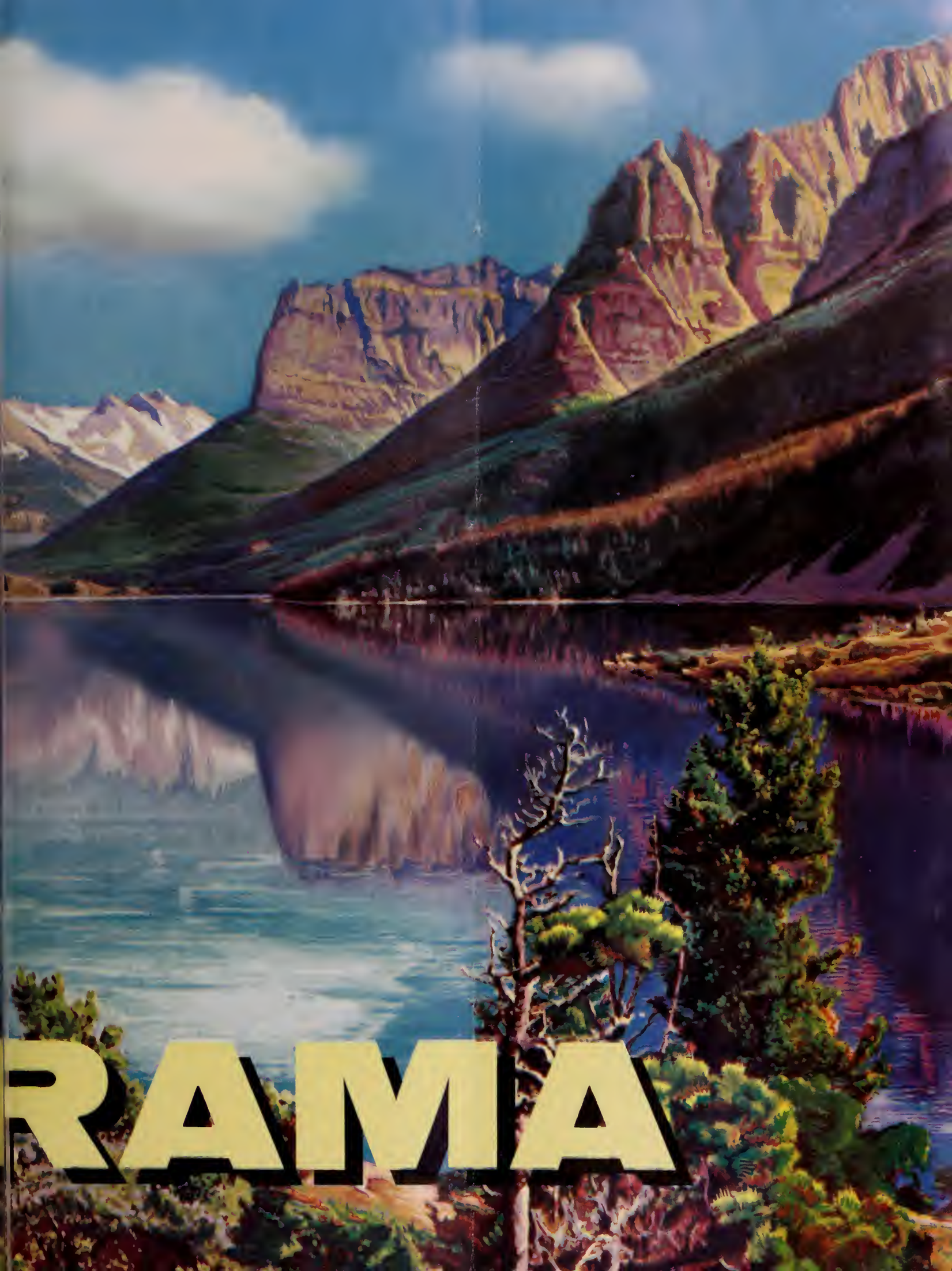
Associate Producer-Director, JOE KANE

Photographed in the colorful state of Colorado in exquisite **TRUCOLOR**

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DISTRIBUTORS PREPARE FOR SENATE HEARINGS

. . . Counsel laying plans for early appearance; TOA requests that committee poll exhibitors; Berger urges conferences

The best defense is a good offense. That may well be the strategy employed by distribution representatives when they take the stand in the resumption of the Senate Small Business subcommittee's hearings on motion picture industry trade practices.

This was indicated in Washington last week by subcommittee counsel Jack Flynn after he and co-counsel Charles Noone had spent a day in New York briefing Adolph Schimel, Universal Pictures general counsel as well as chairman of the Law Committee of the Motion Picture Association, on the areas on which distribution is likely to be questioned by the Senate subcommittee. The hearings, which spotlighted exhibition complaints two weeks ago, are expected to resume with distribution testimony the week of April 23.

TOA Asks Poll

Other trade practice news of the week came from New York, where Theatre Owners of America officially announced its endorsement of a proposed poll of exhibition by the Senate subcommittee itself; from Detroit, where Benjamin Berger, chairman of Allied States Association's Emergency Defense Committee, brought back the idea of top level, intra-industry roundtable conferences; and from Hollywood, where Steve Broidy, president of Allied Artists, commented laconically on Allied's Federal regulation bill: "I have never seen any industry legislated into a success." Mr. Broidy, however, prefaced his remark by saying that "a man has the right to go anywhere he wants to seek a cure for his pains."

In their talks in New York with Mr. Schimel, Mr. Flynn and Mr. Noone were given the decided impression that distribution representatives at the forthcoming hearings would not only answer the recent charges made by exhibition, but would also come up with a few complaints of their own. Topics on which the Senators will want information from distribution include an industry arbitration system, film rentals, prerelease and first run practices, film shortages and the production of films in varying millimeters.

Time Not Set

According to Mr. Flynn, Mr. Schimel offered the complete cooperation of the distributors. In providing this information, Mr. Schimel was unable to say, however, how much time the distributors would want on the stand, or when it would be convenient to appear before the subcommittee.

Perhaps the most interesting aspect of TOA's request that the Senate subcommittee conduct a poll of exhibition, contained in a letter to Chairman Hubert Humphrey (D., Minn.), was the theatre organization's admission that its poll of its own members had not been successful in securing complete membership cooperation.

Myron Blank, TOA president, asked that Senator Humphrey and his committee conduct a poll of exhibitors in order to get their views on matters "now before your committee." Mr. Blank said, "We have a copy of the Independent Theatre Owners Association, Inc., letter to you, signed by Harry Brandt, as president, respectfully urging you to have the Subcommittee on Retailing, Distribution and Fair Trade Practices of the Senate Select Committee and Small Business conduct a poll of exhibitors. . . . We make the same request.

Previous Poll Described

"We have tried for several months now to get our members to answer a questionnaire in the field. We sent a questionnaire to each of our members and three follow-up letters, but only approximately 25 per cent have answered—not nearly enough to make a useful analysis. We feel certain that your poll, because of the stature of your committee, would have a much greater response."

Mr. Blank, in mid-January, announced that TOA was sending out an industry questionnaire to 3,600 members representing 9,000 theatres to survey them for viewpoints on pertinent exhibition problems. He said that a compilation of the questionnaire would be used as the basis for TOA testimony before the SSBC.

Mr. Berger's "roundtable" remarks were made in the course of his banquet address at the 37th annual convention of Allied Theatres of Michigan. Said Mr. Berger: the ultimate solution to industry trade practice problems will come through the "unity of exhibitors forcing roundtable discussions at the top levels" between exhibition and distribution.

Admitting that Allied was asking Congress to inaugurate legislation similar to that existing for a long time in Europe and South America, the EDC chief said he felt that solutions could be worked out at across-the-table conferences. The so-called failure of similar roundtable conferences jointly conducted last year by Allied and TOA and with the individual film companies, helped spur the current push for Federal regulation.

Mr. Berger said that the distributors never had expected that divorcement would become a reality. By the same token, he said, they will not be able to stem the tide of distributing product at "decent, not confiscatory prices," because it is the "will and right of the public."

THEATRE UNITS BACK ARBITRATION STAND

WASHINGTON: The Department of Justice, whose representatives are expected to testify in the course of the second half of the Senate Small Business subcommittee's hearings on film industry trade practices, revealed here last week that it has received copies of resolutions passed by approximately two dozen member organizations of Theatre Owners of America and Allied States Association supporting the joint TOA-Allied stand on arbitration of film rentals and production by divorced circuits. According to a Department spokesman, the majority of the resolutions support both proposals, although a few of them support only production by divorced circuits, with pre-emptive rights for those circuits.

Einfeld to Europe for Promotion of Six Films

Long-range promotion on six CinemaScope productions, five to be filmed in Europe, and conferences with film industry leaders on the continent and executives of 20th Century-Fox's International Corp. are part of the agenda set by Charles Einfeld, 20th-Fox vice-president, who was scheduled to fly to Paris this week, it was announced. The trip will set into immediate motion comprehensive advertising, publicity and exploitation plans to pre-sell each of the attractions well ahead of release, according to the company. Among the pictures to be made in Europe are "Anastasia," "Can Can," "Boy on a Dolphin," "Sea Wyf" and "The Black Wings." Mr. Einfeld will return to New York in about three weeks.

Plan "Madame Butterfly" Advance Previews

IFE Releasing Corporation announces an intensive campaign of previews for "Madame Butterfly," which premieres at the Baronet theatre, New York, April 23, as a benefit for the Hospitalized Veterans Service of the Musicians Emergency Fund. According to IFE, the screening campaign is pin-pointing the previews toward key personnel in educational, musical and women's organizations.

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Based on the Novel by William Bradford Huie

VAN JOHNSON · VERA MILES

23 Paces to Baker Street

COLOR by DE LUXE

CINEMASCOPE®

also starring

CECIL PARKER

Produced by HENRY EPHRON

Directed by HENRY HATHAWAY

Screenplay by NIGEL BALCHIN

Based on a Novel by Philip MacDonald

LL OVER IN JUNE!





The spectacular story of D-Day... and a searing romance!

In the tradition of Wyatt Earp, Billy the Kid, Bat Masterson, Jesse James!



ROBERT RYAN · VIRGINIA MAYO · JEFFREY HUNTER

THE PROUD ONES

COLOR by DE LUXE
CINEMASCOPE®

also starring ROBERT MIDDLETON
with WALTER BRENNAN
RODOLFO ACOSTA • ARTHUR O'CONNELL
Produced by ROBERT L. JACKS
Directed by ROBERT D. WEBB
Screenplay by EDMUND NORTH and JOSEPH PETRACCA
From the Novel by Verne Athanas

ROBERT TAYLOR · RICHARD TODD · DANA WYNTER · EDMOND O'BRIEN

D-DAY

THE SIXTH OF JUNE

COLOR by DE LUXE
CINEMASCOPE®

with JOHN WILLIAMS
Produced by CHARLES BRACKETT
Directed by HENRY KOSTER
Screenplay by IVAN MOFFAT and HARRY BROWN
Based on the Novel by Lionel Shapiro

REPORT RECORD FOR GRANADA

. . . Report for year of British company shows net profit gain; cites television progress but sees room for both media

by PETER BURNUP

LONDON: In his annual report to Granada Theatres' stockholders, chairman Sidney Bernstein points to his company's record year to September 30, 1955. At a time of generally acknowledged box office depression, Granada's 60 select theatres returned a trading surplus of £401,043, showing an increase of £28,769 on the previous year. After providing for depreciation and other charges, including staff superannuation, the net profit is £258,881, compared with £242,920 last year.

Cites High Taxes

Mr. Bernstein, in his report, points out that out of the net profit of £258,881 no less than £168,253 required to be set aside to meet the demands of income tax and profits tax. Moreover, as the Granada chairman points out, there is also the inequitable burden of entertainment tax, which takes £35 out of every £100 paid in at the box office.

Those figures may bring home spectacularly to American theatre men, lamenting their own currently sorry fate, the burdens which their British brothers are called upon to bear. In his report, nevertheless, Mr. Bernstein dismisses those burdens briefly and prefers to dwell on the bright future which awaits his stockholders in their venture into television.

Granada's subsidiary, Granada TV Network, Ltd., has been appointed the Monday-to-Friday programme contractor to the commercial Northern Region Station. It will broadcast from two transmitters serving a population of some 13 millions; one going on the air next month and the other in the autumn of this year.

Stresses Ad Value

Shrewdly, Mr. Bernstein seeks to reassure stockholders on the power of television to sell goods; for it is notorious that a number of advertisers have come to rue their original roseate eagerness for time on the London commercial station. The Granada chief cites unnamed makers of cosmetics, confectionery and soap powders, all of whom have found sales advances by benefit of TV advertising, and proceeds to say:

"If, when independent television covers some 70 per cent of the population of Great Britain—as it will by the end of this year—it is allocated only 10 per cent of the national advertising budget, its success is assured. I have no doubt that the value of the medium to British industry will justify an even greater allocation than this."

Mr. Bernstein adds that it will be his object from the start to blend the claims of entertainment and social responsibility into his TV programmes "which will attract the interest and respect of the British public." It will take time, he says, for advertisers to learn how best to sell their goods through the powerful medium of TV.

Which Side?

Not only concerned stockholders in Granada but theatre men, with no opportunity of sharing in television's potential harvest and who still see in the medium their mortal enemy, wonder, in the face of the Bernstein report, whether the Granada chief has gone over to the other side.

That possibility will remain one of the industry's imponderables for the time being. But the informed point out that Granada holds, against an issued capital of £1,550,000, theatre assets currently valued at £3 million. Also relevant is Mr. Bernstein's statement to his stockholders a year ago: "I believe there is room to develop television entertainment alongside the cinema in this country; indeed not to do so would be to deny the present logic of show business."

•

Paramount's "Vagabond King" opened triumphantly at the company's Plaza theatre. Following a notable advertising campaign to make known the name of Oreste, a considerable section of the national critics shied off from the picture and gave it half-hearted and slightly apprehensive accord. They proved to be wrong, for standing-room-only business has since been registered.

HOLD LITTLE HOPE FOR BRITISH TAX CUT

LONDON: As many see it, this Tuesday, April 17, will be the day of destiny for the film business here. It will be then that Chancellor of the Exchequer Harold Macmillan opens his much feared budget to the House of Commons. Considering the drastic "austerity" measures already put into effect by the Chancellor, it seems highly unlikely that the film industry will win any substantial tax relief. Industry members, however, continue their campaign in the hope of some chance crumbs of comfort for the small exhibitor.

Columbia, Metro Deal With Wilcox

MGM and Columbia Pictures plan a joint investment of some $3,000,000 in four independent productions to be produced within the next 12 months in Great Britain by Herbert Wilcox. Mr. Wilcox, in describing the three-picture deal with MGM and the one-picture arrangement with Columbia, stated, "this deal is a tangible demonstration that British-produced films are wanted in this market."

The producer added that the three MGM films will be produced in wide screen and Perspecta sound, with joint financing, while the Columbia film also will be in wide screen with that studio financing the production 100 per cent.

All four pictures will be made under the banner of Mr. Wilcox's Everest Films and Imperadio Pictures. Mr. Wilcox announced that he will produce "Eastern Approaches," "The Battle," and a third film for MGM and "Sitting Duck" for Columbia, the latter with a $1,000,000 budget.

Mr. Wilcox called the four-picture program "a shot in the arm to the British production industry as there is a credit squeeze in force, a hardening of the pound." Commenting on his other activities, the British producer said he made a deal with George Schaefer to take over the U.S. distribution of his "My Teenage Daughter" with United Artists to handle the Western Hemisphere distribution of "King's Rhapsody." Noel Coward, Mr. Wilcox said, would present his wife, Anna Neagle, on three 90-minute color television spectaculars during the 1956-1957 programming season.

Goldwyn Urges Fewer, Better Productions

TOKYO: Samuel Goldwyn, in Japan for the premiere of "Guys and Dolls," said last week that "the only way for the motion picture business to survive the competition from TV is to produce fewer pictures and only good ones." He added, "a bad picture on a wide screen is twice as bad." Speaking of "Blackboard Jungle" (banned in some parts of Japan), he said, "When a country chooses only to show nice things about itself and not the other aspects, then it becomes propaganda. Life in no country is only beautiful and therefore should be shown as it is. I was and am in favor of sending such a picture abroad."

RKO Moves Exchange

NEW HAVEN: RKO has moved its exchange to a new location on Meadow Street here. Branch manager Barney Pitkin and his staff are now on the floor level of the Film Center Building annex. All exchanges are expected to shift within a year.

Allied Artists Billings in Sharp Rise

Allied Artists' domestic billings during the 39-week period of the present fiscal year, ended March 30, are approximately 42 per cent ahead of the corresponding period of last year and exceed the entire domestic gross of 1955, Steve Broidy, president of the company, disclosed this week. Expressing confidence in his company's and the industry's future, Mr. Broidy said foreign grosses of the company are "keeping par" with the U. S. advances in billings, and disclosed that the 39-week billings totaled $8,663,000. The entire 1955 U. S. billings totaled $8,615,000, he said.

36 Films Due

Mr. Broidy added that A.A. will distribute about 36 films this year and that the company's production program is based "on the turnover of our money." He added: "The improvement in product-quality and in number, and the understanding of our customers enables us to lay our biggest and best plans. The product from our company, and that of other companies, starting in June, will enable exhibitors to have their best year ever and the good business may carry over into the following year."

Mr. Broidy, in praising the accomplishments of the A.A. team, also cited the improvement in merchandising of product at the point of sale which, he said, had come about from the number of percentage deals made on films. He also said his company is now cutting "The Friendly Persuasion," and that John Huston will begin production on "Typee" in July. Other productions slated, he added, are Billy Wilder's production of "Ariane" in August; Humphrey Bogart's "Underworld, U.S.A." in September, and "Hunchback of Notre Dame" with Anthony Quinn and Gina Lollobrigida, now nearing completion in Paris.

Mr. Broidy denied reports Allied Artists has any plans to merge with another company, adding it has entered into distribution deals with RKO in some foreign territories because the number of licenses afforded A.A. precludes the firm opening its own offices.

"Popeye" Deal in Air

He said his company is currently reviewing its plans to build a studio because of a revision in costs, that a deal to acquire "Popeye" cartoons from King Features is still hanging fire, that Ralph Branton of Interstate Television is handling the "Popeye" project, and that A.A. has no immediate plans to sell more product to TV.

Mr. Broidy also mentioned "the large amount of money which A.A. is wasting on legal fees." He said, "Since we joined the Motion Picture Association of America, the company has been included in many anti-trust suits in which we have done nothing to the exhibitor who brought about the suit. It isn't the exhibitor's fault, but his attorney's, who just list the association's membership in the complaint. By the time we get ourselves cleared, it costs us a few thousand, all wasted." He added that he had written to the heads of TOA and Allied referring to this matter, but got no reply.

Mr. Broidy's remarks came on the heels of the close of the Allied Artists national sales conference in Chicago, which featured panel discussions and other sessions attended by division sales chiefs and branch managers in their respective territories. Morey R. Goldstein, A.A. vice-president and general sales manager, presided.

"Wonders" Continues Cinerama

A dazzling, new Cinerama production came to Broadway this week, specifically, Lowell Thomas' "Seven Wonders of The World." The third Cinerama show had an appropriately dazzling premiere at New York's Warner theatre Tuesday night with stars of stage and screen, and civic, government and business leaders in attendance. The newest Stanley Warner presentation, ushered in with pomp, ceremony and complete television coverage (carried locally by WABD and across the country on the NBC-TV network), immediately succeeds "Cinerama Holiday," which just completed a 60-week stand at the Warner theatre, and the initial presentation, "This Is Cinerama," which chalked up a record of 122 weeks in New York.

"Seven Wonders" has all the looks of another Cinerama block-buster. At heart, it is another huge travelogue, but one of such magnificence and variety that perhaps Mr. Thomas was right when, at a preview Monday, he asked the audience to come up with a word other than travelogue to describe the show. "Travelogue," said Mr. Thomas curtly, "is a word that belongs to Burton Holmes." He suggested that maybe odyssey or adventure would better fit the new show. In actual fact, they all fit.

The new title, "Seven Wonders of The World," is something of a misnomer, for there are probably several hundred wonders in this show. With Mr. Thomas as articulate narrator-guide, the audience is taken on a criss-cross journey, back and forth around the world, to visit both natural and man-made wonders in Brazil, Egypt, Arabia, India, Italy, Japan, Indo-China, Greece, Turkey, to say nothing of the United States.

To at least one reviewer, "Seven Wonders" seems a vastly more interesting show than the second presentation, simply because the visual kaleidoscope is more varied. The show is at its best when the camera is moving, as in the flying sweeps around Rio de Janeiro, the pyramids of Egypt and the lost city of Angkor Wat. The now standard "thrill" section of the film is a wild and amusing ride on a "runaway" narrow gauge railroad train down the side of a Himalayan mountain. The most impressive scenes, however, are those made in Rome of Pope Pius XII in ceremonies at St. Peters and at the summer residence of Castel Gandolfo. A couple of sequences, notably those in Japan, are too long and not particularly revealing. In other instances, the treatment is strictly once-over-lightly. But in total, it remains a film experience unlike any other.

The color, sound and photography are excellent. Directors of various sections include Tay Garnett, Paul Mantz, Andrew Marton, Ted Tetzlaff and Walter Thompson. Responsible for the photography are Harry Squire, Gayne Rescher and Merian C. Cooper. Emil Newman, David Raksin and Jerome Moross composed the music. —*Vincent Canby.*

New York House Sold

Berk & Krumgold, theatrical real estate specialists, in conjunction with O'Gara & Co., announce the sale of the Regent theatre property, on Third Avenue, New York City, to film producer Nicholas Farkas. Seller was the Playhouse Operating Co. Mr. Farkas plans to immediately convert the property into a studio for the production of both theatre and TV film.

Spyros Skouras Heads UJA Corporate Committee

Spyros P. Skouras will be the chairman of the corporate gifts committee of the Motion Picture and Amusement Division of the United Jewish Appeal of Greater New York, it was announced this week by Leon Goldberg, vice-president of United Artists, over-all chairman of the division. For many years, Mr. Skouras has been an active UJA supporter and served on many of the division's committees.

Whitney Buys Rights to "Missouri Traveler"

Motion picture, television and dramatic rights to "The Missouri Traveler," a novel by John Burress, have been purchased by C. V. Whitney Pictures, it has been announced. The book, published by Vanguard Press, will be adapted for the screen by Frank Nugent. It may be the next of the feature productions planned by Whitney as part of a five-year program of portrayals of America.

Nominations On TV May Be Dropped

A proposal which may eliminate the future telecasting of the Academy Award "Oscar" nominations may be recommended to the board of directors of the Academy of Motion Picture Arts and Sciences which will meet shortly in Hollywood, it was hinted last week by George Seaton, Academy president, during a visit to New York.

Mr. Seaton, in Manhattan on connection with the Ford Foundation production of "The Williamsburg Story," stated that it costs approximately $800,000 to televise both the nominations and the "Oscar" presentation programs over the facilities of NBC. The Oldsmobile Divison of General Motors has been the sponsor of past Academy Awards nominations and presentations events.

Mr. Seaton said: "The Academy is hoping that the telecasting of the next 'Oscar' show would be sponsored by the 10 producer-distributor companies and has already extended an invitation to them in regard to this," Mr. Seaton said. He added that thus far he hasn't heard whether or not the companies have replied to the Academy concerning the invitation.

Mr. Seaton also remarked that if a proposal to eliminate the nominations telecast should be adopted by the Academy board, the sponsors' costs of the "Oscar" show would run about $400,000. "If the 10 companies would sponsor next year's show, the cost to each individual company would be equal to the cost of a page in *Life* magazine under their national magazine advertising rates," he said. He said that if the industry sponsors the telecast, the programming night would most likely take place on a weekday evening that isn't "a good business night for theatres."

General Tire Refuses RKO Teleradio Price

AKRON, OHIO: General Tire & Rubber Company recently refused an offer to sell RKO Teleradio Pictures for $50,000,000, it is disclosed by William O'Neil, president. Mr. O'Neil, making the announcement at his company's annual meeting, noted that the subsidiary is carried on General Tire books for less than $2,000,000. He added that the consolidated reports of General Tire do not include the profits of its radio, television and motion picture subsidiary. It purchased RKO Radio Pictures from Howard Hughes for $25,000,000 in July, 1955. RKO was then put under the control of Thomas F. O'Neil, president and board chairman of General Teleradio, a subsidiary of General Tire. RKO recently sold its film library to C & C Television Corp. for $15,200,000 and reactivated its production and distribution program.

CHARLOTTE PAPER HONORS KINCEY

CHARLOTTE, N. C.: H. F. (Mike) Kincey has been in the film industry since 1916 and because of his long and successful career and his civic activity duties here, he was honored with an article in the Charlotte *Observer* this week. The article tells how he became a theatre manager in his native Selma, Ala., upon graduation from school and then switched to theatres in Birmingham and then to Atlanta, where he was in the buying and booking department. He later became a member of a theatre producing group in Greensboro, Durham and Fayetteville, N. C., and afterwards was general manager of theatres owned by Wilby-Kincey & Associates. In 1928 he became affiliated with what is now known as American Broadcasting-Paramount Theatres and four years later moved his company's office to Charlotte. Wilby-Kincey sold its interests to AB-PT in 1949 and he continued to operate the Paramount theatres in the Carolinas and Virginia. With respect to Charlotte, he says, "After 24 years here I think the citizens are working together to a greater extent than ever before for Charlotte's betterment." He was elected president of the YMCA this year following 14 years as a director and he is also director of American Trust Co., Theatre Owners of North and South Carolina, and Theatre Owners of America.

Eastman Share Owners Double in 10 Years

The number of Eastman Kodak Company share owners has more than doubled in the last 10 years, it was revealed this week in a Kodak survey of share ownership. Last December there were 89,668 owners of the 18,277,260 shares of common stock outstanding. This compares with 42,055 share owners at the end of 1946. The increase amounted to 113 per cent. The survey also revealed that the 61,657 shares of Kodak preferred stock are held by 1,308 owners.

May 5 IATSE Banquet to Honor Richard Walsh

Richard F. Walsh, international president of the IATSE, will be guest of honor at a banquet May 5 to be given by New York District No. 10 at the St. George Hotel, Brooklyn, it is announced by Thomas Murtha, district chairman. The banquet will honor Mr. Walsh for his election to the executive council of the combined AFL-CIO. Other guests of honor will be Russell Downing, managing director of Radio City Music Hall, and Deputy Commissioner Charles W. Halloran of the New York State Department of Labor.

Urges Plan To Increase Attendance

CHICAGO: A joining of forces among exhibitors and distributors on a nationwide scale, for the purpose of stepping up motion picture attendance, was suggested last week by James Jovan, a veteran in the business and owner-operator of the Monroe theatre in Chicago's Loop. The gist of Mr. Jovan's proposal involves setting up a central public relations office through the combined effort of distributors and exhibitors (possibly through COMPO) where the prime function would pivot around getting people out of their homes in the evening, to attend a film.

While declaring that he was not unmindful that exploitation techniques play an important part in stimulating business at the box office, Mr. Jovan contends that exhibitors as a body could do a most effective job along those lines. "Every theatre owner I talk to seems to be in the same boat," said Mr. Jovan. "We are constantly deploring box office recessions, but no one seems to be putting emphasis on a plausible solution to the problem. We have a job, and that job is making a sincere effort to draw people away from TV sets and into the theatres."

Mr. Jovan proposes that the type of organization he hopes to see established should concentrate on one basic theme: making people continuously aware of the fact that a change in entertainment would be refreshing, say between the hours of five and nine o'clock; that instead of sitting at home night after night in front of a TV set, a movie be made a habit at least once a week."

20th Century-Fox Holds Regional Sales Talks

Implementation of sales and promotional plans mapped at a Hollywood meeting of 20th Century-Fox division managers, called by Alex Harrison, general sales manager, last week, was effected in a series of regional conclaves across the country this week. Discussed was the 14-picture slate, budgeted at more than $30,000,000, to be completed or in production by the end of June. Special attention was given "The King and I," due for July release; "The Man in the Gray Flannel Suit," currently going into release, and "The Sixth of June," a June release.

SMPTE Booklet Available

The Society of Motion Picture and Television engineers has announced that free copies of its booklet on wide-screen processes are still available. The 12-page pocket-size booklet, published last September, summarizes essential characteristics of the methods in use up to that time.

THIS WEEK IN PRODUCTION:

STARTED (9)

ALLIED ARTISTS
House on Lookout Mountain
Yaqui Drums

ARC (American Releasing Corp.)
It Conquered the World (Sunset Prod.)

INDEPENDENT
Snowfire (McGowan Prods.; Eastman Color)
Creatures from Green Hell (Gross-Krasne Prod.)

MGM
Tea and Sympathy

PARAMOUNT
Funny Face (VistaVision; Technicolor)

U-I
Gun for a Coward (Technicolor)
Star Light (CinemaScope; Technicolor)

COMPLETED (8)

ALLIED ARTISTS
The Young Guns
The Intruder

INDEPENDENT
Hot Rod Girl (Nacirema Prod.)

MGM
Somebody Up There Likes Me

REPUBLIC
Thunder Over Arizona

(Trucolor)

20TH-FOX
The Day the Century Ended (CinemaScope; Color)

UNITED ARTISTS
The Lonely Gun (Robert L. Jacks Prod.)

U-I
Instanbul (CinemaScope; Technicolor)

SHOOTING (24)

BUENA VISTA
Westward Ho, the Wagons! (Walt Disney Prod.; CinemaScope; Technicolor)

COLUMBIA
Shakedown on Biscayne Bay
Nightfall (Copa Prods.)
Reprisal (Romson Prods.; Technicolor)

MGM
Raintree County (65mm; Color)
Julie (Arwin Prods.)
Somewhere I'll Find Him
The Opposite Sex (CinemaScope; Eastman Color)

PARAMOUNT
The Loves of Omar Khayyam (VistaVision; Technicolor)
The Lonely Man (VistaVision; Technicolor)
The Maverick (VistaVision; Technicolor)
Gunfight at OK Corral (VistaVision; Technicolor)

RKO RADIO
Beyond a Reasonable Doubt
Tension at Table Rock (Color)
Back from Eternity

20TH-FOX
Bus Stop (CinemaScope; Technicolor)

UNITED ARTISTS
Pharaoh's Curse (Bel-Air Prod.)
The Sharkfighters (Samuel Goldwyn, Jr. Prod.; CinemaScope; Color)

U-I
The Mole People
The Great Man
Kelly and Me (CinemaScope; Technicolor)
Battle Hymn (CinemaScope; Technicolor)

WARNER BROS.
The Wrong Man (Alfred Hitchcock Prod.)
Toward the Unknown (Toluca Prods.; WarnerColor)

Hollywood Scene

HOLLYWOOD BUREAU

Nine pictures were activated, and eight others were sent to editing departments, in the post-Easter weekend. The new undertakings were spread out extensively as to sponsorship, with five distributing organizations represented and two pictures going into camera stage without a distribution commitment.

Possibly the standout among the new projects is Paramount's "Funny Face," a VistaVision production with color by Technicolor, which has Audrey Hepburn, Fred Astaire, Kay Thompson, Robert Flemyng and a great many others in the cast. Roger Edens is the producer, and Stanley Donen is directing.

Technicolor is in the news of new shooting as relates to "Star Light," likewise, this time in combination with CinemaScope. The picture is by Producer Aaron Rosenberg for Universal-International, and Jack Sher is directing George Nader, Julie Adams, Marianne Cook, Elsa Martinelli, Sydney Chaplin and Grant Williams.

And Technicolor is in the new-pictures list a third time as the pigmentation process in use for U-I's "Gun for a Coward," a William Alland producing job directed by Abner Biberman, with Fred MacMurray, Jeffrey Hunter, Dean Stockwell, Janice Rule, Chill Wills and Josephine Hutchinson among the players.

"Tea and Sympathy" Starts

Outstanding in its own special way, which could turn out remarkably in one meaning of the term or another, is M-G-M's "Tea and Sympathy," from the stage play of like title. There was much conjecture and some dismay about the decision to try to make a picture of the property without inviting charges of one or another unpleasant kind. The conjecturing continues. Whatever the outcome, M-G-M is giving the project the full treatment, with Pandro S. Berman doing the producing, Vincente Minnelli contributing the direction, and with Deborah Kerr, who starred in it on the stage, heading a cast that contains John Kerr, Leif Erickson and Dick York.

Allied Artists started two pictures.

"The House on Lookout Mountain" is a Ben Schwalb production directed by Edward Bernds, with Bill Elliott, Kathleen Case, John Dennis and Jean Cooper in the cast.

One from Broidy

Producer William F. Broidy started "Yaqui Drums," directed by Jean Yarbrough, with Rod Cameron, J. Carrol Naish, Mary Castle, Robert Hutton and Roy Roberts in the player lineup.

Producer-directors Roger Corman and James H. Nicholson of Sunset Productions began filming "It Conquered the World" for American Releasing Corporation distribution. Peter Graves, Beverly Garland, Lee Van Cleef and Sally Fraser are the top players.

Gross-Krasne Productions rolled "Creatures from Green Hell," with Jim Davis, Robert E. Griffin, Barbara Turner, Eduardo Ciannelli and Joel Fluennen. Jack J. Gross and Philip N. Krasne are executive producers, Al Zimbalist is producer, Sol Dolgin is associate producer, and Kenneth Crane is director.

McGowan Productions, in which Dorrell McGowan is producer and Stuart McGowan is director, began shooting "Snowfire" in Eastman color. Don McGowan, Molly McGowan, Melodie McGowan and Claire Kelly head the cast.

Warners to Present "Story of Mankind"

HOLLYWOOD: Jack L. Warner, executive producer, has approved final plans for an international schedule for the production of Irwin Allen's "The Story of Mankind," to be presented by Warner Bros. The production will trace the million-year history of man on earth and will be photographed in color by Technicolor for wide-screen presentation. The film, already in pre-production preparation for more than a year, is based on the Hendrik Van Loon best seller which has already sold over 21 million copies published in 17 languages.

First Payne-Seltzer Film

"The Boss," starring John Payne, will be the first film produced by the recently-formed joint company set by the actor in association with Seltzer Films, it has been announced by Arthur B. Krim, president of United Artists, which will release the picture. Byron Haskin will direct and Frank Seltzer will produce with Walter Seltzer as associate.

RKO Signs John Wayne

HOLLYWOOD: John Wayne has been signed by RKO Radio to star in a new production, "Pakistan", it is announced by William Dozier, vice-president in charge of production. Stanley Rubin will produce and Sterling Silliphant will write the screenplay.

Mayer on Films

Arthur L. Mayer, industry veteran, in a recent article in *The Saturday Review,* called "Myths, Movies and Maturity," offers an interesting discussion of film economics as exemplified in films such as "Marty," and points out that the economics of good films are crucially important, now that TV is competing with the motion picture.

PARAMOUNT'S SPRING TORRENT OF HITS

IS SENDING GROSSES SOARING TO NEW HIGHS !



ANYTHING GOES

Starring

BING CROSBY



DONALD O'CONNOR



JEANMAIRE



MITZI GAYNOR



PHIL HARRIS



VISTAVISION AND TECHNICOLOR

Music and Lyrics by Cole Porter • Produced by Robert Emmett Dolan
Directed by Robert Lewis • Screen Story and Screen Play by
Sidney Sheldon • From the Play by Guy Bolton and P. G. Wodehouse
(Revised by Howard Lindsay and Russel Crouse)

Five magnetic stars singing great Cole Porter tunes—in the picture that's delighting the crowds from coast to coast.



THE SCARLET HOUR

Starring

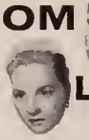
CAROL OHMART



TOM TRYON



JODY LAWRANCE



Guest Star

NAT "KING" COLE

Produced and Directed by Michael Curtiz
Screen Play by Rip Van Ronkel, Frank Tashlin and
John Meredyth Lucas

VISTAVISION

Showmen, here's the answer to your S.O.S. for new talent. *Three* Michael Curtiz star-discoveries in a chiller of a thriller.

THE BIRDS AND THE BEES

Starring
GEORGE GOBEL
MITZI GAYNOR
DAVID NIVEN



VISTAVISION AND TECHNICOLOR

Co-starring
REGINALD GARDINER • FRED CLARK
Produced by Paul Jones
Directed by Norman Taurog
Screen Play by
Sidney Sheldon and Preston Sturges
Based on a Story by Monckton Hoffe

George Gobel's boxoffice tour of selected first dates is building up nationwide interest —while the title song soars to popularity.

THE LEATHER SAINT

Starring
PAUL DOUGLAS
JOHN DEREK
JODY LAWRANCE
CESAR ROMERO

Co-starring ERNEST TRUEX • RICHARD SHANNON • with Ricky Vera
Produced by Norman Retchin • Directed by Alvin Ganzer
Story and Screen Play by Norman Retchin and Alvin Ganzer
VISTAVISION

This one's dating fast! Word is out that it's a "Going My Way" type of story, headed for the same type of business.

GRACE KELLY FILM FESTIVAL



Best Actress
"The Country Girl"

TODAY'S HEADLINE STAR IN 4 TOP PICTURES

THE COUNTRY GIRL

A Perlberg-Seaton Production • Starring BING CROSBY GRACE KELLY • WILLIAM HOLDEN • Produced by William Perlberg • Written for the Screen and Directed by George Seaton • From the Play by Clifford Odets

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ALFRED HITCHCOCK'S

TO CATCH A THIEF

Starring
CARY GRANT and GRACE KELLY • with Jessie Royce Landis John Williams • Directed by Alfred Hitchcock • Screen Play by John Michael Hayes • Based on the Novel by David Dodge
VISTAVISION AND TECHNICOLOR

ALFRED HITCHCOCK'S

REAR WINDOW

Starring JAMES STEWART • Co-starring GRACE KELLY WENDELL COREY • THELMA RITTER • with Raymond Burr Directed by Alfred Hitchcock • Screen Play by John Michael Hayes • Based on the Short Story by Cornell Woolrich
TECHNICOLOR

JAMES A. MICHENER'S

THE BRIDGES AT TOKO-RI

A Perlberg-Seaton Production • Starring WILLIAM HOLDEN GRACE KELLY • FREDRIC MARCH • MICKEY ROONEY with Robert Strauss • Charles McGraw • Keiko Awaji
Produced by William Perlberg and George Seaton
Directed by Mark Robson • Screen Play by Valentine Davies
From the Novel by James A. Michener
TECHNICOLOR

• • • • • • • • AND • • • • • • • • •

save that Decoration Day date for

ALFRED HITCHCOCK'S THE MAN WHO KNEW TOO MUCH

VISTAVISION and TECHNICOLOR
Starring
JAMES STEWART · DORIS DAY
Directed by ALFRED HITCHCOCK
Screenplay by JOHN MICHAEL HAYES
Based on a Story by Charles Bennett and D. B. Wyndham-Lewis

Meet on Film Showings To Services

A series of conferences with individual film companies on problems relating to U. S. Armed Forces service theatres have been conducted in New York by Pentagon officials and their New York representatives, it was reported this week. The conferences, dealing with issues ranging from clearances to print availability, were reported to be inconclusive and further meetings are said to be planned. Among the companies visited by Armed Forces representatives were 20th Century-Fox, Loew's, United Artists, RKO and Republic.

The individual conferences stemmed from the February 15 meeting between military representatives and the sales managers committee, a meeting marked by the military voicing its dissatisfactions. Previously, the complaints have come from exhibitors operating theatres near military base theatres.

Company officials in New York, asked to comment on the meetings, said one situation complicating the picture is the print problem on big films which are put in theatrical release as soon as prints are available. One company executive said there are not enough prints available on such pictures for pre-release engagements at Armed Service theatres.

Another executive said there are still areas in the country in dispute as to clearance with local exhibitors. He said such problems will continue to appear and should be solved in a give-and-take spirit. He cited the situation in Texas, where commercial theatres now get priority over big pictures premiered there and "normal" pictures have pre-release engagements in Armed Service theatres, as an example in equity.

All Drive-Ins Open In New Haven Area

NEW HAVEN: All New Haven area drive-ins resumed operations last week. They were the Bowl, West Haven; Summit, Branford; New Haven, North Haven; E. M. Loew's on the Post Road, Milford, and the Southington Drive-In. All reported fair to good patronage. Capacity audiences are expected shortly as the season goes into fair weather.

Schwalberg in Ad Deal

A. W. Schwalberg, president of Artists-Producers Associates, Inc., has announced the conclusion of an agreement between his organization and Gold Medal Productions, Inc., under which the Schwalberg group will supervise and direct sales, distribution and advertising. Mr. Schwalberg has been named a member of Gold Medal's board of directors. Martin H. Poll heads Gold Medal.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended April 7 were:

Albany: CAROUSEL (20th-Fox).

Atlanta: ALEXANDER THE GREAT (U.A.) 2nd week; THE KETTLES IN THE OZARKS (U-I); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox); TOO BAD SHE'S BAD (Kingsley) 9th week.

Boston: ANYTHING GOES (Par.); THE CONQUEROR (RKO); I'LL CRY TOMORROW (MGM); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox); NIGHT MY NUMBER CAME UP (Cont. Dist.).

Buffalo: ALEXANDER THE GREAT (U.A.) 2nd week; ANYTHING GOES (Par.) 2nd week; THE BENNY GOODMAN STORY (U-I) 2nd week; CAROUSEL (20th-Fox); GUYS AND DOLLS (MGM); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week.

Chicago: THE COURT JESTER (Par.) 2nd week; THE CREATURE WALKS AMONG US (U-I) 2nd week; DIABOLIQUE (UMPO) 16th week; FOREVER DARLING (MGM) 3rd week; PICNIC (Col.) 8th week; THE ROSE TATTOO (Par.) 7th week; SONG OF THE SOUTH (B.V.) 3rd week (reissue); THERE'S ALWAYS TOMORROW (U-I) 2nd week; WORLD IN MY CORNER (U-I) 3rd week.

Columbus: ANYTHING GOES (Par.); CAROUSEL (20th-Fox); SONG OF THE SOUTH (B.V.) (reissue).

Denver: ALEXANDER THE GREAT (U.A.); ANYTHING GOES (Par.); CAROUSEL (20th-Fox) 3rd week; I'LL CRY TOMORROW (MGM); THE LADYKILLERS (Cont.) 2nd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox); TOO BAD SHE'S BAD (Kingsley); WORLD WITHOUT END (A.A.)

Des Moines: CAROUSEL (20th-Fox) 2nd week; MEET ME IN LAS VEGAS (MGM).

Detroit: I'LL CRY TOMORROW (MGM) 4th week; PICNIC (Col.) 4th week.

Hartford: ANYTHING GOES (Par.) 2nd week; THE CONQUEROR (RKO) 2nd week; DOCTOR AT SEA (Rep.) 3rd week; FORBIDDEN PLANET (MGM); THE LADYKILLERS (Cont.) 2nd week; PICNIC (Col.) 5th week.

Indianapolis: ANYTHING GOES (Par.) 2nd week; MEET ME IN LAS VEGAS (MGM); SONG OF THE SOUTH (B.V.) 2nd week (reissue).

Jacksonville: ALEXANDER THE GREAT (U. A.); CAROUSEL (20th-Fox); THE CONQUEROR (RKO).

Kansas City: ANYTHING GOES (Par.); CAROUSEL (20th-Fox); SONG OF THE SOUTH (B.V.) (reissue).

Memphis: CAROUSEL (20th-Fox); FORBIDDEN PLANET (MGM); MIRACLE IN THE RAIN (W.B.); THE COURT JESTER (Par.).

Miami: ALEXANDER THE GREAT (U.A.) 2nd week; MEET ME IN LAS VEGAS (MGM) 2nd week; OKLAHOMA! (Magna) 6th week; SERENADE (W.B.) 2nd week.

Milwaukee: CAROUSEL (20th-Fox) 3rd week; THE CONQUEROR (RKO); SONG OF THE SOUTH (B.V.) (reissue).

Minneapolis: CAROUSEL (20th-Fox); MISTER ROBERTS (W.B.); PICNIC (Col.) 6th week; REBEL WITHOUT A CAUSE (W.B.) 2nd week; SONG OF THE SOUTH (B.V.) (reissue) 2nd week.

New Orleans: CAROUSEL (20th-Fox); MEET ME IN LAS VEGAS (MGM); NEVER SAY GOODBYE (U-I); PICNIC (Col.); TROUBLE WITH HARRY (Par.).

Oklahoma City: ANYTHING GOES (Par.) 2nd week; CAROUSEL (20th-Fox) 2nd week; I'LL CRY TOMORROW (MGM) 3rd week; ROCK AROUND THE CLOCK (Col.); THE ROSE TATTOO (Par.) 4th week.

Philadelphia: CAROUSEL (20th-Fox) 4th week; THE HARDER THEY FALL (Col.); I'LL CRY TOMORROW (MGM) 10th week; MIRACLE IN THE RAIN (W.B.); PICNIC (Col.) 6th week; THE ROSE TATTOO (Par.) 10th week; SERENADE (W.B.).

Pittsburgh: CAROUSEL (20th-Fox) 3rd week; GUYS AND DOLLS (MGM) 10th week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week; NIGHT MY NUMBER CAME UP (Cont.) 3rd week.

Portland: CAROUSEL (20th-Fox) 3rd week; I'LL CRY TOMORROW (MGM) 2nd week; MEET ME IN LAS VEGAS (MGM).

Providence: CAROUSEL (20th-Fox) 2nd week; I'LL CRY TOMORROW (MGM) 2nd week.

San Francisco: ALEXANDER THE GREAT (U.A.) 2nd week; DIABOLIQUE (UMPO) 15th week; DOCTOR AT SEA (Rep.) 2nd week; GUYS AND DOLLS (MGM) 21st week; MEET ME IN LAS VEGAS (MGM) 2nd week; OKLAHOMA! (Magna) 8th week; ON THE THRESHOLD OF SPACE (20th-Fox) 2nd week; PICNIC (Col.) 4th week; THE PRISONER (Col.) 6th week; SAMURAI (Fine Arts) 5th week.

Toronto: ANYTHING GOES (Par.) 2nd week; CAROUSEL (20th-Fox) 3rd week; THE GREAT WALTZ (MGM); I'LL CRY TOMORROW (MGM) 2nd week; THE LADYKILLERS (Cont.) 2nd week; THE LIEUTENANT WORE SKIRTS (20th-Fox) 2nd week.

Vancouver: ANYTHING GOES (Par.); THE LITTLEST OUTLAW (B.V.); PICNIC (Col.); RICHARD III (Lopert).

Washington: ALEXANDER THE GREAT (U. A.); ANYTHING GOES (Par.); FORBIDDEN PLANET (MGM); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox); PICNIC (Col.) 7th week; RICHARD III (Lopert) 3rd week; THE ROSE TATTOO (Par.) 5th week; SONG OF THE SOUTH (B.V.) (reissue).

Paramount

CONGRATULATES

ANNA MAGNANI

ON WINNING THE
ACADEMY BEST ACTRESS AWARD

IN

"THE ROSE TATTOO"

* * *

AND IS PROUD OF THE ACADEMY AWARD
ACHIEVEMENTS IN
VISTAVISION PHOTOGRAPHY

TO

JAMES WONG HOWE
(Black and White)
for
"THE ROSE TATTOO"

ROBERT BURKS
(Color)
for
"TO CATCH A THIEF"



Trans-Lux Reports 1955 Profit at $143,878

Trans-Lux Corp., and its wholly-owned subsidiaries, reported that operations for the year ended December 31, 1955, resulted in a net profit of $143,878, according to Percival E. Furber, president and chairman of the board, in the company's annual report. This compares with $184,612 the preceding year. Mr. Furber also announced the company would hold its annual meeting April 26 in New York to elect a board of 11 directors. In the report, Mr. Furber said, "In general, theatre business this past year has reflected the substantial shortage of films being produced by the major companies in Hollywood and showed a downward trend. Because of this, the company has decided to further its interests in acquiring the distribution rights in the Western Hemisphere for motion pictures produced independently both here and abroad."

B'nai B'rith Event Set

Jacob K. Javits, New York State Attorney General, will be the principal speaker at the Cinema Lodge B'nai B'rith Presidents Luncheon at the Hotel Sheraton Astor, New York, April 24, Robert M. Weitman, luncheon chairman, has announced. The luncheon honors retiring president Max E. Youngstein and newly-elected president Robert K. Shapiro.

France After New Market

by HENRY KAHN

PARIS: An extensive report, recently released by Unifrance Film, throws an interesting light on the efforts now being made by France to win a wider international market for her motion pictures.

Last year, according to the report, 4,000 journalists in 70 countries received news and information in 20 different languages about French productions. This year, it is promised, the number will be increased even further. Also, last year, Unifrance Film distributed some 65,000 photographs. At the moment Unifrance has 15 offices covering Germany, Argentina, the United States, Greece, Turkey, Italy, Scandinavia, Spain, Mexico, Peru, Hong Kong, Japan, Switzerland, Venezuela and Great Britain.

The report also describes the progress made by French films in various areas. It terms Germany, Switzerland, Belgium, Canada, Italy and Spain "defensive zones" because the aim there is to hang onto the ground that has been won. The United States is described as an "observation" country, where French producers are "watching and waiting" developments and the effect of the new French film office in New York.

RKO Theatres Seeks Expansion Approval

RKO Theatres Corp. has announced that stockholders in a meeting to be held May 8 will be asked to approve the acquisition by RKO Theatres of all the assets of the Cleveland Arcade Co. in exchange for 1,043,706 shares of the circuit's common stock and the assumption of liabilities. Cleveland Arcade's principal asset is 84.4 per cent of the common stock of Gera Corp., a diversified enterprise engaged in textile finishing, electronic research and manufacturing, weaving of synthetic fabrics and various real estate operations. Stockholders also will be asked to authorize the board of directors to make an offer to acquire the 15.6 per cent of Gera Corp. common stock not owned by Cleveland Arcade in exchange for an additional 216,294 shares of stock. The May 8 meeting has been called in lieu of the annual meeting deferred from the second Friday in April.

Bonded Will Handle Allied Artists Shipping

Bonded Film Service will do all physical handling and shipping of Allied Artists product commencing April 15, Roy M. Brewer, AA supervisor of branch operations, has announced. Bonded is a member of National Film Service. Previously, Allied Artists had been handling its own shipments.

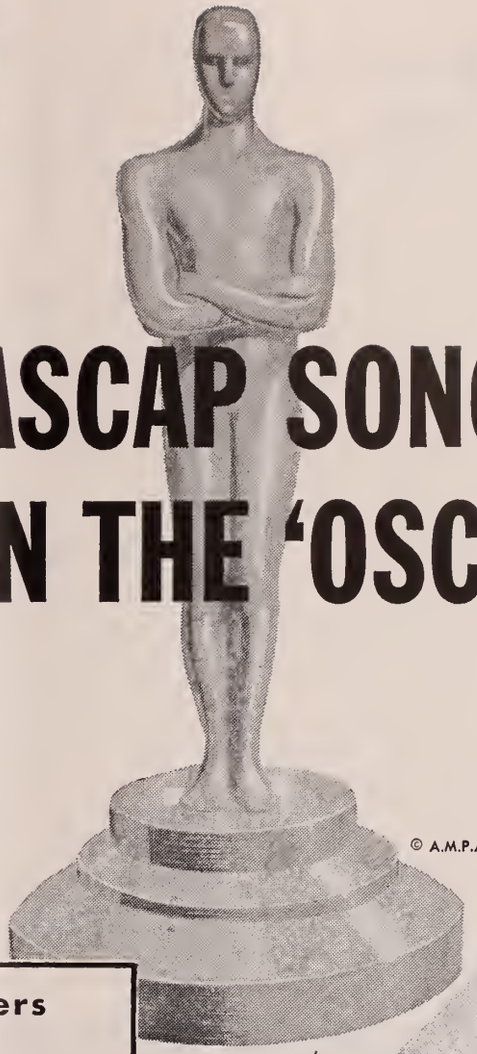




Academy winners since 1934:

1934 — "The Continental" — Con Conrad, Herbert Magidson
1935 — "Lullaby of Broadway" — Harry Warren, Al Dubin
1936 — "The Way You Look Tonight" — Jerome Kern, Dorothy Fields
1937 — "Sweet Leilani" — Harry Owens
1938 — "Thanks for the Memory" — Ralph Ranger, Leo Robin
1939 — "Over the Rainbow" — E. Y. Harburg, Harold Arlen
1940 — "When You Wish Upon A Star" — Ned Washington, Leigh Harline
1941 — "The Last Time I Saw Paris" — Jerome Kern, Oscar Hammerstein 2nd
1942 — "White Christmas" — Irving Berlin
1943 — "You'll Never Know" — Harry Warren, Mack Gordon
1944 — "Swinging On A Star" — James Van Heusen, Johnny Burke
1945 — "It Might As Well Be Spring" — Rodgers and Hammerstein
1946 — "On the Atchison, Topeka and Santa Fe" — H. Warren, J. Mercer
1947 — "Zip-A-Dee-Doo-Dah" — Allie Wrubel, Ray Gilbert
1948 — "Buttons and Bows" — Jay Livingston, Ray Evans
1949 — "Baby, It's Cold Outside" — Frank Loesser
1950 — "Mona Lisa" — Ray Evans, Jay Livingston
1951 — "In the Cool Cool Cool of the Evening" — H. Carmichael, J. Mercer
1952 — "Do Not Forsake Me, Oh My Darlin' "— Dimitri Tiomkin, Ned Washington
1953 — "Secret Love" — Sammy Fain, Paul Webster
1954 — "Three Coins in the Fountain"— Sammy Cahn, Jule Styne

ASCAP SONGS WIN THE 'OSCARS'



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ASCAP congratulates the **1955 Winners**
"LOVE IS A MANY SPLENDORED THING"
W: Paul Francis Webster—M: Sammy Fain
Published by Miller Music Corporation

Year after year, ever since Oscars have been instituted, songs of ASCAP members have been acclaimed as the outstanding tunes used in motion pictures and have won Academy Awards



Mrs. Zukor Dies at 80

Mrs. Lottie Kaufman Zukor, 80, wife of Adolph Zukor, chairman of the board of directors of Paramount Pictures, died April 7 at Doctors' Hospital, New York, following a long illness.

Born in Hungary in 1875, she and her parents arrived in the United States in 1883. In 1890 she moved with her parents to Chicago. Seven years later she married Adolph Zukor, a young fur merchant who had also immigrated to this country from Hungary. Two years later, in 1899, she and her husband moved to New York, where Mr. Zukor had become interested in the then-new development of penny arcades and motion pictures. From then on, the Zukors spent their lives in New York City and at their model estate at Mountain View Farm in New City, Rockland County, N. Y.

During her lifetime, Mrs. Zukor was deeply interested in charity work, and was president or a member of the Board of Directors of more than 20 leading charitable organizations. Following three terms of office as president of the United Ladies Aid Society, she was three years ago named honorary chairman of the organization in perpetuity.

Mrs. Zukor is survived, in addition to her husband, by a daughter, Mrs. Mildred Zukor Loew; a son, Eugene J. Zukor; five grandchildren, E. John Zukor, Adolph Zukor II, James R. Zukor, Arthur M. Loew Jr., and Mrs. Boyd Morse; four great-grandchildren, Lynda Morse, Boyd Morse, Jr., Kendall Morse and Michael Morse, a brother, Albert A. Kaufman, and three sisters.

T. N. Childress

DALLAS: T. N. Childress, 69, owner of the Crest theatre, died here April 2 after a month's illness. He had been in declining health for the past two years. He took over the Crest theatre in 1947. He is survived by his widow, a son, two brothers and two sisters.

Albert Swerdlove

BOSTON: Albert Swerdlove, 58, head of Screen Guild of New England, Classics of New England and Federal Film Co., died suddenly in New York April 3. Surviving are his wife, the former Mollie Haase, and a brother, Jules, of Montreal.

Adolf Schwartz

BRIDGEPORT, CONN.: Adolf Schwartz, 85, former owner of the West End theatre, died here last week. Since his retirement some years ago, his son, Jack Schwartz, had been operating the theatre.

Robert Etris, Pioneer Theatre Manager

PHILADELPHIA: Robert Etris, 82, a pioneer motion picture maker and manager of the Ambassador theatre, Washington, until his retirement two years ago, died here April 4. He entered the film industry with the Lubin company, and was connected with a number of companies through the years, as well as film exchanges in Philadelphia. A daughter survives.

Philip E. Fitzpatrick

PHILADELPHIA: Philip E. Fitzpatrick, 55, chief engineer at the Stanley Warner circuit's Mastbaum theatre, died here April 5. He had been with the circuit 25 years.

John O. Hopkins

WILMINGTON, DEL.: John O. Hopkins, 66, a veteran exhibitor who operated the Hopkins theatre here for many years, died here recently. His son, John O. Hopkins, Jr., now manages the house.

Purchase Drive-in

PITTSBURGH: Morris Finkel and Norbert Stern's Associated Drive-in Theatres has acquired this area's largest drive-in, the Echo on Route 51 near Large, Pa., from Al Kurtak.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

GLENN FORD
ERNEST BORGNINE
ROD STEIGER

JUBAL

introducing

VALERIE FRENCH · FELICIA FARR

with BASIL RUYSDAEL · NOAH BEERY, Jr.

Screen Play by RUSSELL S. HUGHES and DELMER DAVES
Based on a Novel by PAUL I. WELLMAN
Produced by WILLIAM FADIMAN · Directed by DELMER DAVES

CINEMASCOPE Color by TECHNICOLOR

JOSE FERRER · TREVOR HOWARD

COCKLESHELL HEROES

CINEMASCOPE

color by TECHNICOLOR

Screenplay by BRYAN FORBES and RICHARD MAIBAUM
Executive Producers: IRVING ALLEN and ALBERT R. BROCCOLI
Directed by JOSE FERRER

A WARWICK PRODUCTION

The National Spotlight

ALBANY

A firm Easter Week start and strong product presaged a profitable April, industry people believed. Some exhibitors appear more skeptical about May, due to the Daylight Saving Time check-in and possible spotty release schedules. . . . The drive-in season, delayed by snowfalls, had a later handicap in mud. Owners, however, felt early attendance indicated a good year. . . . Of the announced plans for new drive-ins, one certain to materialize soon is the 400-car Unadilla, near Walton. John W. Gardner, owner of Turnpike at Westmere, and A. O. La Flamme, present director of Strand, will open it in May. Successful indoor manager here since 1930, La Flamme is leaving Stanley Warner post May 5. He may obtain a winter assignment with that organization. . . . Schine Circuit offices scheduled a warm welcome for Louis W. Schine, on his return to Gloversville from Florida after recuperation from surgery in New York. . . . Other exhibitors who recently sunned in Florida include: Mr. and Mrs. Clarence Dopp, of Frankfort, Northville and Poland, Mrs. Wadad Boumansour, of Malone.

ATLANTA

Joe Hendren, of the Capital theatre and Holiday drive-in, Erwin, Tenn., has launched a $15,000 program of remodeling and modernization of both theatres. . . . Herman Meiselman, of Charlotte, N. C., owner of a chain of theatres in the Carolinas, will soon start work on a conventional theatre in Fayetteville, N. C. . . . A 20-ton air conditioning system has been installed in the Lake theatre, Clearmont, Fla. . . . Roy Jones, owner of the Palmetto drive-in, Palmetto, Fla., reports that his brother Harry, who was injured in a plane crash while en route to Evanston, Ill., is holding his own.

BOSTON

More than 400 friends and industryites turned out for the funeral of Albert Swerdlove, president of Screen Guild of New England, which was held at Levine's Chapel, Brookline. Standees lined the aisles and rear of the chapel. . . . Mal Green, head booker for Interstate, will be laid up for several months due to a skiing accident in which he broke a leg in five places. . . . Ellis Gordon, New England representative for Continental Films, has moved his office to 20 Winchester Street on the first floor of the building recently purchased by Joseph Levine for a new home for his Embassy Pictures Corp. . . . Papers have passed on the Nashua Drive-in, Nashua, N. H., sale to the Yamins circuit. Joe Bronstein and his partners, Kessler and Lifman, have given title in an outright purchase of the property. Accommodating 500 cars, the theatre was built about five years ago. Under the new ownership, major improvements will be made for a late April opening. A new playground area will be installed. This acquisition marks the seventh for Yamins.

BUFFALO

William R. Raikin and Peter G. Becker are founders of the Foundation for the Preservation of the Legitimate Theatre of Western New York which will take over the Erlanger theatre July 1. The Erlanger was sold several months ago by the Dipson circuit of Batavia to Ike Gordon of Rochester, who owns the property and who, it is understood, has made a very lenient deal, extending for a year, with the two young men. . . . White Cloud, Indian knife thrower and a girl assistant, will be in a half dozen Western New York cities and towns the middle of April to help exploit "Mohawk," which opens at the Paramount in Buffalo on April 27. Other towns to be visited by White Cloud will be Lockport, Batavia, Rochester, Canandaigua, Newark, Elmira and Binghamton. . . . Mrs. Lee Gross Adams, booker in the local AB-PT executive offices is vacationing in Florida, to which point she flew the other day with Mr. Adams. . . . Art Moger, Warner Bros. exploitation representative, with headquarters in Boston, was in Buffalo the past week discussing promotion plans for "The Searchers," with Arthur Krolick and Chas. B. Taylor at the Paramount Theatres executive office. John Wayne will visit Buffalo in connection with the opening here.

CHARLOTTE

George Carpenter of the Colonial Theatres, Valdese, is the owner of a new car, courtesy the Variety Club supper club. The club held its first meeting March 31 in the clubrooms. . . . Monday was moving day for Allied Artists exchange which has occupied its new home at 225 W. 4th St. Manager Gene Dyer and his salesmen opened the office Easter Monday and the staff reported to the new location the next day. Easter Monday was a holiday for film exchange workers here. . . . Mrs. Emery Wister spent the Easter week end with her parents at their home near Marion. . . . Business was off Easter Sunday and exhibitors blamed the fine weather which caused thousands to spend their time out of doors rather than inside. "Come Next Spring" opened simultaneously at three drive-ins and the Visulite theatre here. . . . MGM exploiteer Tom Baldridge was here from Washington.

CHICAGO

Business in theatres all over the city has gained appreciably since Easter Sunday night. Reports from various parts of the city indicate that box office receipts are from 10 to 25 per cent higher than they were for the same period a year ago. Industry heads feel that last year was especially bad because income tax time coincided with the close of the Lenten Season. . . ."I'll Cry Tomorrow," "Rains of Ranchipur," "Marty," "Last Frontier" and "Invasion of the Body Snatchers" all gave strong support at drive-in and outlying theatre box offices during the past week. . . . The Belmont theatre, remodeled and air-conditioned, is reviving favorite musical selections on the Belmont theatre organ. . . . Ralph Banghart, RKO field representative, has discovered considerable added interest in the reissue of "Citizen Kane" at the Surf theatre. Chicago newspapers have been giving space in editorial columns to the return engagement of the film. . . . The Chicago *Daily News* April 3 printed the largest movie ad in the 81-year history of the newspaper. It was placed by Balaban & Katz at a cost exceeding $5,000, on "Alexander the Great" which opened at the Chicago theatre April 4. . . . The Amusement and Recreation groups, headed by Arthur Schoenstadt (president of Schoenstadt Theatre Circuit) contributed $10,000 to this year's Red Cross Fund. Last year's contributions from the same groups totaled slightly more than $8,000.

CLEVELAND

While downtown first runs are doing business with big pictures on extended holdovers, subsequent run houses report business down from last year except for the occasional outstanding picture. . . . Local salesmen staged a farewell luncheon for MGM salesman Tom Farrell who is transferred to the Cincinnati branch. . . . Leo Jones, Upper Sandusky, on a Film Row visit, was accompanied by his son, Dick, just completing his freshman year at Notre Dame University. . . . M. B. Horwitz, head of the Washington circuit and his wife headed south to vacation in Miami Beach. . . . Henry Greenberger, president of the Cleveland Motion Picture Exhibitors Association and Mrs. Greenberger, returned with a three-month coat of Florida tan. . . . Jim Dempsey who until recently had an interest in three Toledo drive-ins, has reportedly acquired an indoor and an outdoor theatre in Danville, Ky. . . . George and Thomas Manos of Toronto, O., important Ohio circuit owners, plan to have their new 1000-car drive-in in Canton, O. completed about May 1. . . . 20th-Fox branch manager I. J. and Mrs. Schmertz are back from Florida.

COLUMBUS

"Carousel" proved one of the biggest attractions of the year in its first week at Loew's Broad and was held for a second week. "Song of the South" had a good revival week at RKO Palace and was moved to RKO Grand for a second week. "Diabolique" at the Bexley and "The Littlest Outlaw" at the World were held for second weeks. . . . Manager Robert Little of the Bexley has recovered from a painful case of poison ivy. . . . Manager Walter Kessler of Loew's Ohio arranged for the presentation of a wristwatch sponsored by Cyd Charisse and Dan Dailey of "Meet Me In Las Vegas" to the Sweetheart Queen of A. Z. A., local junior organization of B'nai B'rith. . . . Floyd Gooding has purchased the 15-acre Zoo Park opposite Columbus Zoo and plans installation of new amusement rides and general renovation of the area.

(Continued on following page)

(*Continued from preceding page*)

The park formerly was operated by the late Leo Haenlein and his brother, Elmer. Gooding is well-known in local amusement circles and was active in the Variety Club. . . . Local film editors have been invited to attend the premiere of Twentieth Century-Fox's "On The Threshold of Space" at Dayton, Ohio.

DENVER

Robt. Smith, partner in the Chief, Steamboat Springs, Colo., was elected mayor of Steamboat Springs one day, and the very next day became the father of a six-pound son. . . . Fred Helweg, Buena Vista auditor, who headquarters here, left on an auditing trip to Salt Lake City and Butte, Mont. . . . Jesse Chinich, western division sales manager, Buena Vista, was in, and with Marvin Goldfarb, district manager, they made a tour of Goldfarb's exchanges, stretching from St. Louis to Salt Lake City. . . . Frank Monaco, Universal booker, father to Frank Joseph Jr. . . . Wm. Claiborne will name his new drive-in being built south of Colorado Springs, Colo., the Vista View. . . . Sam Langwith, Western Theatre Supply owner, taken ill as he started on a trip, and entered local hospital to recuperate. . . . Jack Berwick, of the publicity department of Fox Inter-Mountain Theatres, and house manager of their Esquire, has been made advertising and promotion manager locally by Columbia Pictures.

DES MOINES

John McKee Heffner, 81, for more than 25 years manager of the Palace and Bijou theatres in Mason City, died at his home after an illness of several months. Mr. Heffner opened the first theatre in Mason City, the Bijou, in 1906. The first seats were kitchen chairs and the projection room was over the ticket box. In recent years, Mr. Heffner was business manager of the Tyden Seed Co.; he retired in 1953. . . . The Lorimore theatre at Lorimore, which had been closed for nearly a year, has reopened under the management of Mr. and Mrs. Don Williams. The theatre is operating two nights a week; businessmen of the community are co-operating in supporting the establishment. . . . The Mallard theatre at Mallard is feeling an attendance slump and in order to tide the theatre over, members of the Mallard Commercial Club have established a fund. Luella Kress, theatre manager, has contributed a month's salary, and Wilson Brown, winner of $100 at a recent "Mallard Night," has turned the money back to help keep the theatre doors open. . . . Saturday and Sunday nights have been made family nights at the Bagley Legion theatre in Bagley. On designated weekends, entire families will be admitted for one dollar despite the size of the family.

DETROIT

Brandy snifters engraved "In a Glass by Itself" were passed out to all local critics by Howard Pearl, United Artists publicist. Pearl is also planning a double-page spread in all three local newspapers for "Alexander the Great." This will be the first time in Detroit history that more than one page has been used for a single ad. . . . Only local theatre damage reported in the April 3 tornadoes was a blow-down of an Essex Township, Ontario drive-in screen. . . . The Detroit Yacht Club is the first private organization in this area to install equipment to handle CinemaScope, Superscope and VistaVision. . . . A 38-year-old Pleasant Ridge housewife won the "Bold and Brave" letter contest sponsored by RKO and United Detroit Theatres. Mrs. Mary Lober, wife of a Chrysler tool and diemaker, will receive a four-day New York trip with her husband and sponsor. . . . Kay Jordan, secretary of the president of the Bank of the Commonwealth, flew to Hollywood as winner of the Central Business District salute to women who work in Detroit. She will lunch with Jane Wyman. . . . Harry Goldsmith left Universal to set up his own Italian film booking service. . . . The Fordson in Dearborn has been closed by Frank Yosohonis.

HARTFORD

Ernest Dorau, formerly manager of the New Haven drive-in theatre, North Haven, Conn., and at one time general manager of the Middletown Theatres, Middletown, Conn., for the Morris Pouzzner interests, has been named manager of the Newington theatre, Newington, Conn., by Paul Tolis. . . . Robert Duffy, assistant manager, East Windsor drive-in, East Windsor, Conn., has been promoted to manager of the Pix drive-in, Bridgeport, Conn. Both situations are part of Lockwood & Gordon Theatres. . . . Bercal Theatres Inc., operators of the Parsons and Star here; Manchester drive-in, Bolton Notch; and Plainfield, Plainfield, all in Connecticut, have moved from the Star building, 1255 Main St. to the Parsons building, 1087 Main St. . . . Joe Heidt of the Columbia exploitation staff met with George E. Landers, Hartford division manager, E. M. Loew's Theatres, on regional bow of "Rock Around the Clock," starring Bill Haley. . . . Lockwood & Gordon Theatres have reopened the long-dark Strand theatre, the only conventional, four-wall theatre in Winsted, Conn., following extensive remodeling of the 1955-flood damaged structure. Remodeling cost over $55,000. Mrs. Hazel Florian continues as resident manager.

INDIANAPOLIS

James Paikos and Art Cheronis have bought the Diana at Noblesville from the Vonderschmitt circuit, giving them two houses there. . . . Ed Lynch has announced plans for a new drive-in near Boonville. Work will start May 1, with a view to a summer opening. . . . Dick Frank, Paramount branch manager, is remodelling the offices here. New air-conditioning is part of the deal. . . . Jack Safer, manager of Safer Film Distributors, was at General Hospital, Boston, last week for a checkup. . . . Claude McKean, Warners branch manager, is vacationing in Florida. . . . George McDonald has succeeded Herschell Spencer as manager of the Strand at Muncie. . . . Gene G. Himelstein has bought the Eastern at Fort Wayne from Kenneth and Forrest Hibler. . . . Reuben Chambers has sold the Jewel at Jamestown and it will be converted for commercial use.

JACKSONVILLE

Variety members of Tent 44 staged a Saturday night "fun frolic" at the Lakewood Woman's Club. . . . Fred Hull, MGM branch manager, expects to move his staff into Loew's handsome new building at the corner of Forsyth and Washington streets about May 15. . . . WOMPI members will celebrate the first anniversary of their large organization here at Fred Abood's restaurant the night of April 20. . . . A delicious luncheon in the Studio theatre honored the April birthdays of FST film buyer Harvey Garland, booker Tom Gerard and secretary Bea Christ. Attending was the FST home office staff and Film Row branch managers. . . . John Spearing, projectionist and IATSE business manager, was rushed to a hospital for an emergency appendectomy. . . . The downtown, first-run Palace theatre, which opened April 6, 1919, was closed indefinitely the night of April 1 by Florida State Theatres. Its first run policy was shifted immediately to the next-door Imperial, a subsequent run house for many years, and the Imperial policy went into the next-door Empress which had been shuttered for nearly two years. . . . J. J. Deitch and French Harvey, FST executives, left on a field trip into the Miami area.

KANSAS CITY

One of the most important subjects to be presented to the annual convention of the Allied unit of Kansas and Missouri May 8 will be the Senate Committee hearings on industry trade practices. Rube Shorr, president of National Allied, will handle this matter. Benjamin Berger, vice-president of National Allied, will also speak. It will be a one-day meeting at the Aladdin hotel, with an all-industry luncheon and election of officers at the last afternoon session. . . . The board of directors of the Kansas-Missouri Theatre Association will hold its first board meeting under the presidency of Don Burnett, April 18. . . . The board of directors of the Greater Kansas City Motion Picture Association is to hold a meeting early in April. . . . George R. (Russ) Stephens, who recently took over as manager of the RKO Missouri theatre, has found a house, and is expecting his family to join him here shortly.

LOS ANGELES

Ladies of Variety are honoring Mrs. Morton A. Scott, past vice-president of the organization, at a luncheon at the Ambassador hotel. Mrs. M. J. McCarthy is president of the club and Mrs. Roy Reid is secretary. . . . Roy Miller, who built the beautiful Carthay Circle theatre with his brother Fred, is very ill at Hollywood Presbyterian Hospital. . . . Fred Stein Enterprises has acquired the operation of the Lyric theatre in Monrovia. . . . Hugh Braly, district manager for Distributors Corp. of America, flew to San Francisco. . . . Bill Pernett, former pilot of the Village theatre in Claremont, has been transferred by Fox West Coast to their Banning theatre as manager to replace Bob Dye, who has been shifted to the Fox in Taft. . . . Milton Frankel, office manager of Favorite Films, has been promoted to salesman with the organization. . . . On crutches after injuring her ankle is Rose Webb of the B. J. Leavitt organization. . . . Manuel Carnakas, Mayor of Bakersfield and owner of the Vista and Virginia theatres there, was in town to secure some new product for his houses. . . . The Film Row Club annual picnic date has been set for Saturday, July 21, at the Crystal Springs area in Griffith Park.

(*Continued on opposite page*)

MEMPHIS

The Ritz theatre, Reyno, Ark., which was destroyed by fire recently, is being rebuilt from the ground up by its owner, Faye Lamb. . . . A baby girl has been born to Mr. and Mrs. Adolph Baker. Baby's name is Rebecca Ann Baker. Mr. Baker is city manager for Malco Theatres, Inc., at Owensboro, where Malco operates the Malco and Strand theatres. . . . WOMPI, composed of women of the motion picture industry, had a second birthday party with a dinner at Hotel Chisca. Joe Young, branch manager of Warner Bros., spoke. He praised the assistance of WOMPI in the Variety Club's work for the Home for Convalescent Children. . . . George Willett is the new owner of Lindy theatre at Linden, Tenn. . . . Alfred Bishop, owner, has closed the Houlka theatre, Houlka, Miss., for the summer. . . . Orris Collins, owner, was in town with announcement that the Sunset drive-in, Paragould, Ark., was open for the new season. . . . Loew's Palace, showing the 20th-Fox film, "Carousel," and Loew's State, with MGM's "Forbidden Planet," had twice average business—best in several weeks.

MIAMI

Johnny Gould, son of United Artists' Joe Gould, is remaining here for ear surgery by Dr. Walter Hotchkiss. The Goulds have been vacationing in our area and Mrs. G is staying on with the child. . . . Mr. and Mrs. Harry (FST's district supervisor) Botwick celebrated 21 years of marriage with a holiday in New York. . . . Johnny Johnston made personal appearances at the theatres showing "Rock Around the Clock," and the Paramount had a continuous showing of the film for 38 hours. . . . Vacationing at the Saxony were the Kes (WBBM TV exec) Weinrotts of Chicago. . . . The Eden Roc was the locale for the annual spring fashion luncheon of the Variety Club Women's Committee which was chairmanned by Mrs. Ed Melniker, and which benefits the Variety Children's Hospital.

MILWAUKEE

The Bluemound theatre here, managed by Dick Grede, will install car heaters this summer to be ready for use this coming fall and winter, it was announced by Bob Gross, district manager for Smith Management Co. . . . The Violet theatre here now is being run by Petter Doctor. . . . Mrs. Irene Zeni, owner of the Realto theatre at Norway, Wis., was in town this week. Her theatre will be handled by Theatre Service. . . . John Vallin, home office representative of United Artists, was visiting the exchange this week. . . . New personnel at the United Artists exchange include Mrs. June Steel, booker's clerk, and Miss N. Stewart, biller. . . . Seen along Film Row this week were Don Deakin from Wisconsin Dells, and Red Erickson from Loyal Wisconsin. . . . "The Man in the Gray Flannel Suit" was sneak previewed at the Fox-Wisconsin theatre.

MINNEAPOLIS

Fire at the Chief theatre at Red Wing, Minn., did about $10,000 in damages. The blaze, which originated and was confined to the marquee, also did smoke damage to the projection booth and equipment. House is operated by Jack Wright. . . . Reno Wilk, manager of Triangle Outdoor Theatres, is back from Florida, where he spent the winter. . . . Ray Lehrman, salesman in northern Minnesota for United Artists, resigned. . . . The Navarre drive-in at suburban Lake Minnetonka is the first in the Twin Cities to open for the season. Drive-ins in the Twin Cities operated by Minnesota Entertainment Enterprises were scheduled to open April 13, but openings were dependent on the weather. . . . Ted Mann, operator of the World theatres in the Twin Cities, was in New York on business. . . . A tentative list of speakers at the North Central Allied convention May 15-16 at the Nicollet hotel, Minneapolis, includes Myron Blank, TOA president; Al Sindlinger, tax consultant for National Allied; Jack Kirsch, president of Allied of Illinois; Senator Hubert H. Humphrey of Minnesota, and William Gehring, vice-president of 20th Century-Fox.

NEW ORLEANS

The "Meet Me in Las Vegas" contest is in full swing at the Saenger theatre, where young and old are casting their votes for their favorite New Orleans disc jockey. . . . W. G. Bradley, Paramount southern division manager, returned to home base in Atlanta following a sales meeting here with manager Bill Holiday and staff. . . . L. J. "Jack" Downing, Haven, Brookhaven, Miss., say that "if the picture is appealing to the teen agers, it will register big grosses" these days. . . . H. H. Moreau, Shreveport, La., has asked Transway to resume transportation service to his Tiger drive-in, Marksville, La. It has been closed during the winter months. The new manager is Tommy Ducote, who resides at the theatre. . . . Universal's new office manager is Bill Houston, who was recently transferred here from the Dallas branch. . . . Mr. and Mrs. Harold "Babe" Cohen are in New York for two weeks of business in the interest of Harold Cohen Enterprises, Inc. . . . Al Morgan of McLendon Theatres, returned to headquarters at Union Springs, Ala., after a three-day buying and booking trip here. . . . Ed Doherty of Exhibitors' Service, Memphis, Tenn., has acquired the buying and booking for the reopened Starlite drive-in, Canton, Miss., by James Sistrunk. Mr. Doherty advised that it will be serviced out of New Orleans.

OKLAHOMA CITY

United Theatre Owners of Oklahoma held its regular monthly meeting April 2. . . . Mrs. Ethel Coxey, manager of the Skytrain theatre, is in the hospital recovering from an operation. She expects to be home in a few days. . . . The new concession stand for the 77 drive-in theatre is being completed and will be ready for use in another week. It is much larger and a great improvement over the present stand. . . . Lee Bosie, Clark, 59, part owner of the Clark-William Enterprises and manager of the company's four theatres in El Dorado, Ark., died March 31. Mr. Clark was an early leader in the theatre business at El Dorado. Survivors include his wife, two daughters, a brother and three sisters. . . . T. N. Childress, owner of the Crest theatre, Dallas, Texas, died April 2 in a Dallas hospital. He was 69 years old. He had owned the Crest theatre for eight years. Survivors include his wife, a son, two brothers, and two sisters. . . . "Top Gun" is playing at four suburban theatres here this week.

PHILADELPHIA

David Supowitz, outstanding theatre architect, was honored at a testimonial dinner April 9 at the Bellevue-Stratford hotel given by the Motion Picture Division of the 1956 Allied Jewish Appeal. Jack Beresin, former International Chief Barker of the Variety Clubs, and branch manager Howard G. Minsky, were co-chairmen of the event, which honored Mr. Supowitz not only for his architectural talents but for his intensive communal and philanthropic work. . . . A memorial exhibition of paintings by the late John Kenneth Love, manager of Hunt's Beach, Cape May, N. J., is being staged this month at that house in the lobby. . . . Donald Tufillaro, Norristown, Pa., realtor, heads a syndicate planning to build an open-air theatre for year round operation near that city. . . . Robert A. Forrest, script writer for Universal and Warner Brothers while on the West Coast between 1944 and 1949, was named program director of WCAU-TV here. . . . Melvin Fox, who heads the independent chain of Fox Theatres, is building his eighth drive-in, the Valley Forge, at King of Prussia, Pa. Construction has already started for his drive-in at Olympia Lakes, N. J., where he also operates an amusement park.

PITTSBURGH

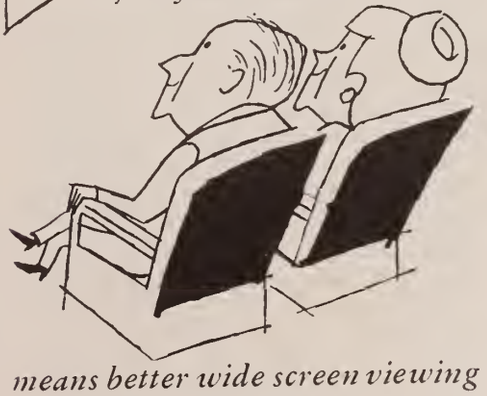
The Guild theatre gets its first Alec Guinness picture, "The Ladykillers," following the current "The Night My Number Came Up." All previous Guinness pictures have played the Squirrel Hill. . . . The city's only burlesque house, the Casino, operated by the I. Hirst Enterprises, folded suddenly,

(Continued on following page)

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(*Continued from preceding page*)

and the chances are it will stay closed. . . . "The Littlest Outlaw," transferred from its original booking in the Squirrel Hill to the downtown Stanley, where it will be followed by "Serenade." . . . Paul Donahue switched from the J. P. Harris to the Penn as assistant manager. . . . "Seven Wonders of the World" has an impressive advance sale before it opens April 19 in the Warner. . . . It's a daughter for the John Moriaritys. Dad is a traveling auditor for the Stanley Warner Corp. . . . The sister of Leonard Mendlowitz, *Sun-Telegram* movie critic, underwent surgery in McKeesport Hospital. . . . Morris Finkel and Norbert Stern's Associated Theatres have bought the Echo drive-in on Route 51, the largest drive-in in this area.

PORTLAND

Barbara Nyberg, daughter of Evergreen's Oregon district manager Oscar and Mrs. Nyberg, has the role of Kate in the University of Oregon production of "All My Sons." . . . All of the Evergreen managers are off for Seattle for a big meet with boss Jim Runte. . . . Orpheum theatre manager Kenny Hughes and Columbia Field Man Sammy Siegel set up a big promotion for "Rock Around the Clock." The climax was a premiere of the film at 5 P.M. with a big stage show and lots of prizes. . . . Monroe Carlson, RKO booker, has the top role in "Dial M for Murder" at Civic theatre.

PROVIDENCE

An application for a liquor license for a proposed cocktail lounge and restaurant on the grounds of the Warwick Musical theatre was recently taken under advisement by the Warwick Board of Police Commissioners, after a lively hearing. More than 35 persons attended the hearing, with more than 20 speaking in opposition to granting of the application. Burton Bonoff, producer at the theatre, alone spoke in favor. Residents of the Quaker Lane area, where the proposed theatre-cafe would be erected, were among the opponents. A decision will be rendered at the next town meeting scheduled this month. . . . One of the largest downtown Pawtucket real estate deals in many years, involving sale of virtually an entire city block, is in prospect, it was disclosed recently. Joseph J. Zurmoski, prominent restaurant owner and real estate dealer, said a group he heads will buy for $350,000 the property at Broad, Beatty, Mason Streets and Goff Avenue. Comprising 55 tenant business firms; including the Leroy theatre, Pawtucket's largest first run house, the property is being sold by the Broad Street Power Co., associated with the operation of the Leroy. . . . Rapid recovery from the avalanche of snows was evidenced by three nearby drive-ins, the Bay State, Cranston Auto theatre and Route 44 drive-in, now advertising their re-opening attractions. Others are expected to follow just as soon as bulldozers remove the tons of snow.

SAN FRANCISCO

Ward Pennington, sales manager of the local Paramount Film Dist. office, transfers this week to Milwaukee as branch manager of that office. . . . House records of the Stage Door theatre are already broken by the $220,000 gross of "Guys and Dolls" which is nearing the end of its run there. That gross is $20,000 more than the receipts of "Red Shoes," $40,000 more than "Hamlet," and $52,000 more than "Julius Caesar," previous record holders. . . . Stephen Moore, manager of the Vogue is on vacation. . . . The Calinga drive-in, Calinga was to reopen the 13th with Dick Kelly as manager.

ST. LOUIS

The Delta drive-in theatre, Sikeston, Mo., was damaged for the third time within a matter of months by a wind storm of tornado-like velocity. The two previous times the screen was badly damaged. This time it escaped the blow and the concession house received most of the damage. The theatre is closed while the damage is being repaired. . . . Mr. and Mrs. Anthony Fenton, owners and operators of the Starlite drive-in, Boonville, Mo., have installed CinemaScope equipment and have opened the theatre for the current season. . . . The management of the Mid-Way drive-in, Highway 61 Lilbourn Junction near Portageville, Mo., will open for the season April 16. . . . The Silver Star drive-in theatre, north of Kirksville, Mo., did a lot of repairing and renovating, prior to its recent opening for the summer season.

TORONTO

Superintendent of the film laboratory at Associated Screen News Ltd., for more than 27 years, Morris Metzger, 70, died at his home in Montreal following a lengthy illness. Metzger, who accompanied Admiral Perry's 1909 polar expedition, was also known as an inventor. In the film industry he was responsible for the design of the turret lens and an automatic splicing machine to join movie film. . . . Of the 275,000 entries in the Name the Oscar Winners Contest in Toronto, through *The Telegram*, 103 were winners, agreeing with the experts. A tie-breaker is to be held to ascertain who is going to pick up the 101 prizes. . . . Hamilton Theatre Managers Association have planned a stage and screen show at the Palace in Hamilton in aid of Variety Village, Toronto Tent No. 28's pet project. . . . Theatres in Montreal, usually granted automatic renewal of their municipal permits, along with clubs, restaurants, taverns and pool rooms May 1, have to make special application for their permits this year.

VANCOUVER

Bill Winterton, manager of the Capitol, Saskatoon, Sask., finds it pays to be friendly with radio station staffs. Members of CFCQ, after seeing "Trial," wrote a 15-minute script giving the film a top-flight buildup. It went over the air for free! . . . The strike of 100 Famous Players and Odeon Theatres projectionists has been called off. Contract settlement was reached between the companies and B. C. projectionists before the strike deadline which would have closed 36 theatres in the Vancouver and Nanario area. Both sides made concessions, with the arbitration board's finding completely ignored. . . . The Provincial Government's amusement tax cut from 15 to 10 per cent is now in effect but the movie and theatre-going public probably won't notice it. Theatre operators will not pass on the cut. They say increased costs of operation don't warrant a reduction in admission prices. . . . Ted Ross is back on Film Row after being with Myers Enterprises for the past four years. He is now with International Film Distributors as office manager, replacing Jimmy Davie, who is now 16mm manager and road salesman at International Films. . . . Warwick Johnson, Orpheum assistant manager, is leaving Vancouver. He will spend six months in Hollywood before leaving for his native Australia. He was replaced at the Orpheum by Arthur Lorimer, former manager of the now closed Kitsilang theatre here.

WASHINGTON

The Variety Club of Washington was to salute the Washington Senators baseball team in the club rooms April 14. Norman Kal was chairman of the event. . . . Robert Etris, 82, retired manager of the Stanley Warner Ambassador theatre, died April 4 in Yeadon, Pa. Etris came to Washington in 1916 in connection with "Birth of a Nation." He became associated with the Crandall Theatres at that time, and remained when the company was taken over by Warner Bros. and later Stanley Warner. . . . Maureen O'Sullivan was in town to present awards for the Business and Professional Women's Club, the Hecht Co. and *McCall's Magazine*. . . . Jack Foxe, Loew's Capitol, Palace and Columbia publicity director, and his family, were vacationing in Florida. . . . The Tivoli theatre had a live stage show, its first in 25 years, when it presented "Dr. Jekyl and His Weird Show." . . . Sara Young, booker at 20th Century-Fox, is a grandmother again. Her son, Dick, and his wife are the parents of a second boy. . . . The Washington Cherry Blossom Festival, which benefited from the talents of Loew's eastern division manager, Orville Crouch, and Loew's Capitol theatre manager, Joel Margolis, drew the largest crowds in its history.

WOMPI Convention Set

ATLANTA: The third annual convention of the Association of Women of the Motion Picture Industry, originally scheduled to be held here in October, has been changed to September 28-30, according to Laura Kenny, chairman of the convention committee, who said the event would be held at the Dinkler-Plaza hotel.

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2:35 SCREEN ASPECT RATIO WITH OPTICAL SOUND

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IN SUPERSCOPE 255
2:55 SCREEN ASPECT RATIO WITH MAGNETIC SOUND

London Will Head Allied Of Michigan

DETROIT: Milton London of this city was elected president of Allied Theatres of Michigan at the closing day of the 37th annual convention of the organization here last week. Other officers named are: Alden Smith, vice-president; William Wetsman, treasurer, and Bernard J. Kilbride, Jr., secretary. The advisory board consists of Sam Barrett, Carl Buermele, Clive Waxman, William Clark, Lou Mitchel and Floyd Chrysler. The new board of directors includes Mr. Smith, Mr. Wetsman, Irving Belinsky, Emmett Roche, Mr. Kilbride, Adolph Goldberg, Frank Forman, Mrs. D. Cassidy, Walter Fisher, William Rice, Frank Spang, Mr. London, Harold Sharpley and Martin Newman.

At the convention banquet, guest speaker Benjamin Berger, of Minneapolis, urged Michigan Allied to pitch into the struggle to secure top pictures he said are now denied small town and suburban houses. Mr. Berger, a member of the committee presenting Allied's platform to the Senate Small Business subcommittee, said he felt the ultimate solution to current problems would come through unity of exhibitors forcing round table discussion at top levels among industry branches. He added that even as the distributors had never expected divorcement to go through, they would not ultimately be able to stem the tide running to proper distribution of product at decent, not confiscatory, prices.

Lee and Simons Speak

Other addresses during the convention included those by Joseph L. Lee, branch manager of 20th Century-Fox, and Mike Simons, customer relations head for M-G-M. Mr. Lee's talk dealt primarily with CinemaScope 55, while Mr. Simons treated exhibition generally, predicting a rash of new theatre building in the near future, especially drive-ins, which, he predicted, would exceed in size any now existing.

Harold Brown, appearing as the local chairman for the national committee for the elimination of the excise tax, gained the convention's pledge of Michigan Allied support.

New York Variety Club Epilepsy Drive April 15

The New York Variety Club Foundation to Combat Epilepsy will commence its annual drive for funds April 15, it was announced this week by William J. German, the Foundation's president. The Foundation is establishing and will support the Variety Club Clinic for Children with Epilepsy at the Albert Einstein College of Medicine-Bronx Municipal Hospital Center, and will install a research laboratory there.

People in The News

IRVING N. MARGOLIN has been elected vice-president and member of the board of Cinerama Productions, Inc. He also remains treasurer of the company.

CHARLES L. GLETT, RKO executive vice-president, returned to his Hollywood office this week following a series of home office conferences with THOMAS F. O'NEILL, chairman of the board, and DANIEL T. O'SHEA, president.

A. E. BOLLENGIER has been appointed vice-president and treasurer of Magna Theatre Corp., succeeding MALCOLM KINGSBERG, recently resigned.

CHARLES HANDEL has been appointed publicity manager of I.F.E. Releasing Corp.

FRED GOLDBERG, advertising and publicity manager, who will leave the company April 27, has been appointed head of the New York office of the Arthur P. Jacobs Company and coordinator of the firm's European activities.

HAROLD J. SALEMSON has been added to the home office sales staff of Continental Distributing, Inc. He had been assistant to the executive vice-president of Italian Films Export for two years.

MRS. EDITH EVANS, Malco theatre manager, Newport, Ark., was honored recently at a banquet and dance at the Hotel Gayoso, Memphis, in recognition of Malco theatre managers who have had at least 18 years service with the company.

Testimonial Dinner Held For Cleveland Critic

CLEVELAND: About 200 guests attended the W. Ward Marsh 40th anniversary testimonial dinner held this week at the Carter Hotel here. Mr. Marsh has been with the Cleveland *Plain Dealer* 40 years and is now its motion picture editor. Among the guests were Jerry Wald, George Murphy, Charles Einfeld, Ernest Emerling, Mori Krushen, Jerome Pickman, Charles Simonelli and S. H. Fabian. The speakers included Governor Frank J. Lausche, Mayor Anthony Celebrezzi and Allen Lowe, official city greeter. Two oldtime films were shown—a 1915 travelogue and a feature, "New York Hat," with Mary Pickford and Lionel Barrymore. Mr. Marsh was presented a plaque from the Cleveland City Council with a resolution of commendation for his promotion of good entertainment and also a resolution of commendation from the Independent Theatre Owners of Ohio.

Honor Supowitz At Testimonial

PHILADELPHIA: David Supowitz, well-known architect who has remodeled or built almost 500 theatres along the eastern seaboard, was honored April 9 at a testimonial dinner given by the Theatrical Division of the 1956 Allied Jewish Appeal. The scene was the Bellevue-Stratford Hotel here. William C. Gehring, 20th Century-Fox vice-president and executive assistant to Spyros P. Skouras, president, was the principal speaker for the occasion.

Warners Votes Dividend

A dividend of 30 cents per share has been declared, payable May 5, 1956, to the holders of common stock of Warner Bros. of record April 20.

UPA Buys Up Its Columbia Cartoons

United Productions of America has purchased the TV rights to all UPA cartoons from Columbia Pictures for $200,000 with a view toward using the old cartoons for UPA's TV program to be inaugurated over the CBS network early this Fall. The company also revealed that Columbia will continue to release new theatrical UPA cartoons.

Steve Bosustow, president of UPA Pictures, Inc., in New York last week before leaving for Europe, announced that he and Ernest Scanlon, vice-president, will set up a London office shortly. Mr. Bosustow, commenting on the forthcoming TV program, said that some 26 UPA cartoons among those purchased from Columbia will be shown during the 52-week half-hour program. A seven-year partnership contract between UPA and CBS has been signed, it was stated. The program has an annual advertising cost of $1,638,000, and calls for two six-minute "featurettes" and three three-minute "vignettes."

Mr. Bosustow added that some 78 TV featurettes have been completed to date, while 20 more are in the planning stages. He said the enlarged New York office and the one in Burbank, California will continue to produce motion picture, commercial, TV spot, industrial and educational films.

McEldowney Back

Kenneth McEldowney, producer of "The River," has announced his return to motion picture production with the re-activation of Oriental International Films, Inc. He plans to film three pictures in the next two years, all in color and wide screen.

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THEATRES

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WANTED: CONNECTICUT THEATRE. ALL Replies confidential. BOX 2915, MOTION PICTURE HERALD.

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STUDIO EQUIPMENT

CINEFLEX 35MM CAMERA W/3 LENSES; motor; 200′ magazines; filter holders and case, $1,500 value, $695; Akeley Gyro Tripod, $900 value, $595 Bridgamatic Jr. 16mm Automatic Processor, $1,500 value, $975; Maurer 16 Camera, lens, 2 magazines, syncmotor, 12V motor w/battery, all cases, complete $2,395; 5000W Background Projector, reconditioned, $595; Bardwell McAlister studio floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Quadlite Heads only, $4.95; Stands only $19.95; Moviola 35mm composite sound/picture, $495.00. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

NEW — FOR THEATRE MANAGERS — "THE Master Guide on Theatre Maintenance," compiled from authorities, handy for reference with hard covers and index. Published by Aaron Nadell. Price $5 postpaid. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

USED EQUIPMENT

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AGGRESSIVE, EXPERIENCED, EXPLOITATION minded manager, 32 years of age, desires change. 10 years' of experience, married, will locate anywhere. Starting salary $100. BOX 2913, MOTION PICTURE HERALD.

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WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

HELP WANTED

WANTED: EXPERIENCED FILM EDITOR TO relocate in Washington, D. C. Experience in sound work helpful but not necessary. Send complete resume, salary wanted, etc. BOX 2917, MOTION PICTURE HERALD.

THEATRE EQUIPMENT AND SUPPLY INFORMATION SERVICE

I would like the latest information concerning the equipment and supplies indicated by number below or as otherwise specified:

_____ _____ _____

_____ _____ _____

_____ _____ _____

_____ _____ _____

_____ _____ _____

Name _____

Address _____

Town _____

Name of Theatre _____ Seating Capacity _____

THEATRE OWNERS AND MANAGERS may procure the latest information concerning theatre equipment and supplies by writing Motion Picture Herald, indicating their interests. Merely fill out the adjoining coupon and mail in business envelope. For further convenience various classifications are listed below with numbers for indicating them conveniently in the coupon. Mail the coupon to Motion Picture Herald, Theatre Service Department, 1270 Sixth Avenue, New York 20, N. Y.

31W—Air-conditioning
32W—Wall materials
33W—Drive-in admission control systems
34W—In-car speakers
35W—In-car heaters
36W—Screen towers
37W—Vacuum cleaners
38W—Carpeting
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40W—Interior lighting
41W—Projection lamps
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43W—Motor-generators
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45W—Screens
46W—Magnetic sound
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48W—Curtain tracks
49W—Ticket registers
50W—Hand driers
51W—Beverage dispensers
52W—Food specialties
53W—Frankfurter grilles
54W—Ice cream cabinets
55W—Popcorn warmers
56W—Carry-out trays

Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

A More Favorable "Climate" For Motion Pictures

NOT necessarily a Florida climate, but a better *acceptance* of motion pictures generally by opinion makers. This is something which shines as the sun, or maybe under a cloud. Temperatures can drop, with important areas of the public—and you'll notice the chill, at the box office.

We quote the phrase, which we use as a headline on this page, from Dave Jones' excellent contribution to the TOA "Business Builders'" bulletin. He is a substantial member of the organization's showmanship committee and speaks with the authority derived from experience with the Kerasotes Theatres in Springfield, Ill. We never met him, but we know his town and have visited some of these theatres at the local level.

The bulk of his good advice in this bulletin is to urge theatre managers to become better acquainted with their newspaper men who determine the "climate" for motion pictures in their own pages, and to a large extent, in their communities. But there are many more who fortify their general objective—and the theatre manager who "covers the waterfront" in his own town is a man of many parts and plays many roles in community affairs.

He is as familiar with the local civic officials, school authorities, church leaders, women's clubs and businessmen's organizations as he is with editors and publishers. In fact, if he gets over his business front, the newspaper man will look up to the theatre manager as a leader—and a *showman*. There is nothing in community relations that doesn't require showmanship, and even a newspaper needs the benefits of the same skills that sell tickets at the box office. Your editor will know that when he knows you—if you are both alert and can see eye to eye, with a clear vision of the road ahead.

Theatre managers who have properly developed their newspaper relations have helped to sell advertising to other cooperative merchants, and even get behind campaigns or contests to build circulation, which pays off in added coverage at the point of sale.

HALF A BILLION DOLLARS

Jay Remer, in his by-line story in last week's HERALD, gave a factual report of new product coming up, with the headlined twist of "Half a Billion Reasons Things Are Looking Up"—referring to the $500,000,000.00 that producers must put on the line to pay for pictures that are to be made or released during the current year.

We sometimes wonder if working managers realize just what this means, or do the box-car numbers help to conceal the issue. As a matter of fact, it's not news that film industry must provide new money, every year, if new pictures are to be created. Ours is one of a few special industries wherein production must be refinanced, in its entirety, to enable the studios to turn out new films. Most of the major companies and the accumulated independents, spend as much as fifty to one hundred million dollars per year, separately.

Exhibition in theatres doesn't require this burden of new financing, for the cost of a new theatre can be amortised over as long a period as thirty years. But the production cost of films must be amortised in as short a time as thirty months, and it is not uncommon for the inventory value of a picture that has been as long in release to be carried at $1.00 on the company's books. Where do they get the money for new pictures? Well, it has to reproduce itself—or there wouldn't be any new product.

¶ CURTIS MEES, who writes with authority for *Better Theatres,* made a personal appearance on last week's Round Table picture page in his alternate capacity as manager of the Paramount theatre in Atlanta. He was surrounded with so many Colonels in the Air Force Reserve, who had to be identified, that we didn't have caption room enough to give him further credit as a member of our editorial staff.

¶ ANOTHER manager in our travels is reported for a system which is neither new nor exclusive, for determining the proper age of juveniles who cross the box office barrier between adolescence and being "grown-up" for a higher admission price. He doesn't question them about vital statistics nor ask them to produce a birth certicate. He merely backs them against the wall—where there is a strong black line marked in enduring stencil, and if they measure "up to here" they are grown-up, but if they lack an inch or so, they are still eligible for children's admission. It saves a lot of argument and the safety factor is considerable, for even juveniles can be overgrown to the point of promoting disorder among the small fry. Back to the wall, there is no argument—if you're taller than the rules allow.

This is surely an inexpensive and orderly way to encourage youngsters to be on good terms with the doorman and to be well and favorably known for their good behavior as well as their right age.

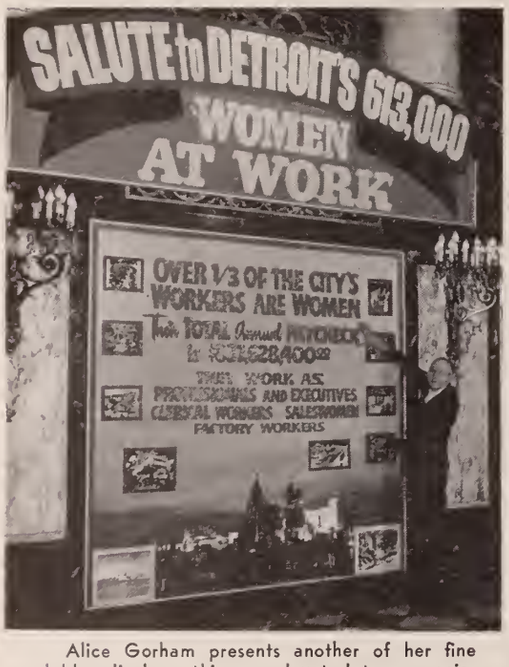
¶ SARAH KELLAR, who is a good booker for MGM and also president of WOMPI, in Jacksonville, has an idea which is worth attention, since it strikes home on a particularly sensitive spot in industry relations. She thinks that every local or regional unit of the Women of Motion Picture Industry should have at least one man on the board—and currently, they are mulling over the idea of calling this fortunate male their "Mascot"—which is not at all what it should be. They concede that men are sometimes useful as well as ornamental, and they want to have a man around the place, who will be specially favored with the privilege of extending his influence in behalf of WOMPI on their home grounds. Such a selection would truly be "The Man of the Year" along every Film Row—and we pause to watch for the first announcement of this appointment—extending our sincere congratulations, and sympathy, to the lucky guy. —*Walter Brooks*



This tall gal—standing twenty feet high in the lobby of the Capitol Theatre, on Broadway, is apt to be on view for quite a long time, announcing the "next attraction" to succeed "Alexander the Great." Jane is also Great, in her special way, and Alexander would have liked her—nor will he object to the billing.



A real carousel, juvenile size, was part of street ballyhoo, for the opening of "Carousel" at the Fox Wisconsin theatre, Milwaukee. You can find these amusing little contraptions around the country, where owners plan to please children for a small fee.



Alice Gorham presents another of her fine lobby displays, this one devoted to appreciation of Detroit's women workers, at the Michigan theatre. United Detroit Theatres have a Quigley Grand Award winner in charge of their Department for Ticket Sales.



John Roach, manager of the Stanley theatre, Philadelphia, at left, poses with the winners in his "Rock n' Roll" contest—they were dancing in the lobby. At right, the bashful young man who can't take the flashlights is Bill Haley, in person, with Jimmy Meyers, a music sponsor.



The Honolulu Hawaiian Drill Corps provided the street attraction for the opening of "Threshold of Space" at the Fox theatre, San Francisco.



Vic Nowe, manager of Odeon's flagship theatre in Toronto, had a complete Japanese room built in his lobby, as special atmospheric display for "Three Stripes in the Sun." A renowned singer of local reputation was intrigued with the proceedings.

Showmen in Action

We're happy to report that we've been to see Monty Salmon, at the Cedars Hospital, Gulfport, near St. Petersburg, and that he's progressing nicely in the pleasant setting of Florida sunshine, with nice surroundings and good care. Just to show you that the Round Table is an association of good showmen who are also men of good will, a letter comes from Walter Tremor, manager of Florida States' Florida theatre, in St. Petersburg, who says that he and Frank Bell, division manager, called on Monty, too, and had a great time, talking over old times and swapping jokes.

Monty and Frank Bell are friends from their days in Atlanta, and that was long ago —so they had some hearty laughs and thoroughly enjoyed the reunion, which will be good for Monty. They took pains to provide the Cedars Hospital with plenty of passes for the movies, in true Salmon tradition—and say they are going to get him over to the theatre, on his crutches, but comfortably, to see some of the newer films that are coming up. Walter says that Monty is sort of a celebrity in town, and that some St. Petersburg newspaper boys and girls have been over to interview him. The word will be passed around among Round Table members that Monty is temporarily a resident of the Sunshine City.

▼

Jim LaFarr, manager of Schine's Seneca theatre, Salamanca, N. Y. had an Easter talent show, with kiddies under 12 as contenders, and the superintendent of schools as a judge, with prizes promoted from local merchants. There's nothing about this sort of an Easter show that can't be done over and over again, at all seasons of the year.

▼

Audrey Hepburn has recorded her first song, the Gershwin's "How Long Has This Been Going On?" for Paramount's "Funny Face"—and all showmen are alerted to the fact that her throaty, whispery delivery of the sentimental lyrics will make news, on paper and in the air waves. Her song wowed them in the control room, and she's a great actress—who can turn out a meaningful song, not merely a jumble of words. Fred Astaire will be her co-star and ever-loving admirer.

▼

Elmore D. Heins, manager of National Theatres American theatre in Roanoke, Va., is another who writes to tell us that Kincey houses have been using the student discount card, recently described in the Round Table, for a number of years, but we still applaud the Wisconsin Allied organization for rediscovery rights, which will put the good idea into wider circulation and use in developing ticket sales. The sample submitted, from the Carolina and National theatres, Greensboro, N. C., carries rules of order, and a photograph. It is re-issued every year, to juvenile patrons of good character.

Coming back to New York via Washington, for a reunion with friends there at the National Press Club, we noticed most especially the face-lifting job that has been done at the RKO Keith's theatre, with the entire building rejuvenated. Across 14th Street, the United States Treasury has had similar treatment—and we don't know who set the example, but it's a great improvement. Even those 49,780 starlings have been dispossessed from the Treasury building—and they no longer chatter and commit other atrocities far into the night. Guess we will credit RKO Theatres with a major civic and national benefit, since this is circuit policy throughout the country.

▼

Word comes that our old and good friend, Claude Mundo, whom we've seen on several occasions in Little Rock, Arkansas, will be in New York this week to take over his new assignment as administrative assistant to Myron Blank, president of Theatre Owners of America, in their New York headquarters. We'll be looking forward to an early meeting with Claude, and this time, on our home grounds, and we want to welcome him in the same way that he welcomed us, down there.

▼

Gorgeous Carol Ohmart—and we're not merely quoting the Paramount release with these fine words—for we've seen her before, will be the guest in Salt Lake City for the world premiere of her first starring film, "The Scarlet Hour." Sorry we can't be in Salt Lake City, but we do hope to see her someday in New York.

▼

Fox West Coast Theatres are starting now to push their drive for Memorial Day with circuit managers, which comes Wednesday, May 30th, and is pertinent to all parties concerned, including local merchants, civic and veterans organizations, etc. Showmen will make an important day of it, depending on their abilities.



Mrs. Mary Quinn, lucky winner of the $500 first prize in RKO Theatres' recent "Deep Blue Sea" contest in which $1,000 was distributed to writers of the best advice to Vivian Leigh, who played the part of a wife with a deep personal problem. Here, Mrs. Quinn receives her check from William W. Howard, vice president of RKO Theatres.

"The Birds and the Bees" is another upcoming Paramount picture with plenty of exploitation possibilities, and we want to remind Jerry Pickman's boys that the gentlemen of the press are only slightly familiar with the origin of this title, or the meaning of it, so it should be explained, with gestures and suitable exhibits.

▼

The Legion Theatre in Mayfield, Kentucky, is having a real to-do this week with the opening of United Artists' "Quincannon, Frontier Scout" on something like his old home grounds. Lige Brien, director of special events for UA, is on the spot, spearheading the activities.

▼

We are advised that James Burns, manager of the Regal cinema, Glasgow, who won this year's Associated British Cinemas, Ltd., contest as the Champion Manager, and a trip to the U. S. as his award, will not be here temporarily "for domestic reasons" —and when he comes over, his family will be larger than it is now.





In Baltimore, Technical Sergeant Frank Ronrs, of the United States Marines, and Rodney Collier, select the winning secretary in the Stanley Theatre's contest for "Miracle in the Rain"—and, at right, in New York, the Cathedral Canteen chooses the one millionth service man in another contest for the same "Miracle" at Loew's State theatre on Broadway. Father Kelly and Lou Ann Simms congratulate the winner, Private John Nielson.

Selling Approach

FORBIDDEN PLANET — MGM. CinemaScope, in Eastman Color. Nothing like it, ever. In the year 2200, a space cruiser reaches a remote planet, Altair—and a fabulous forbidden world opens up to the earthmen! Amazing, is the word for it. With Walter Pidgeon, Anne Francis, Leslie Nielsen, and Robby the Robot. He's quite a guy, and has been attending exhibitor conventions for MGM's department of ticket sales. 24-sheet is strong display, with suitable art for cutouts in your lobby or theatre front. A very good herald, from Cato Show Print, is a good prospectus of a visit to "Forbidden Planet" and will sell all the fans who like science fiction. It's a big herald, with a coloring contest cover. Buy it with the back page blank and sell the idea to a cooperative advertiser. In fact, there are two kinds, either with or without the coloring contest page, and without, it features a big picture of "Robby the Robot"—perhaps a good idea to buy some of each, and mix them up, with a "lucky number" on the coloring page. Newspaper ad mats are descriptive and varied for size and shape, with the complete campaign mat at 35c offering ten ad mats and slugs, plus two publicity mats and some free borders, more than sufficient to provide a choice of material in small situations. This is one of the pictures included in MGM's deal with "Quaker Oats" which gives free tickets to children who are accompanied to the theatre by paying adults. We urge you to take advantage of this fine merchandising tieup, which will pay a profit, and cost you nothing, in the actual doing. Remember, the drive-ins always admit children, for free. A very big standee of "Robby the Robot" is worth the $8.50 it costs, for it has a "3-D" effect. You may find that your supermarkets and food stores will display this effective item.

•

THE BOLD AND THE BRAVE — RKO-Radio Pictures. SuperScope. The Guts and Glory Story, boldly and bravely told. The loves of the bold—the glory of the brave! Wendell Cory, Mickey Rooney, Don Taylor, Nichole Maurey and a brave cast, in a story of our fighting men. No poster larger than the 6-sheet, but all are planned for lobby and marquee display purposes. The folder herald keys the campaign in a majority of situations. RKO's pressbook is a mine of information for showmen, and is not replaced by this review. An Army tieup is compulsory—and there isn't a town that doesn't have a Veterans' Post. Liberty Records have a music tieup. Newspaper ad mats are strong and good, while the special 35c ad mat fills all requirements for small theatres, for the price of a single mat.

ANYTHING GOES—Paramount. In VistaVision, with color by Technicolor. Bing Crosby, Donald O'Connor, Jeanmaire, Mitzi Gaynor, Phil Harris—when these shining stars sing and dance those Cole Porter melodies—you'll know, it's "Anything Goes." All the song hits of a great stage hit, in a big, new musical motion picture. The gayest stars in the greatest music—"You Can Bounce Right Back"—for "It's DeLovely!" 24-sheet and all posters have that pictorial art to make your own kind of lobby and marquee display. Buy your posters—don't rent 'em—paste 'em and cut 'em up for special handling. Newspaper ad mats are representative of Paramount's fine pressbook style, from a set of teaser ads that will attract to display mats of all sizes and shapes, including the complete campaign mat, for 35c at National Screen, which is especially well planned for the promotion of small theatres, with six ad mats and slugs, and three publicity mats, all for one price. Special herald keys the campaign, new color stills sell color with color in your special lobby frame, to compete with TV. Music tieups are naturally the basis of local cooperation, and Bing is always popular with disc jockeys and music stores. Merchandising promotion with a title as zingy as "Anything Goes" will suggest a tieup along your own Main Street, for sponsorship by a cooperative advertiser.

•

POSTMARK FOR DANGER—RKO-Radio Pictures. A good action thriller, made in England against authentic settings, with an American cast and direction. Terry Moore, Robert Beatty, William Sylvester, Geoffrey Keen, Josephine Griffin, in a fast moving story that starts with a crash, right in the main title, and never lets down. A glamour star, an exciting story and an exotic setting —who could ask for more? It's a natural for exploitation and it's postmarked for profits. No poster larger than the 6-sheet, but all are good and will serve for lobby and marquee cutouts. Newspaper ad mats are okey and the composite 35c mat supplies eight ad mats and slugs, plus two publicity mats for small theatres. It's a good show for theatres competing with television, so use it.



Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Pepsi-Cola's Sales at Peak

Earnings of the Pepsi-Cola Company and its gross profit on sales reached a new high in 1955, according to a report by company officials.

The company's earnings rose to a new record of $9,456.766 or $1.60 a common share, it was stated. This compares with a net profit of $6,212,690 or $1.07 a share, the previous year. At the same time gross profits on sales climbed to a new peak of $62,823,-327 from $51,787,727.

Case and dollar volume of Pepsi-Cola sales in 1955 were the highest in the firm's history, the report revealed, with domestic sales running 19% ahead of 1954. For competitive reasons, companies in the soft drink field customarily do not release actual volume figures.

Further increases in sales and earnings are expected for the company in 1956, according to Herbert L. Barnet, president, who predicts a further jump of between 18% and 20%. This has been corroborated by board chairman Alfred Steele, who said, "Our program is to step up our earnings and dividends reasonably fast."

Pepsi-Cola accounts for about 18% of the domestic soft drink market. Its officials have noted that the firm's expansion ranges from a growing vending machine business to increased volume overseas.

In the first two months of 1956, domestic case sales for the company ran 22% above the 1955 volume.

Candy Sales Show Jump In First '56 Report

The candy industry started the new year on the upbeat with the sales for January totaling 8% over the comparable period for last year, according to a report issued by the Bureau of the Census, U. S. Department of Commerce, Washington, D. C. The January sales of confectionery and competitive chocolate products were estimated at $91,-240,000. Sales of manufacturer-wholesalers, retail manufacturers and chocolate manufacturers were all over the figures for 1955. Bar goods, with an increased poundage of 18% and a 10% rise in value, were one of the main contributors to the increase.

Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

"Alexander" is "the Great"—In Terms of Box Office

SOMETHING new has been added to the merchandising and promotion of motion pictures, in the national preselling and follow-up for "Alexander the Great" originating by and with United Artists, for your benefit. A million dollars in promotional effort, plus the new energy of young and aggressive management, will make your box office sing a new song, in these difficult days.

It has been said that "there's nothing new in advertising or promotion for motion pictures"—and it does seem as though every idea dates back to Phineas T. Barnum. But when a major company can acquire its majority status in our industry, and this progress is based on a new approach, then we welcome youth at the helm. Our old timers must be tired—for it shows too plainly in contrast with younger showmen in action. We think the infusion of this new blood will help all of motion picture industry, and we proclaim the day of its arrival. For if there is one way in which there is no monopoly in show business, it is the vigor of showmanship.

Let's say that United Artists have not captured something new and different—but that they have strengthened our ancient arts with new force, and given us an example to follow—and outdo, if you are able. We believe that the young men of UA would welcome any real effort to match their progress, in pictures produced and ready for the theatre, or in the exploitation and merchandising of this program, at the point of sale. Nobody has any copyright on showmanship, and as Roger Lewis, who now bosses UA advertising, said recently, "Merchandising includes sales—and in that order."

Coming from the agency field—Roger Lewis had five years of good training with Monroe Greenthal—he uses such terms as "the intregated concept" and "organized creativity"—but don't let that worry you. There is no substitute for showmanship in this business, and some of our oldest devices remain the best. We like the manner in which he dwells on "merchandising"—and remember the years we put in under the able supervision of Henderson Richey, at Metro—where "Merchandising the picture" was not only a slogan, but a matter of policy, in all of our travels, up and down the land. And "merchandising" means more than merely nailing the pressbook to the front door, and expecting your audience to break down the doors to get in, even though your public will stop to read publicity and promotion when they are exposed to it. The problem is to make that exposure more complete and consistent with the quality of product that you're receiving today from major companies. With "Alexander"—you've had substantial help.

HONORING 'ALEXANDER'

This special meeting of the Round Table boasts a guest of honor—"Alexander, the Great"—son of Phillip of Macedon, and top quality product from United Artists—to mix our metaphors by a few thousand years. "Alexander" and United Artists have something valuable in common—a new, young leadership that is out to break all existing records and looking for new worlds to conquer.

The home office of United Artists is crowded with "Alexanders"—in person, but maybe we better not pursue that corollary. Max Youngstein doesn't wear armor, but he has sinews of steel, when it comes to progress forward for his company, against the odds of our new competition. If the original Phillip, or his offspring, were placing bets today, it would be on Max, and the eager beavers at UA. "The largest field exploitation staff in the industry"—and so, no wonder, for our esteem and regard in these columns. If space and time permit, we would like to list all these fifty field men, their names and addresses, and the areas they serve, for your benefit.

Time was recorded—in the period of the original "Alexander"—as "B. C." For 1956 years, it has been "A. D." But now, in film industry, it may be recorded as "U. A.," who set the pace, today.

¶ ROBERT ROSSEN'S record-grossing spectacle, "Alexander the Great" is being held over in all of its 21 regional engagements to date. This multi-million dollar CinemaScope epic, shaping up as United Artists' all-time boxoffice success, has been hailed by local critics for its brilliant entertainment and production values.

The film, which is breaking boxoffice records from coast to coast holds over in the following situations: Atlanta, Loew's Grand; Baltimore, New Theatre; Buffalo, Loew's Buffalo; Cleveland, Loew's Stillman; Dallas, Majestic Theatre; Denver, Paramount Theatre, and Ft. Lauderdale, Florida Theatre.

Also Houston, Loew's Theatre; Jacksonville, 5 Points Theatre; Los Angeles, Fox Wilshire Theatre; Miami, the Colony and Florida Theatres; New York, Capitol Theatre; St. Petersburg, Phiel Theatre; St. Louis Loew's State; San Francisco, United Artists Theatre; South Miami, Loew's Riviera; Tampa, Palace Theatre; Washington, D. C., Capitol Theatre, and West Palm Beach, Carefree Theatre. This week, the picture opened at the Chicago Theatre, Chicago.

Written, produced and directed by Robert Rossen, the Technicolor film stars Richard Burton, Fredric March, Claire Bloom and Danielle Darrieux.

¶ LIFT UP HERE, from the bottom of this editorial page, and see a prime example of fine color advertising for "Alexander the Great"—four pages in this Round Table to show you what United Artists are providing as advertising and promotion for their $4,000,000 film. The talent and craftsmanship of technicians and artists of 28 nations went into the production of the picture—and now showmanship of a new order in film industry goes into the merchandising of the product. "Merchandising" is not a new word in our business, but it has been misunderstood, and diverted from original purposes, to detours that spread out in various directions, away from the box office. Not all merchandising is good—but all progressive advertising will be as good as you make it. —*Walter Brooks*

Campaign Catalog

UA's GIANT $1,000,000 PROGRAM BUILDS BIG "ALEXANDER" AUDIENCE

With its $1,000,000 promotion for Robert Rossen's epic CinemaScope production of "Alexander The Great," United Artists has delivered a superb showmanship package that is stirring extraordinary excitement both in and out of the industry.

Spectacular, smart and sparkling with the kind of exploitation that is certain to draw mass boxoffice support in any situation, the campaign prepared by Roger H. Lewis's UA ad-publicity-exploitation staff may well serve as a standard for selling and pre-selling on the grand scale.

Major elements of the campaign, easily the biggest and boldest ever waged by UA, include an unprecedented $190,000 program of two-page and other large newspaper ads, $251,000 worth of national magazine ads, a 17-week schedule of personal appearance tours, and a record barrage of blue-chip newspaper, magazine and TV-radio publicity.

Unprecedented Promotion

Supplementing this saturation ad-publicity effort, which is registering upwards of 300,000 impressions, is a massive merchandise tie-up program backing "Alexander" with $341,000 worth of co-op advertising and other prime local support.

Coordinated phases of the jumbo effort for "Alexander" are targeted for the men's and women's fashion fields, primary and secondary school students, sports enthusiasts and the general consumer market. A record UA field force of 50 exploitation men and women is expediting the huge roster of special promotions, junkets, contests and spectacular ballyhoo building community-wide attention for the CinemaScope production.

The avalanche of magazine and newspaper publicity for "Alexander" has been spearheaded by an unprecedented 13-page spread in Life. Other big-space spreads reaching tens of millions have broken in *Collier's, Carouel, Cosmopolitan, Look, American Magazine, Time, Seventeen, Tempo, Adventure, American Weekly, Day and Night, Business Week, The Saturday Review* and key fan magazines.

Unparalleled newspaper breaks include 20 full-page spreads and 80 layouts of from a quarter- to a half-page in cities across the country. Top-drawer TV ballyhoo has been beamed to over more millions over national networks via personal appearances and special video films seen on Dave Garroway's "Today," the Ed Sullivan show, Steve Allen's "Tonight," "Adventure," "Strike It Rich," "The Home Show," Ernie Kovacs' program, the Herb Sheldon show and "Tex and Jinx." Hundreds of plugs on local outlets provided additional area penetration.

Co-op activity, timed to back area openings of "Alexander," is being spotted at more than 200,000 outlets blanketing the 32 exchange areas. Keyed to their "Alexander The Great" collection of cuff links and tie clasps, Shields Jewelry is spotlighting the epic spectacle with more than 30 big-space newspaper insertions, capped by full-page displays in *The New York Times Magazine* and *Look*. The company is distributing 15,000 promotional kits to hypo point of sale displays.

American Airlines is saluting "Alexander" with full-page newspaper ads and display of 12,000 counter cards at ticket offices, air terminals and travel agencies across the country. Dell Publishing Company is triggering attention at 110,000 drug stores, news stands and book outlets with saturation promotion of a 34-page "Alexander The Great" comic book which will also key school promotion.

LIFT UP



Ingenious—this walking 24-sheet ballyhoo, with nine "Greek warriors" carrying panels cut from the poster—and when they join them, as below, you see the full display. It's a neat stunt, that can be worked anywhere, or for that matter, again and again. Credit the United Artists Theatre, San Francisco.





The campaign was riding high over Florida in this blimp billboard which patrolled the Gold Coast day and night, for the opening in Miami.

Circus Stunts In Drive For 'Alexander'



Elephants to ride upon—"Alexander's" favorite animals, in key cities, from Buffalo to beyond.



A corps of "Macedonian maidens" with trumpets hailed the coming of "Alexander" at the New Theatre in Baltimore. Street stunts such as these underscored colorful promotion in key cities.



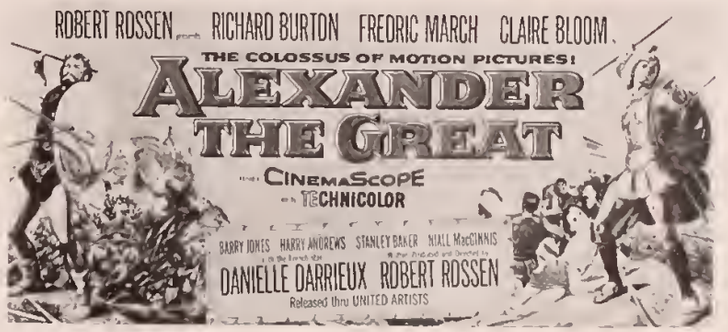
"Grecian" beauties and spear-carrying "warriors" rode this attention getting 28-foot float in a mammoth city-wide campaign for the premiere of "Alexander" at the Wilshire, Los Angeles.



Hundreds of thousands in Chicago saw this lavish traveling display spotlighting the debut of "Alexander" at the Chicago theatre. Spectacular promotion resulted in greatest business in UA history.



Typical of the lively exploitation backing "Alexander" around the country, a Marine color guard and youngsters of the Boys' Club Olympics, paraded for the premiere at Loew's Grand in Atlanta.



The 24-sheet, selling both size and 'Scope, is one of scores of advertising accessories.

How the Critics Acclaimed "Alexander"

New York Daily News—

Highest rating . . . "Alexander" is a stupendous film . . . An absorbing historical picture.

The New York Times—

Spectacular entertainment . . . Exciting pageant . . . Eye filling and spectacular . . . Truly mammoth scenes . . . the sound and fury and the violence and bestiality of men and animals crashing in combat 2300 years ago makes a colorful and thunderous show.

New York Daily Mirror—

Staggering in its enormity as well as its concept . . . Writer-producer-director Robert Rossen has carved himself a whopping slice of historical biography . . . Sweeping battle scenes in which all the panoply and color of ancient armed conflict are visually capitalized upon.

New York World-Telegram and Sun—

Excitement seekers will find their wants amply filled . . . Numerous vast battle scenes ranking in scale and ferocity with anything ever filmed.

Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

"Alexander" is "the Great"—In Terms of Box Office

SOMETHING new has been added to the merchandising and promotion of motion pictures, in the national pre-selling and follow-up for "Alexander the Great" originating by and with United Artists, for your benefit. A million dollars in promotional effort, plus the new energy of young and aggressive management, will make your box office sing a new song, in these difficult days.

It has been said that "there's nothing new in advertising or promotion for motion pictures"—and it does seem as though every idea dates back to Phineas T. Barnum. But when a major company can acquire its majority status in our industry, and this progress is based on a new approach, then we welcome youth at the helm. Our old timers must be tired—for it shows too plainly in contrast with younger showmen in action. We think the infusion of this new blood will help all of motion picture industry, and we proclaim the day of its arrival. For if there is one way in which there is no monopoly in show business, it is the vigor of showmanship.

Let's say that United Artists have not captured something new and different—but that they have strengthened our ancient arts with new force, and given us an example to follow—and undo, if you are able. We believe that the young men of UA would welcome any real effort to match their progress, in pictures produced and ready for the theatre, or in the exploitation and merchandising of this program, at the point of sale. Nobody has any copyright on showmanship, and as Roger Lewis, who now bosses UA advertising, said recently, "Merchandising includes sales—and in that order."

Coming from the agency field—Roger Lewis had five years of good training with Monroe Greenthal—he uses such terms as "the integrated concept" and "organized creativity"—but don't let that worry you. There is no substitute for showmanship in this business, and some of our oldest devices remain the best. We like the manner in which he dwells on "merchandising"—and remember the years we put in under the able supervision of Henderson Richey, at Metro—where "Merchandising the picture" was not only a slogan, but a matter of policy, in all of our travels, up and down the land. And "merchandising" means more than merely nailing the pressbook to the front door, and expecting your audience to break down the doors to get in, even though your public will stop to read publicity and promotion when they are exposed to it. The problem is to make that exposure more complete and consistent with the quality of product that you're receiving today from major companies. With "Alexander"—you've had substantial help.

HONORING 'ALEXANDER'

This special meeting of the Round Table boasts a guest of honor—"Alexander, the Great"—son of Phillip of Macedon, and top quality product from United Artists—to mix our metaphors by a few thousand years. "Alexander" and United Artists have something valuable in common—a new, young leadership that is out to break all existing records and looking for new worlds to conquer.

The home office of United Artists is crowded with "Alexanders"—in person, but maybe we better not pursue that corollary. Max Youngstein doesn't wear armor, but he has sinews of steel, when it comes to progress forward for his company, against the odds of our new competition. If the original Phillip, or his offspring, were placing bets today, it would be on Max, and the eager beavers at UA. "The largest field exploitation staff in the industry"—and so, no wonder, for our esteem and regard in these columns. If space and time permit, we would like to list all these fifty field men, their names and addresses, and the areas they serve, for your benefit.

Time was recorded—in the period of the original "Alexander"—as "B. C." For 1956 years, it has been "A. D." But now, in film industry, it may be recorded as "U. A.," who set the pace, today.

¶ ROBERT ROSSEN'S record-grossing spectacle, "Alexander the Great" is being held over in all of its 21 regional engagements to date. This multi-million dollar CinemaScope epic, shaping up as United Artists' all-time boxoffice success, has been hailed by local critics for its brilliant entertainment and production values.

The film, which is breaking boxoffice records from coast to coast holds over in the following situations: Atlanta, Loew's Grand; Baltimore, New Theatre; Buffalo, Loew's Buffalo; Cleveland, Loew's Stillman; Dallas, Majestic Theatre; Denver, Paramount Theatre, and Ft. Lauderdale, Florida Theatre.

Also Houston, Loew's Theatre; Jacksonville, 5 Points Theatre; Los Angeles, Fox Wilshire Theatre; Miami, the Colony and Florida Theatres; New York, Capitol Theatre; St. Petersburg, Phiel Theatre; St. Louis Loew's State; San Francisco, United Artists Theatre; South Miami, Loew's Riviera; Tampa, Palace Theatre; Washington, D. C., Capitol Theatre, and West Palm Beach, Carefree Theatre. This week, the picture opened at the Chicago Theatre, Chicago.

Written, produced and directed by Robert Rossen, the Technicolor film stars Richard Burton, Fredric March, Claire Bloom and Danielle Darrieux.

¶ LIFT UP HERE, from the bottom of this editorial page, and see a prime example of fine color advertising for "Alexander the Great"—four pages in this Round Table to show you what United Artists are providing as advertising and promotion for their $4,000,000 film. The talent and craftsmanship of technicians and artists of 28 nations went into the production of the picture—and now showmanship of a new order in film industry goes into the merchandising of the product. "Merchandising" is not a new word in our business, but it has been misunderstood, and diverted from original purposes, to detours that spread out in various directions, away from the box office. Not all merchandising is good—but all progressive advertising will be as good as you make it. —*Walter Brooks*

Record N. Y. Opening Sets National "Alex" Pattern

United Artists' all-time record-grossing engagement of "Alexander The Great" at the Capitol Theatre on Broadway was launched with a giant campaign parlaying two-page ads, city-wide "circus" bally and retail support at 1,900 outlets blanketing the metropolitan area.

Other campaigns, following the history-making UA promotion blueprint used in New York, have raised the curtain on record-setting runs in 19 more situations from coast to coast. Forthcoming openings of the multi-million-dollar CinemaScope spectacle throughout the country will also be patterned after the smash Capitol exploitation program.

The Newspapers Carried Big "Alexander" Ads

The monumental campaign, featured in United Artists' $1,000,000 overall support for "Alexander The Great," added a new chapter to the manual of motion picture showmanship with eye-popping two-page ads in the Sunday edition of The New York *Times* (correlated throughout the country) and in week-day editions of The *News*, the *Journal-American* and The *Post*. A 2,000-line double-truck display was run in the *World-Telegram*, with a full-page ad spotted in the *Daily Mirror* and a seven-column insertum placed in the *Herald Tribune*.

To emphasize the colorful and spectacular entertainment in "Alexander," three brightly-painted elephants, a 12-foot-high mechanical elephant, six racing chariots and a dazzling 20-foot float cruised Manhattan, The Bronx, Brooklyn and Queens for three days before the premiere and during opening week. The bally caravan, manned by "Macedonian maidens" and armored "Greek sentinels" was also seen by 150,000 spectators when it rolled up Fifth Avenue in the Greek Independence Day parade.

Other street activity carrying news of the Capitol opening to additional hundreds of thousands of New Yorkers featured "Grecian orators," who patrolled the Times Square area with placards and hummed out announcements of the premiere date. In a tie-in with Wat-A-Kote Rainwear, six models made a mass tour of Broadway, wearing coats lettered, 'Snow or rain, I'm going to see 'Alexander' at the Capitol." Dave Ballard, the seven-foot, five-inch "Alexander" giant who made a 39-city national tour, also participated in the street hoopla.

A slate of 300 radio spot announcements, the most intensive ever employed by UA, was broadcast to an estimated 10,000,000 listeners over 12 New York stations during the week of the premiere.

Saturation tie-up activity was spotted at newsstands, drug stores, book shops, cigar stores, men's shops, department stores, air terminals and travel agencies in the five boroughs and in major market centers in New Jersey, Westchester, Long Island and Connecticut.

Book Trades Join In Other Tieups

Promotion of the Dell Comic book of "Alexander The Great" keyed displays at 700 newsstands and stationery stores. The Bantam edition of "Alexander of Macedon" was intensively merchandised at 1,100 locations and billboarded on the truck fleet of the American News Company. Shields Jewelry and Burma-Bibas Ties were the pegs for effective window and counter displays at 70 stores. Other windows, linked to the fashions inspired by the "Alexander" wardrobe costumes, were set at Alexander's and Gertz department stores, displaying Grecian costumes, a replica of a chariot and fashions inspired by the "Alexander" wardrobe.



Elephants were everywhere . . .



Weather or no, the ballyhoo . . .



Paraded promotion at the point of sale.

The Capitol lobby focused attention on the forthcoming opening of the UA release with a display of costumes used in the film and a contest, sponsored by Gimbels department store, requiring entrants to guess the value of a collection of gold Alexander coins. The winner will be flown by North American Airlines to Miami Beach for a one-week stay at the Hotel New Yorker.

The spectacular ballyhoo was sustained at the brilliant Capitol premiere, which benefited the National B'nai B'rith Agencies. Twelve shapely girl heralds atop the marquee trumpeted celebrities arriving by elephant and chariot.



Box office lines like this one New York are rolling up record-breaking business all around the country.

THE COLOSSUS WHO CONQUERED THE WORLD

NOW...

THE COLOSSUS OF MOTION PICTURES!



ROBERT ROSSEN PRESENTS RICHARD BURTON ✦ FREDRIC MARCH ✦ CLAIRE BLOOM IN

ALEXANDER THE GREAT

FILMED IN CINEMASCOPE IN COLOR BY TECHNICOLOR

WITH

BARRY JONES · HARRY ANDREWS · STANLEY BAKER · NIALL MacGINNIS WITH THE FRENCH STAR DANIELLE DARRIEUX WRITTEN, PRODUCED AND DIRECTED BY ROBERT ROSSEN

THRU UA

PRINTED IN U.S.A.

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Box office lines like this one New York are rolling up record-breaking business all around the country.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 95 attractions, 3,078 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

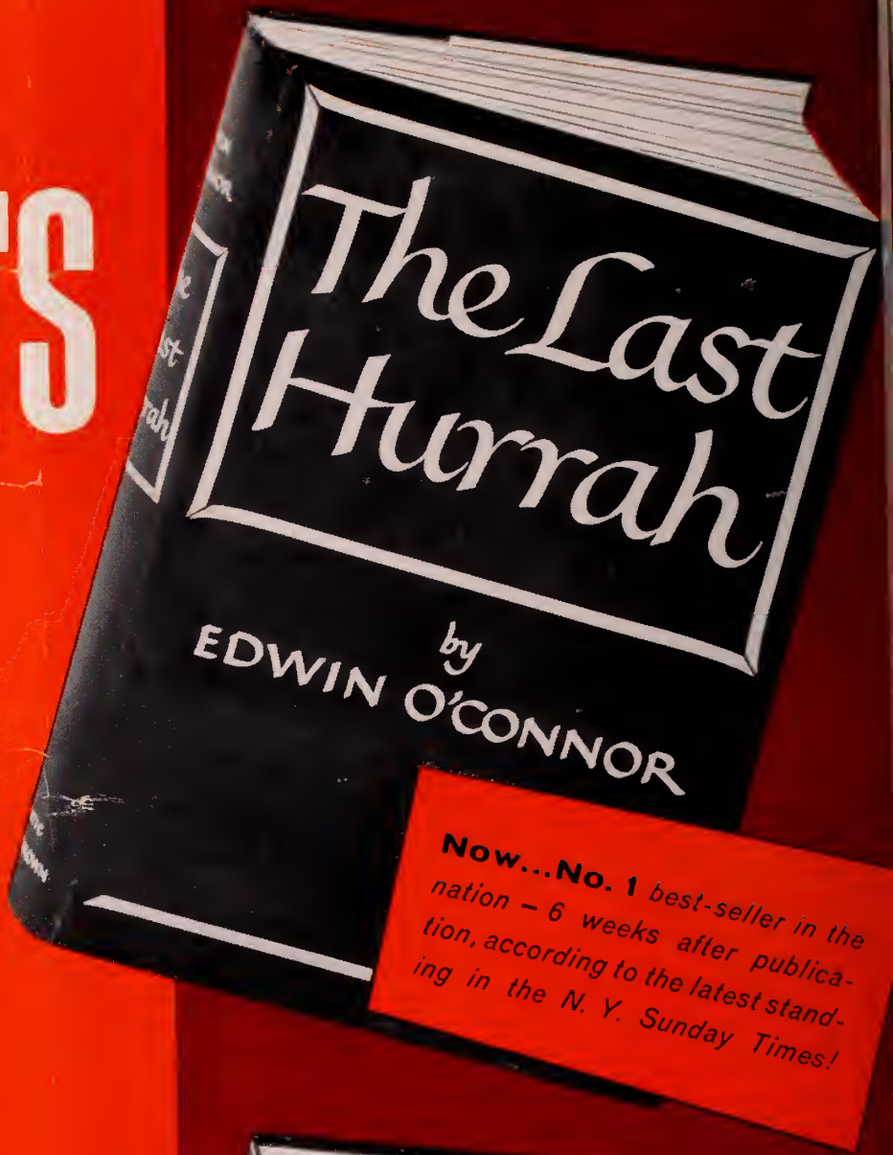
EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
African Lion, The (B.V.)	1	6	18	13	15
All That Heaven Allows (U-I)	4	14	8	1	4
Apache Ambush (Col.)	–	–	4	1	2
Apache Woman (A.R.C.)	1	7	2	2	–
Artists and Models (Par.)	10	32	18	7	1
At Gunpoint (A.A.)	–	1	9	24	2
Backlash (U-I)	–	3	1	3	–
Bengazi (RKO)	–	–	–	3	6
Benny Goodman Story, The (U-I)	1	6	6	5	5
Big Knife, The (U.A.)	–	–	1	10	14
Blood Alley (W.B.)	–	8	29	21	3
Bottom of the Bottle (20th-Fox)	–	2	8	10	22
Come Next Spring (Rep.)	–	1	1	7	1
Comanche (U.A.)	–	1	–	–	17
Count Three and Pray (Col.)	4	10	22	9	7
Court Jester, The (Par.)	–	–	5	3	2
Court Martial of Billy Mitchell (W.B.)	1	41	19	7	–
Day the World Ended (A.R.C.)	–	6	1	1	–
Deep Blue Sea, The (20th-Fox)	–	–	1	2	7
Desert Sands (U.A.)	–	–	5	10	11
Desperate Hours, The (Par.)	1	1	11	19	19
Diane (MGM)	–	–	–	7	23
Duel on the Mississippi (Col.)	1	1	5	2	2
Flame of the Islands (Rep.)	–	1	1	4	3
Forever Darling (MGM)	7	22	11	7	2
Fort Yuma (U.A.)	–	–	5	12	1
Fury at Gunsight Pass (Col.)	–	1	1	2	1
Gentlemen Marry Brunettes (U.A.)	–	9	20	14	16
Girl in the Red Velvet Swing, The (20th-Fox)	–	3	20	31	23
Glory (RKO)	1	3	5	5	5
Good Morning Miss Dove (20th-Fox)	1	15	10	31	11
Guys and Dolls (MGM)	16	6	–	1	3
Helen of Troy (W.B.)	–	3	21	1	–
Hell on Frisco Bay (W.B.)	–	6	6	8	21
Hot Blood (Col.)	–	–	1	1	3
I Died a Thousand Times (W.B.)	–	1	5	11	9
I'll Cry Tomorrow (MGM)	9	–	–	–	–
Indian Fighter (U.A.)	–	10	18	11	6
It's a Dog's Life (MGM)	–	–	5	10	12
It's Always Fair Weather (MGM)	–	3	15	24	28
Jail Busters (A.A.)	–	2	3	–	–
Kismet (MGM)	–	4	17	21	19
Last Frontier (Col.)	–	1	11	14	3
Last Hunt, The (MGM)	–	2	6	3	3
Lady Godiva (U-I)	–	1	5	7	5
Lawless Street (Col.)	1	5	14	4	1
Lieutenant Wore Skirts, The (20th-Fox)	–	9	20	19	–
Littlest Outlaw (B.V.)	5	7	9	1	13
Lone Ranger, The (W.B.)	6	10	3	–	2
Lucy Gallant (Par.)	–	–	23	17	11
Man Alone, A (Rep.)	–	8	23	10	11
Man Who Never Was (20th-Fox)	–	–	7	–	5
Man With the Golden Arm (U.A.)	2	8	10	5	–
Man With the Gun (U.A.)	1	20	15	8	13
McConnell Story, The (W.B.)	2	39	35	14	3
Naked Dawn (U-I)	–	–	3	5	3
Never Say Goodbye (U-I)	–	4	3	2	–
Night Holds Terror, The (Col.)	–	–	3	7	19
Night of the Hunter (U.A.)	–	4	15	18	5
†Our Miss Brooks (W.B.)	–	–	1	–	4
Picnic (Col.)	4	7	–	–	–
Prisoner, The	1	–	2	–	3
Queen Bee (Col.)	–	–	11	9	10
Quentin Durward (MGM)	–	–	5	12	26
Rains of Ranchipur, The (20th-Fox)	–	9	27	21	7
Ransom (MGM)	1	–	18	14	9
Rebel Without a Cause (W.B.)	10	54	20	6	–
Red Sundown (U-I)	–	5	2	1	2
Return of Jack Slade (A.A.)	–	2	11	3	–
Rose Tattoo, The (Par.)	1	3	8	4	–
Running Wild (U-I)	3	11	3	2	–
Second Greatest Sex (U-I)	–	6	7	14	3
Shack Out on 101 (A.A.)	–	3	3	–	1
Sincerely Yours (W.B.)	–	1	8	17	15
Slightly Scarlet (RKO)	–	2	–	1	3
Spoilers, The (U-I)	–	9	13	10	1
Square Jungle (U-I)	–	–	1	11	27
Tall Men, The (20th-Fox)	7	44	19	5	2
Tarantula (U-I)	2	13	3	4	–
Target Zero (W.B.)	–	1	4	2	1
Teen Age Crime Wave (Col.)	–	6	4	2	–
Tender Trap, The (MGM)	9	29	28	13	1
Tennessee's Partner (RKO)	–	2	16	11	6
Texas Lady (RKO)	–	2	9	14	4
There's Always Tomorrow (U-I)	–	–	3	3	19
Three Stripes in the Sun (Col.)	1	6	17	10	5
To Catch a Thief (Par.)	7	15	23	16	5
To Hell and Back (U-I)	27	43	6	1	–
Treasure of Pancho Villa (RKO)	–	1	13	14	20
Trial (MGM)	1	11	41	18	4
Trouble With Harry (Par.)	4	–	7	6	1
Twinkle in God's Eye, The (Rep.)	–	2	8	1	–
Ulysses (Par.)	3	1	14	13	10
Unconquered (Par.)	–	–	1	3	1
World in My Corner (U-I)	–	–	1	3	19

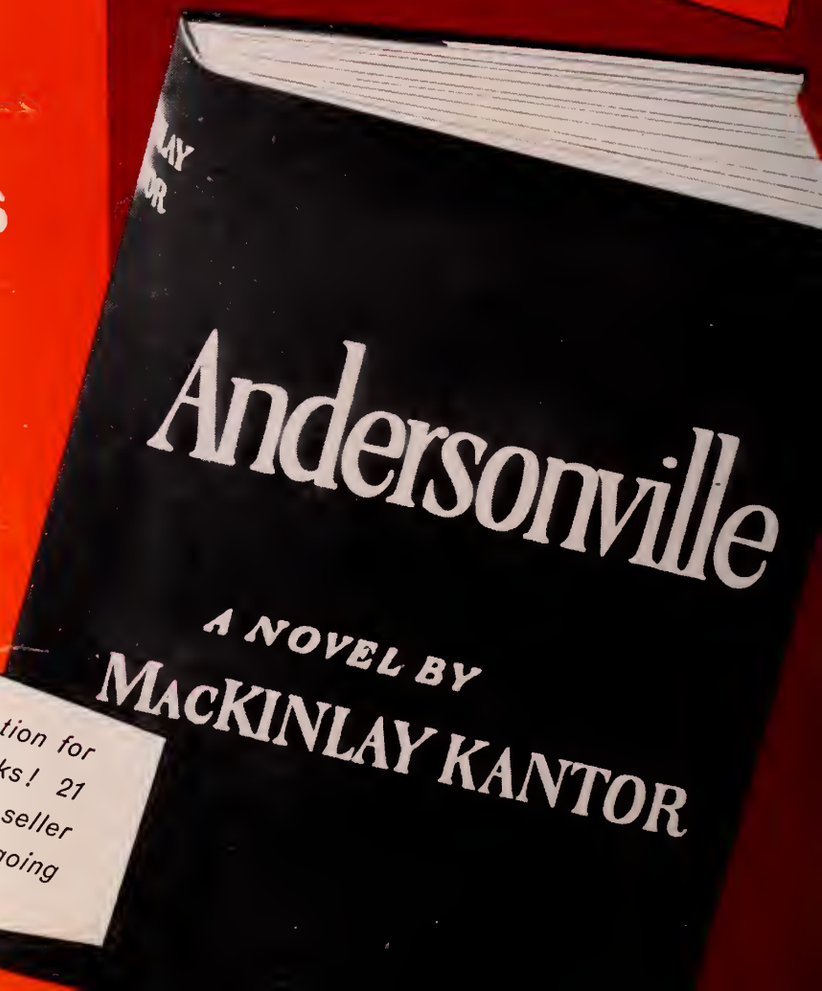
COLUMBIA'S

GOT THE TWO TOP BEST-SELLERS IN THE NATION!





Now...No. 1 *best-seller in the nation – 6 weeks after publication, according to the latest standing in the N. Y. Sunday Times!*



No. 1 *in the nation for weeks and weeks! 21 weeks on the best-seller lists . . . and still going strong!*

APRIL 21, 1956

MOTION PICTURE HERALD



Admission Prices

▼ ▼ ▼

Product Supply

and

Foreign Bookings

REVIEWS (In Product Digest) AUTUMN LEAVES, THE RACK, THE ANIMAL WORLD, SAFARI, A KID FOR TWO FARTHINGS, QUINCANNON FRONTIER SCOUT, TOY TIGER, CARIB GOLD, TERROR AT MIDNIGHT, MAKE ME AN OFFER

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SAMUEL GOLDWYN'S
"GUYS AND DOLLS"
M-G-M Release

M-G-M's
"I'LL CRY TOMORROW"

M-G-M's
"FORBIDDEN PLANET"

M-G-M's
"MEET ME IN LAS VEGAS"

M-G-M's
"TRIBUTE TO A BAD MAN"

M-G-M's
"THE SWAN"

M-G-M's
"GABY"

M-G-M's
"THE RACK"



BURN IT UP!

M·G·M, HOTTEST COMPANY!

AND NOW!

2 SENSATIONAL M-G-M PREVIEWS IN 1 WEEK!

"BHOWANI" BOMBSHELL!



AVA GARDNER was never so alluring

STEWART GRANGER rugged, romantic

M-G-M's "BHOWANI JUNCTION" screened in home office projection room last week. It's one of the year's BIGGEST. Two years in production. Cast of 10,000. Filmed in exotic Pakistan. GREAT.

M-G-M presents in CinemaScope • "BHOWANI JUNCTION" starring AVA GARDNER • STEWART GRANGER • with BILL TRAVERS • Abraham Sofaer • Screen Play by Sonya Levien and Ivan Moffat • Based on the Novel by John Masters • Photographed in Eastman Color • Directed by George Cukor • Produced by Pandro S. Berman.

★

BOX-OFFICE "AFFAIR"!

Truly All-Star



BETTE DAVIS
A brilliant triumph



ERNEST BORGNINE
Academy Award star terrific



DEBBIE REYNOLDS
Her greatest performance



BARRY FITZGERALD
At his funniest

M-G-M's "THE CATERED AFFAIR" previewed at Loew's Lexington, N.Y. last week got audience rating equal to "Blackboard Jungle." Star-bright with great performances, including another fine role for the Academy Award winning star of "Marty." Headed for fame and fortune.

M-G-M presents "THE CATERED AFFAIR" starring BETTE DAVIS • ERNEST BORGNINE • DEBBIE REYNOLDS • BARRY FITZGERALD • Screen Play by Gore Vidal • From a Play by Paddy Chayefsky • Directed by Richard Brooks Produced by Sam Zimbalist.

★

M-G-M! THE TALK OF THE INDUSTRY!

300-THEATRE WORLD PREMIERE FOR THE SOUTH!

A STORY OF THE SOUTH — FILMED IN THE SOUTH — THAT THE WHOLE NATION WILL TAKE TO ITS HEART!

A one-boy dog...
a one-dog boy...
a one-of-a-kind
motion picture!



STARRING
WALTER BRENNAN · PHIL HARRIS
ALSO STARRING BRANDON de WILDE

FLASH FROM THE PREVIEW!

HERE'S THE WAY EVERYONE WHO SEES IT
RAVES, RAVES AND RAVES!

PHIL SILVERS—
"'Goodbye, My Lady' is everybody's motion picture—You'll laugh and you'll love it!"

MARTHA RAYE—
"It's a picture for the whole family to see. My daughter and I loved it!"

JOHN WAYNE—
"There's a greatness about 'Goodbye, My Lady' that makes it one of the important pictures of this or any year!"

MARIO LANZA—
"I was delighted by it and know everybody else will be!"

HENRY FONDA—
"I can't imagine anyone not being completely captivated by every minute of it!"

SHIRLEY JONES—
"A really heart-warming film!"

ART CARNEY—
"It's great! A picture everyone will go for!"

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"It's terrific! I'm going again!"

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"Anyone who misses it is missing a terrific picture!"

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"Walter Brennan is on his way to another Oscar! A really great picture!"

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"One of the best films I've ever seen!"

GIL HODGES—
"A real good picture I certainly recommend!"

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With pride

in a motion picture whose special charm and rare quality have won the hearts of all who have seen it, Warner Bros. announce the general release of "Good-bye, My Lady".



MAMIE'S coming soon to all the best houses. The boys and girls will be lining up early to watch this dance-hall queen in action, so get your date in today!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 203, No. 3

April 21, 1956

Opportunity for Lawyers

AT the present time the lawyers of the motion picture industry have an opportunity to make a contribution of lasting value not only to their own companies or organizations but to the welfare of the whole business. It would not be an exaggeration to say that the lawyers now have an unequalled opportunity to serve. In fact, conditions in the area of trade relations have reached such a state that it may well be that the lawyers, and they alone, are in a position to point the way and supply the leadership necessary in finding just solutions to many pressing problems.

Lawyers traditionally, and perhaps for special reasons arising in motion picture history, are reluctant to urge positive action on their principals. It is so much easier—and often so much safer—to say "No." However, it may well be that the time for the negative approach is over unless damage be done to all concerned, including the companies and associations represented by the lawyers.

In the Roaring '20s and in the Depression decade of the '30s many companies ran afoul of the anti-trust laws, presumably by not heeding the advice of their lawyers. While it is to be doubted that many distribution lawyers ever adopted an "I-told-you-so" attitude, it was natural and perhaps inevitable that the pendulum would swing and lawyers in the field of trade practices would enjoy unprecedented sway.

Sooner or later some of the trade practices in the industry that have been creating excessive friction between buyers and sellers will have to be tackled. It would be much better to attempt to work out solutions within the industry rather than before a Committee of Congress, a Government bureau or in the Federal Courts. Handling the problem within the industry not only would be less costly or much quicker but it would also have a much better chance of being of lasting benefit.

ALTHOUGH means of communication have steadily been improved since the Phoenicians invented our alphabet, there still is no substitute for person-to-person meetings. In fact, when problems have persisted as long as some within the industry and have reached the acutely critical stage, expressions from either side often take the form of statements which tend to make permanent solutions more difficult to find. When the attempt is made to carry on a discussion at a distance it is easy to fall into bombastic generalities and attacks on personalities rather than deal with the issues.

In these circumstances lawyers of the major companies and of the exhibitor associations should cease trying to discourage meetings. Certainly in this era neither exhibitor, distributor nor producer intends to meet for the purpose of illegal conspiracy or restraint of trade. There are skilled attorneys on all sides to avoid such dangers. Moreover, the Department of Justice is prepared to give advice and counsel so that no illegal plan may be put into operation. Government spokesmen have repeatedly made clear that there is nothing illegal about exhibitors and distributors sitting around a table and discussing industry problems.

Certainly no one could confidently predict in advance whether an all-industry meeting or conference at this time could result in benefits to all parties. On the other hand nothing would be lost by making such an attempt to deal with pressing trade practice issues.

No move for such a meeting can succeed without the approval of the key lawyers in the industry. It would have best chance of success if these lawyers actively encouraged the project.

■ ■ ■

Support H. R. 9875

ROBERT J. O'DONNELL, chairman of the COMPO tax campaign, announced last week that the organization is supporting H. R. 9875, a bill introduced March 12 by Congressman Cecil King of California. The bill provides for the exemption from the Federal admissions tax of all admissions less than $1.01. The 10 percent tax would apply only to the portion of the admission in excess of $1. The COMPO committee believes this bill has the best chance of the several providing admission tax relief. Exhibitors are urged to write immediately to their own congressman to seek his own support of the King bill and also to urge the members of the House Ways and Means Committee to act favorably on it.

■ ■ ■

¶ During the past four weeks eleven new pictures have been rated *excellent* by The HERALD's reviewers. This is remarkable evidence of the consistently high quality of many of the attractions coming onto the market. It would be difficult to find any comparable period in which so many films of so much box office promise have been screened for the trade within the period of just one month.

■ ■ ■

¶ Quotable quote: "The number of potential customers of motion picture theatres will increase substantially in each year over the next few years because approximately four million children are now becoming teen-agers each year. This is a very much larger figure than for prior years."—1955 annual report of General Precision Equipment Corporation.

—Martin Quigley, Jr.

Letters to the Herald

MOTION PICTURE HERALD

April 21, 1956

John Davis on Product

To the Editor:

My attention has been drawn to the paragraph on Page 9 of the Motion Picture Herald issue of February 25th. This, in my opinion, gives a completely misleading interpretation of the comments which I did make. An intelligent examination of product problems is of major importance to this industry and it is also of major importance that these comments, which I made with a great sense of responsibility, should be correctly recorded.

What I said on that occasion of the Circuits Management Association Convention in London on February 21st was:

"Now—product. There is a grave shortage of product in this industry today; and the gravest shortage is the product which is coming from the United States. I have been in this industry actively now for over twenty years, and I think I can honestly say that the quality which is coming through, with certain outstanding exceptions, is lower than it has ever been before, and that in itself is creating grave problems for us. I think the trouble has been that the American industry has been in two minds as to where it is going. One day it is enthusiastic; a picture is a hit at the box office. The next day a picture which they thought would succeed has failed and they are depressed, and their production policy seems to change with the immediate results at the box office. Good films cannot be made under such conditions. World-wide, America supplies 60% to 70% of the films which are acquired for the world market.

"Now it is a very dangerous thing for this industry when you have your major supplier vacillating and being undecided as to the type of product it should make. Television is a competitor, and a competitor which we can beat, but we cannot beat it if we give indifferent programmes."—*JOHN DAVIS, Deputy Chairman and Managing Director, The Rank Organisation, Ltd., London.*

•

From Russia

(The following communication was received this week by The HERALD from an unknown reader behind the Iron Curtain. The envelope, surmarked "Soviet International Mail" and obviously passed by succeeding echelons of censors carried an indecipherable postmark. It was written and probably passed under the smiling skies of "the Geneva spirit.")

To the Editor:

Produce more films about the Soviet man in the street, about his hopes and sentiments, his work and private life. We want to see films about the life of Soviet youth, students, and young patriots . . . the virgin soil pioneers. Give us more comedies and musicals.

Such are the demands of Soviet cinemagoers who eagerly follow cinema progress. What is Soviet cinematography planning for this year?

Moscow News posed this question to Alexander Jyodorov, chief of the Central Film Production Administration.

Here is his answer:

The Moscow film studios will begin work on 20 feature films this year. More films will be made in Leningrad, Kiev, Minsk, Tbilisi, Riga, Odessa, Baku, Tallin, Alma-Ata, Tashkent, Yerevan, Vilnius, Ashkhabad, Stalinabad and other cities.

There will be all types of films covering a wide range of topics. The 40th anniversary of the October Socialist Revolution—a great event the Soviet people will celebrate in 1956—has inspired our film producers to tackle historical subjects.

Besides full-length feature films about the revolution, this year's productions will include films on contemporary themes, comedies, and musicals; adventure, sports and children's films. To meet cinema-goer's demands some popular classical and modern novels will be screened. The Leningrad studios have started "Don Quixote." Other studios are working on Constantin Jedin's "Early Joys" and "No Ordinary Summer." Valentin K. Aayers "For Soviet Power" and Constantin Simonov's "The Garrison Immortal"—depicting the glorious feat of the Brest fortress defenders in the opening days of the Great Patriotic War.

Writers whose scripts will be filmed in 1956, include one of the oldest Tajik authors; Alexander Korneichuk, a Ukrainian playwright; Konstantin Lordkipan, a Georgian writer; Marhti Gussein, and many others.

Young novelists and script writers are also represented. They include Rosa Budantseva, who made her name with the film "Saetanat," shown in Paris recently. She has prepared a new script: "The Nightingales Sing." A young Armenian script writer, Marro Erzinkian who recently graduated from the Institute of Cinematography has sent her second script to the Yerevan film studios.

Cinema-goers are sure to enjoy our new comedies "The Honeymoon" a picture about students' life, and "The Precious Gift" a merry study about the adventures of fishermen—made by such well known comedians as Volodin, Aironova and Rona Felyonaya, and Strelnikov's musical comedy "Kholopka."

We believe that "Swan Lake" will make an exceptionally beautiful ballet film. The well known producer A. Ptashko, who made "Sadko" has begun work on "Ilya of Murom" a Russian epic.

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MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Martin Quigley, Jr., Editor; Raymand Levy, Executive Publisher; James D. Ivers, News Editor; Charles S. Aaronsan, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, Editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, Advertising Representative, Telephone FInancial 6-3074; Washington, J. A. Otten, National Press Club; Landan, Hope Williams Burnup, Manager; Peter Burnup, Editor; William Pay, News Editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Coble address; "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymand Levy, Vice-President, Lea J. Brady, Secretary. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Marion Picture Herold; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac, Fame.

On the Horizon

WATCHING COLOR TV

Exhibitors take note: Color television isn't just around the corner; it's already here. That was the unofficial theme of this week's annual convention of the National Association of Radio and Television Broadcasters in Chicago. It also was dramatically demonstrated in the dominant, pre-convention activity--NBC-TV's dedication, of its Chicago outlet, WNBQ, as the nation's first all-color TV station. The effect of WNBQ's new policy on the sales of color receivers in the Chicago area is something that will be watched by the film industry as well as the more immediately concerned television industry. For the record it should be reported that the NARTB meeting drew an all-time record of 2,500 broadcasters, compared to 1,293 last year.

"FLOATING CINERAMA" SUNK

A House appropriations subcommittee has scuttled the U.S. Information Agency's "Floating Cinerama" project, it is reported from Washington. The agency had requested $3,790,500 in Federal funds to recondition a mothballed aircraft carrier and equip it to show Cinerama films in major foreign ports, with an audience of some 2,000 to be accommodated on the former flight deck. It was argued that this would be an effective method of selling foreign audiences on the U.S. The subcommittee headed by Rep. Rooney (D., N.Y.) vetoed the funds request. The matter is currently before the full House Appropriations Committee.

TELEMETER PROGRAMS

The first Telemeter program in Canada will be held in Vancouver, B.C. next year, it is announced by John J. Fitzgibbons, president and managing director of Famous Players Canadian Corp. Mr. Fitzgibbons has been in Vancouver arranging for a studio location that will transmit regular feature films by direct wire. Characterizing Vancouver as "the toughest marketing city on the continent," he said, "if it works here it will have a good chance elsewhere. "Concerning Vancouver, where the circuit has closed eight houses recently, Mr. Fitzgibbon said, "The day of the small neighborhood theatre is finished."

TESTING

Possibly the surest test of the Hollywood policy of picking up a television property after 50,000,000 viewers have seen it gratis and making it into a theatrical motion picture to be offered for viewing at a price is to assign a set of statisticians to keep books on the four such properties the new RKO is committed to furnish exhibitors. The four properties are said to have been standouts in their video versions. They are "Public Pigeon Number One," "Deal a Blow" (to be retitled "Strike a Blow"), "The Prowler" (being expanded to "The Lady and the Prowler") and "The Day They Gave Babies Away." If matters are left that way, statisticans assigned to the proect could thus get data on (1) two telepix sold via the box office with due titular notification of origin and (2) two telepix wearing titular disguises. By collating the data on the four pictures from the same studio, a statistician might come up with information of virtually incalculable value to the trade at large.

SUBPOENA WALCOTT

Joe Walcott, a featured performer in Columbia's "The Harder They Fall," was subpoenaed to testify before the Cook County Grand Jury as a result of his TV and radio appearances in Chicago in connection with the film's promotional campaign. During a recent TV show Walcott tangled with Illinois boxing commissioner Lou Radzienda, who is also president of the National Boxing Association, and the ex-heavyweight champion declared boxing needs "strong men to clean it up." In the Columbia film, which is an expose of crooked dealings in the fight game, Walcott appeared as a boxing trainer.

William R. Weaver--Lawrence J. Quirk--Floyd Stone

WHEN AND WHERE

April 29-May 4: Semi-annual convention of the Society of Motion Picture and Television Engineers, Statler Hotel, New York.

May 8: Annual convention of Allied Independent Theatre Owners of Kansas-Missouri, Aladdin Hotel, Kansas City, Mo.

May 8-9: Spring meeting of the Montana Theatres Association, Northern Hotel, Billings, Montana.

May 8-9: Annual convention of Allied Independent Theatre Owners of Iowa-Nebraska, Fontenelle Hotel, Omaha.

May 9-12: Annual convention of Variety Clubs International, at the Waldorf-Astoria, New York.

May 15-16: North-Central Allied Independent Theatre Owners, annual convention, Nicollet Hotel, Minneapolis.

May 29-31: Annual convention of the Motion Picture Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

June 11-13: Annual convention of the New Mexico Theatre Association, Hilton Hotel, Alburquerque.

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

June 27: Annual golf tournament and dinner party of Albany Variety Club, Shaker Ridge County Club, Albany, N. Y.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association, Coliseum, New York.

October 5-7: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

November 24-28: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.



AN HISTORIC PICTURE. Loew's board, as it met at the studio, the first time. The directors saw what makes a motion picture. They met personally the men and women behind the scenes. They talked with and had an opportunity to assay studio executives and department heads. Above, seated, Paul E. Manheim, Lehman Brothers; Joseph Holleran, First National Bank; William A. Parker, Incorporated Investors; Dore Schary, studio head; Arthur Loew, president; John L. Sullivan, attorney; George A. Brownell, attorney; Charles C. Moskowitz, vice-president and treasurer; and Charles J. Stewart, Lazard Freres. Standing, Irving Greenfield and Benjamin Melniker, attorneys; Edward Mannix, Charles Reagan, Howard Dietz, and J. J. Cohn, vice-presidents. Host during two days of inspection was Mr. Schary.

This week in pictures

IN NEW YORK, right, extension of the agreement whereby Mrs. Rosa Ekerman distributes for National Theatre Supply in Brazil. At the signing: Arthur F. Baldwin, vice-president and export manager; Mrs. Ekerman; and Walter E. Green, NTS president.



IN LONDON, below, the Warner sales conference; and among the attendants, Goff Nash; Arthur S. Abeles, Jr., managing director for Great Britain; Dr. Eric Fletcher; Wolfe Cohen, president of Warner International Corporation; and Carl Steck.



SERVICE, loyalty, interest, and attendance. . . . Atlanta's WOMPI of the year, Mrs. Stella Poulnot, left, receives the Laura Kenny annual award from Mrs. Kenny.





A FRIEND OF THE INDUSTRY, and "dean of the motion picture critics" in the estimation of local showmen, the *Cleveland Plain Dealer's* W. Ward Marsh marked 40 years' picture peering as guest at a Cleveland banquet to which came friends from as far as Hollywood. At the dais, left, are Philip Porter, Wright Bryan, Mr. Marsh, toastmaster George Murphy, Governor Frank Lausche, Allen Lowe, Father Joyce, and Mayor Anthony Calabrezze.



SOUTHERN CEREMONY, and saturation campaign, as Warner's "Good-bye, My Lady" not only opened at Albany, Ga., but also in 370 houses in that state, Tennessee, South Carolina, and Florida. Above, in front of the Albany Theatre, actor Walter Brennan, Jane Towery (Miss Albany), Mrs. Brennan, Mayor Bill McAfee, and announcer Bud Hulick.



NEW YORK BENEFIT (The March of Dimes) as 20th-Fox opened its "The Man in the Gray Flannel Suit" at the Roxy Theatre. Above, Columbia executive vice-president Jack Cohn; National Theatres president Elmer C. Rhoden, and Roxy managing director Robert C. Rothafel.



BALLYHOO, for a cause. New York's Times Square becomes Asthma Square, for the Denver Jewish National Home for Asthmatic Children planned research institute. The dedicators above are Max E. Youngstein, a United Artists vice-president and the drive's national chairman; actress Myrna Loy; and former patient Paul Gamberg.

RX: psychodynamics



by the Herald

MENTAL MANIPULATION is what the industry's showmen need, Claude Mundo of Arkansas opined as he sat down to a new desk last week in New York, as administrative assistant to the president of the Theatre Owners of America. The format which Madison Avenue lately has elevated to high fashion and terms brainstorming (not brainpicking) should be the local fashion. The overweening industry job is to make people return to the theatre as an institution, he believes. Small exhibitors in whose heads churn original ideas, too long have been too timid to talk, and they have got to be made to. The TOA Los Angeles convention at which committees were told to knock heads together and produce before the meeting's end, was right; so was the MGM Workshop, although stressing picture selling: the coming New York TOA convention may systematize brainstorming, he indicated. Speaking of returning to the theatre, Mr. Mundo has returned, after four years away as a promotional consultant to politicians and professional men, to give it "all the help I can."



THE RENEWAL of association between United Artists and the Hecht-Lancaster companies. Above, seated, Harold Hecht and Burt Lancaster; and standing, UA president Arthur Krim, Coast vice-president Robert Blumofe, H-L partner James Hill, and UA chairman Robert Benjamin.



THE SATISFIED MAN at the right is Eric A. Johnston, president of the Motion Picture Association of America, as he told in New York last week of talks in Southeast Asian countries with industry and national leaders. Nothing specific: just an exchange of viewpoints which should lead to understanding.

by the Herald

INSTITUTE PANELISTS STUDY PRICE SCALES AND PRODUCT SHORTAGE

The HERALD INSTITUTE of Industry Opinion

by JAMES D. IVERS

EXHIBITORS today are almost unanimous in blaming many of the industry's present economic ills on a relative shortage of product. Their composite opinion is that a minimum of 385 Hollywood pictures are required for good operation. Over three quarters of them are filling out their leaned booking schedules with foreign pictures, mostly British. And the most wanted type of picture, as of today, is comedy.

In another phase of the economic picture, a little over half of all exhibitors think present admission scales are about right. But one quarter of them think they are too high, and only slightly fewer of them think they are too low. "Too high for the public and too low for the exhibitor," is their opinion.

Present average admission for all situations is about 60 cents but for special engagements in the last three months it has averaged as high as 71½ cents. And more than a third of exhibitors whose normal prices are 50 cents or less increased their price to over 50 cents an average of five times the last 12 months.

PRESENT ADMISSION PRICES ARE:

	About right	Too high	Too low
Average, all exhibition	52.6%	24.5%	22.9%
Population Groups:			
Up to 7,500	71 %	18.4%	10.6%
7,500-30,000	41.7%	33.3%	25 %
30,000-100,000	41.2%	29.4%	29.4%
Over 100,000	56.6%	16.6%	26.8%

These are the conclusions of a new report by The Herald Institute of Industry. The first section of the present report, published last week, indicated that exhibitors are heavily in favor of an arbitration system to ease trade practice problems.

Although most members of the Institute exhibitor panel agreed there is a product shortage, most of them also stressed the opinion that it is a shortage in kind even more than in number. Other factors bearing on the situation, of course, are such things as double billing, the number of competing theatres, and the number of changes per week in each situation. These affect the averages indicated in the table for theatres in different population categories. They also affect the numbers considered as "ideal" for Hollywood's annual production total. These range from a modest 10 or 12 top productions beyond the present supply to "twice as many as now." [It is estimated that from 320 to 340 pictures will be released this year.]

Typical of the various approaches taken by the panelists to the fact of the product shortage are these comments:

A Colorado exhibitor: "There is a shortage of top quality pictures, first and second bracket, for small town single bill situations. For double bill situations more pictures are needed although here too they suffer from a lack of box-office productions."

A Texas exhibitor in a town of 30,000: "There is a definite shortage of quality pictures. More 'B' and lesser pictures than can be liquidated in this market are available now."

A New Jersey small town exhibitor: "Small town theatres cannot survive on a one or two change week. We have been forced to go to two changes a week due to a lack of good product."

A panelist from Grand Rapids, Michigan and one from a small town in Kansas took parallel approches to the same problem. The Michigan exhibitor said: "There is no numerical shortage of current product. The shortage is in the types of pictures in current release, and the almost complete elimination of the 'family series' type and the medium budget color westerns for the grass roots audiences."

The Kansas panelist: "There is a shortage of top product necessary to break into the crowded recreational time of the average family."

A noticeable fraction of exhibitors maintained that the product shortage is artificially created, or at least taken advantage of, by distributors in order to increase rentals. An Oregon exhibitor complained that the product shortage is aggravated by a lack of sufficient prints.

Similarly, a Carolina circuit owner said,

Normal Price Scales and Advanced Admissions

	Normal admission scale		Highest special charge this year		Normal 50 cent houses which have occasionally charged more this year
	Adults	Children	Adults	Children	
Average, all exhibition	60.3 cents	22.2 cents	71.5 cents	25.8 cents	35.8% (Average of 5 times)
Population groups:					
Up to 7,500	52 cents	18 cents	56.6 cents	20.9 cents	15.6% (Average of 5 times)
7,500-30,000	62.9 cents	21.9 cents	76.9 cents	23.4 cents	33 % (Average of 2 times)
30,000-100,000	58.4 cents	24.4 cents	73 cents	28.8 cents	54.5% (Average of 8 times)
Over 100,000	68 cents	23.6 cents	79.4 cents	30.2 cents	50 % (Average of 6 times)

"There is no doubt about the product shortage being our number one problem. We are gradually closing up theatres for good. We have closed four and have three or four more which will have to close in the next year unless more product is forthcoming."

The problem of the number of pictures available is of course closely tied to the kind of pictures available and the kind wanted. In general the panelists favored comedies, family pictures, musicals, outdoor action, westerns, women's stories and mysteries in that order.

But the synopsized figures do not reflect the emphasis which the panelists placed on the need for wholesome comedies and family pictures. "We need at least a 25 per cent increase in salable pictures that have an appeal for family groups. We can get them in if we get the pictures," said a Massachusetts exhibitor.

"Less blood and brutality" was a cry that was repeated frequently.

On a wider base another exhibitor said, "All types are urgently needed, but the treatment given pictures in the past has been either stereotyped or much too unusual. We advocate the homey type pictures, regardless of story."

In repeatedly stressing the need for good comedies many panelists protested against the present flood of "heavy pictures" and emphasis on crime.

Tied to the product shortage also are the figures showing the bookings of foreign pictures, including British. More than three-quarters of all the panelists reported booking one or more with the mean at around four. The figures exclude strictly art houses and thus indicate an extraordinary amount of screen .time available in American theatres for other than domestic pictures.

British pictures far outnumbered others, the ratio running about five to one, with Italian pictures running second and French third. These three were the only ones with a sizable representation but there was reported a scattering of German, Spanish, Australian, Swedish and Japanese bookings.

Prices Too High Or Low

While slightly more than half the panelists felt that present normal admission scales are about right (national average 60.3 cents), almost half reported their opinion that the present prices are either too high or too low, with opinion divided about equally between the two extremes.

Expressing succinctly the opinion of those who believe the line must be held where it is, a Kansas panelist said, "There is a tendency to price ourselves out of the market. We should remain entertainment for the masses." An Oregon owner supplemented this with, "Prices are as high now as they can go without affecting patronage."

Among those who believe prices are too high, a North Carolina exhibitor said, "Our experience in a number of smaller towns is that admission prices generally are too high. We have inaugurated bargain days in several situations—one day of each week when our price is much lower. This is a surprising success and gives many patrons an opportunity to continue enjoying the habit of movie-going. In one town we reduced the top admission to 35 cents and business is better than it has been in several years."

A number of panelists cited the 50 cent tax exemption as a limiting factor. Thus a Michigan panelist: "The prices indicated are for sub-run neighborhood houses. These prices would be increased if the tax were eliminated. We formerly got 60 cents with the tax."

Another exhibitor, near a large mid western city, said, "In this territory 98 per cent of all first run situations are circuit controlled, and by one circuit. They are cheap first run admission houses. Since nearly all the surrounding small towns must follow these circuit first run houses, independent exhibitors are held down in their own scales. They would raise prices if the first-run circuit houses also raised enough to create a wide enough differential between theatres."

Although the normal scale averages out at 60.3 cents for all situations and ranges from 52 cents to 68 cents, depending on the population situation, an astonishing number of panelists indicated frequent departures upward from this price for special attractions. The average of these advanced admissions, charged in the last three months, was 71.5 cents for adults and 25.8 cents for children. The normal average for children is indicated as 22.2 cents.

Even among those theatres which normally charge 50 cents or less, the advanced price is not unusual. The reports show that 35.8 per cent of such theatres have increased beyond the 50 cent mark at various times in the last year, the average number of times being five, but ranging in individual cases as high as 15.

The Product Shortage and Foreign Pictures

	Believe there is a product shortage (% of total)	Suggested number of films per year	Have booked foreign pictures in 1955-56 (% of total)
Average, all exhibition	89.9%	385	76.7%
Population groups:			
Up to 7,500	81.6%	368	64.1%
7,500-30,000	90 %	365	88 %
30,000-100,000	98 %	378	88.7%
Over 100,000	90 %	427	66 %

PREFERRED TYPES

The Institute panelists favor these types of pictures (relative weight on scale of 100):

Comedies	40.8
Family	23.6
Musicals	11.8
Outdoor action	9.2
Westerns	5.4
Women's	5.3
Mysteries	3.9

"Bank Night" Ruled Lottery By Superior Court Judge

EAST PROVIDENCE, R. I.: "Bank Night" as conducted by the Elmwood Amusement Corp. at its Hollywood theatre from 1941 to 1949 was a lottery, Superior Court Judge Patrick Curran ruled recently. Because the cash prize drawings were so categorized by the court, the judge ruled that the theatre cannot be required to pay some $3,500 allegedly owed by it to Goodwill Advertising Company, Boston, which licensed it to conduct the drawings. Judge Curran directed a jury's verdict for the theatre as defendant in a contract suit by the Boston firm to collect $10 weekly in license fees from sometime in 1943, when payments allegedly were stopped, plus cost of supplies and interest on the debt.

16mm Awards Set for Chicago April 23-27

CHICAGO: A total of 22 Golden Reels will be awarded to the outstanding 16mm documentary and educational films produced in 1955 at the Golden Reel Film Festival of the third annual American Film Assembly, April 23-27 at Chicago. More than 2,500 representatives of the 16mm industry will meet to see final screenings of 300 films and sound slide-films which were chosen from hundreds of entries by a group of accredited jurors throughout the country. Golden Reels are to be presented in each of the 22 categories, and Silver Reels and Certificates of Merit will be awarded other top pictures. The Assembly is sponsored by the Film Council of America, Evanston, Ill.

CBS WILL USE RECORDED TV



Charles P. Ginsburg, senior project engineer in charge of video development, and Phillip L. Gundy, manager of the audio division, responsible for the project, inspect the magnetic head assembly in Ampex Corporation's new television tape recorder.

CHICAGO: The long-predicted revolution in the business of recording and reproduction of sound motion pictures seemed a good deal closer here last Saturday when the Ampex Corporation demonstrated its new system for the recording and reproduction of television programs on magnetic tape. Concurrent with the demonstration was the announcement that the CBS Television network has purchased three of the Ampex Video Tape Recorders at a cost of approximately $75,000 each and will have them in operation late this year.

CBS-TV's immediate use of the video tape recorders, now capable only of reproducing a black and white picture, will be to record live programs, currently recorded by kinescope film, to overcome the three-hour east-west time differential. According to those who saw the demonstration here, held in conjunction with the annual convention of the National Association of Radio and Television Broadcasters, picture quality is considerably better than that obtained with present kinescope techniques using film. Also the resolution of the pictures is said to be vastly superior to kinescope film.

However, even more important than the reproduction of recorded programs with "live" quality, are said to be the operational and economic advantages of the tape recorder. Programs can be recorded directly from the TV camera, from a TV receiver, from television transmission lines or from microwave relay systems. Just as with the conventional tape sound recorder, the video programs can be immediately replayed with no processing of any kind necessary.

The Ampex VTR system records both picture and sound on a single magnetic tape two inches wide traveling at a speed of 15 inches a second. More than a full hour's program can be on a single 14-inch reel of tape.

RCA also is known to be working on a similar tape recording process, the principal difference being that its system uses a more narrow tape and thus moves at a greater speed to record comparable picture "information." In both cases the sound that accompanies the picture is recorded in the ordinary manner along one edge of the magnetic tape.

Commenting on the recording of color television programs on magnetic tape. Phillip L. Gundy, manager of Ampex's audio division, said that the company's engineers have determined that there are several practical approaches to expanding the basic technique to include color. "Ampex has under way the development of a system for recording programs in full color as a logical extension of the current development," he said.

Plan Super Campaign on DeMille Epic

A world wide promotion program that may be unparalleled in scope, thoroughness and duration, has been developed for Cecil B. DeMille's "The Ten Commandments," and was outlined last week by Maxwell Hamilton, coordinator of presentation plans for the picture. Mr. Hamilton, new to the industry, but with wide experience in industrial and corporate public relations, will administer a special campaign for a minimum of two and one-half years which will begin where most campaigns planned for productions of exceptional importance ordinarly end. It will include phases and areas of promotion which promise to attract the non-theatre-goer, rather than the regular and occasional patrons at whom the theatrical campaign will be aimed and conducted separately.



Maxwell Hamilton

He said the program will be designed to reach even those whose proudest boast is that they "never go to a movie" and that "we want to reach everyone able to attend a theatre and get them to see this picture at least once." He added that due to the nature and excellence of the picture, as well as the extended duration of the campaign, it is expected to set new industry records for repeat business. Mr. Hamilton will be aided by a staff of six people in New York and seven in Hollywood which will work separately from the regular Paramount promotional forces.

News Bureau Formed

In addition, a news bureau has been established on the Paramount lot to be used exclusively for stories on "The Ten Commandments." Those working on this bureau include Ann del Valle, Al Finestone, Frank Friedrichsen and Paul Simqu. At the studio, this bureau within the DeMille unit will function under the immediate direction and supervision of Art Arthur, Mr. DeMille's executive assistant in charge of public relations.

Adolph Zukor, chairman of the board of Paramount, and Jerome Pickman, director of advertising and publicity, also spoke with confident enthusiasm of the picture and prospects of its success. Said to be the most costly picture ever made, its first six dates have been announced by Paramount. They are: Criterion theatre, New York; RKO Keith's, Washington; Loew's Ohio, Cleveland; Warner Beverly, Hollywood; New, Baltimore, and Astor, Boston.

The First
Production,
THE SEARCHERS

the Second Production of the American Scene

C. V. WHITNEY PICTURES INC.

MERIAN C. COOPER, *Vice-President in Charge of Production*

will be the
picturization
of a brilliant
novel, personally
selected by
C. V. Whitney





The Missouri Traveler

a novel by

JOHN BURRESS

THE MISSOURI TRAVELER is the story of the ***heartland of America*** — our great Middle West — often called the "Mark Twain country".

It is laid in the early twenties and peopled with enchanting characters of this *heartland* as only John Burress, since Mark Twain, has so realistically and warmly captured.

C. V. Whitney and **Merian C. Cooper** will give THE MISSOURI TRAVELER the same care in production they gave THE SEARCHERS, which displays so magnificently the rough Texas life of 1868-1873.

THE SEARCHERS was presented by **C. V. Whitney,** president, with **Merian C. Cooper,** executive producer; **John Ford,** director; **Patrick Ford,** associate producer; **Frank Nugent,** screenplay; **Winton C. Hoch,** photography; **H. Lee Van Hoozer,** special assistant to the vice-president; **Lowell Farrell,** production manager; in color by Technicolor; in VistaVision.

C. V. Whitney Pictures, Inc., expects to give THE MISSOURI TRAVELER the *all-star* casting that was done in THE SEARCHERS.



For THE MISSOURI TRAVELER C. V. Whitney Pictures, Inc., will team most of the same picture makers—**C. V. Whitney,** president; **Merian C. Cooper,** executive producer; **Patrick Ford,** associate producer; **Frank Nugent,** screenplay; **Winton C. Hoch,** photography; **H. Lee Van Hoozer,** special assistant to the vice-president; **Lowell Farrell,** production manager; color by Technicolor; in VistaVision.

Whitney and **Cooper** have selected **Ted Tetzlaff,** famed for his direction of the Vatican sequence in *Seven Wonders of the World*, to direct THE MISSOURI TRAVELER.

C. V. Whitney Pictures, Inc., hopes to put on the screen the kind of spirit of the United States, which, *in its heartland,* is, to quote the Vanguard Press, publishers of THE MISSOURI TRAVELER.

"Warm and happy and touched with the magic of living as seen through young eyes."

From an interview with **C. V. WHITNEY**
by *Thomas M. Pryor* in the New York Times...

"We may not always succeed in our aims, but I will promise you that no C. V. Whitney picture will ever misrepresent or paint a false picture of the United States or its people."

C. V. WHITNEY PICTURES, INC.

C. V. WHITNEY, ***President***

MERIAN C. COOPER, ***Vice-President in Charge of Production***

1256 WESTWOOD BLVD., LOS ANGELES 24, CALIFORNIA

Universal Sets Dates On Ten

Universal Pictures will release ten important productions from July through October, Charles J. Feldman, vice-president and general sales manager, told the company's home office sales executives and district sales managers at its four-day mid-year sales conference in New York this week. Of these 10 films, eight are in color, two are in CinemaScope and one is in VistaVision.

Highlighting the releases will be "Away All Boats," based on the best-seller by Kenneth Dodson and the most expensive production ever made by Universal, according to the company. It will be given a series of pre-release openings in July with the regular release date set for August. Edward Muhl, vice-president in charge of production, has received from Rear Admiral E. B. Taylor, Chief of Information, U. S. Navy, official and enthusiastic approval of the film, Mr. Feldman told the meeting.

Admiral Taylor also informed Mr. Muhl that all Navy commands have been sent a special directive urging them to give all-out cooperation in connection with the film's release, which the Navy salutes as "one of the great stories of World War . . . not only great entertainment but inspirational to a degree which places it among the finest motion pictures about the Armed Forces."

The release schedule for the four months is as follows:

July: "Toy Tiger," color, starring Jeff Chandler, Laraine Day and Tim Hovey with a series of territorial saturation pre-release engagements set for the beginning of school holidays in June; "The Rawhide Years," color, with Tony Curtis, Colleen Miller and Arthur Kennedy, and "Congo Crossing," color, with Virginia Mayo, George Nader and Peter Lorre.

August: "Away All Boats," color and VistaVision, starring Jeff Chandler, George Nader, Julie Adams and Lex Barker, and "Francis in the Haunted House" with Mickey Rooney.

September: "The Proud Land," based on the book "Apache Agent," color and CinemaScope, starring Audie Murphy, Anne Bancroft and Pat Crowley; "Raw Edge," color, with Rory Calhoun and Yvonne DeCarlo, and "Behind the High Wall," with Sylvia Sidney and Tom Tully.

October: "Pillars of the Sky," color and CinemaScope, starring Jeff Chandler, Dorothy Malone, Ward Bond and Keith Andes, and "Showdown at Abilene," color, with Jock Mahoney, Martha Hyer and Lyle Bettger.

'Swan' Opens April 26

MGM's "The Swan," starring Grace Kelly, Alec Guinness and Louis Jourdan, opens April 26 at Radio City Music Hall, the company announces. Based on Ferenc Molnars play, the film, personally produced by Dore Schary, was directed by Charles Vidor. It has been produced in CinemaScope and Eastman Color and features Agnes Moorehead, Jessie Royce Landis, Brian Aherne and Leo G. Carroll.

General Precision in Nationwide Deal

General Precision Laboratory, Inc., Pleasantville, N. Y., has arranged with the Altec Service Corporation of New York to provide a nationwide, franchised service for its industrial television equipment. Coupled with its sales representation throughout the United States and Canada, the new arrangement will permit purchasers of its equipment to contract for regular service and parts replacement whatever their location. Altec has 200 field engineers and 30 branch offices and stock points from coast to coast, it is said.

Report Hits Hollywood "Distortion"

WASHINGTON: The U. S. Advisory Commission on Information told Congress last week that too many Hollywood films going overseas give a distorted view of American life, and added that in its opinion the motion picture industry should cooperate with the Government to correct the situation. The Commission consists of five private citizens who keep an eye on the government's Overseas Information Program. The statements on the Hollywood films appeared in the 11th semi-annual report to Congress. The Commission's criticism followed soon after similar criticism by USIA chief Theodore Streibert and several members of the Senate Foreign Relations Committee.

According to the report, various handicaps must be overcome in order to make the government's foreign propaganda efforts more effective. One of these handicaps, the report stated, was the distribution abroad of American books, magazines and motion pictures "which give a distorted image of what American people and life in America are like."

The number of commercial films which produce a bad effect overseas is not a large percentage of the total volume, the commission admitted. "Unfortunately, however," it added, "several rotten apples can spoil the whole barrel." The commission opined that nothing in the situation called for Congressional enactment of a censorship law, but said the matter "does require understanding and cooperation" between the USIA and the motion picture and publishing industries. It also noted that USIA has been working on the problem but said "the results thus far leave much to be desired."

The commission urged Congress to set up a special joint House-Senate committee to work with USIA in devoloping a more effective overseas information program. Senator Humphrey (D., Minn.) at once introduced in the Senate a resolution to set up such a committee, composed of nine House and nine Senate members. Rep. Feighan (D., Ohio) has already sponsored such a bill in the House.

O'Neil Says:

Technology Widens Film Horizons

PHILADELPHIA: Thomas F. O'Neil, president of RKO Teleradio Pictures, Inc. and chairman of the board of RKO Radio Pictures, Tuesday night told the Poor Richard Club, which honored him here with a silver medal and citation, that when his company purchased "30 superior and recent films held by the Bank of America" and showed them on TV, "the results were astonishing, even to ourselves. Against every kind of competition, at any hour of the day, in any size market, these films proved themselves consistent successes with the television audience. They proved, moreover, that good movies have a vitality and appeal uniquely their own."

Given the citation by the club "for his contribution to the American way of life and for his role in the development of various fields of entertainment," Mr. O'Neil took as his main subject, "Technology—The New Creative Force in Entertainment."

Competition Is "Healthy"

"I believe in competition as a healthy force," he said. "In entertainment, as in other businesses, I think we can prove that the success of one medium tends to stimulate the efforts of another, tends to make all media stronger and better, and all to the advantage of the public. I refuse to believe that the development of any good and worthwhile thing is done at the expense of another good and worthwhile thing. My confidence in the vitality of all these media of entertainment is borne out by our company's continuing interest and investment in them all—in an ambitious future production schedule at RKO Radio Pictures, as well as in radio, television, and most recently, phonograph recording facilities."

Mr. O'Neil added: "We believe that the integration of these many areas of entertainment means more entertainment for everybody. Partly because the maximum part of the production dollar will go into the product itself. Partly because this healthy cross-fertilization will tend to keep each group alert, flexible and lively.

"In the development of all these forms of entertainment," he continued, "we will be looking to technology, which first made them possible, for increasing ways to make them even more attractive to the even bigger audiences we know we are going to have."

Opens Dallas Exchange

In line with its current expansion program, Continental Distributing, Inc., has opened an exchange in Dallas, under the management of Ray Jones. The announcement was made by Frank Kassler, president.

NEWS

DARRYL F. ZANUCK presents

GREGORY PECK
JENNIFER JONES
FREDRIC MARCH

in

20th CENTURY-FOX'S

"The Man in the Gray Flannel Suit"

COLOR by DE LUXE
CINEMASCOPE®

co-starring
MARISA PAVAN · LEE J. COBB
ANN HARDING · KEENAN WYNN
GENE LOCKHART

Produced by
DARRYL F. ZANUCK

Written for the Screen and Directed by
NUNNALLY JOHNSON

From the Novel by SLOAN WILSON





THE LONG LINE LO

From DETROIT! From PITTSBURGH! From DENVER! From NEW YORK!
From CLEVELAND! From BOSTON! From BUFFALO! From HOUSTON!
From SEATTLE! From WASHINGTON! From LOS ANGELES!
From CHICAGO! From MEMPHIS! From INDIANAPOLIS!
From SAN FRANCISCO! From KANSAS CITY! From BIRMINGHAM!
From LEXINGTON! From SYRACUSE! From SAN ANTONIO!
From ATLANTA! From RICHMOND! From ALBANY! From MILWAUKEE!

Sensational openings setting the style everywhere!
Be in trend with fashion—play THE BIG PICTURE!



SENATE WON'T POLL INDUSTRY

. . . Senator Humphrey says TOA request would tax committee staff; hearings adjourned until early next month

The Senate Small Business subcommittee has turned down the requests of two exhibitor organizations that the subcommittee poll theatre owners on the questions of arbitration and production by the divorced circuits. Senator Hubert H. Humphrey, chairman of the subcommittee, said in Washington that he feels such a project would be too time-consuming and would make too heavy demands on the subcommittee's limited staff.

To Resume April 30

At the same time this week, it was indicated that the subcommittee's hearings on motion picture industry trade practices will not resume before the week of April 30, when representatives of distribution and the Department of Justice will be heard. Exhibition representatives testified the week before Easter. Although the subcommittee still hasn't set a definite time for the hearings to resume, it is reported to be aiming at the week of April 30. In New York, Kenneth Clark, vice-president of the Motion Picture Association of America, said that he understood that distribution representatives would testify "some time in May."

Senator Humphrey's turn-down of the survey request was outlined in letters to Myron Blank, president of Theatre Owners of America, and Harry Brandt, president of the Independent Theatre Owners Association of New York. In separate letters both had requested that the subcommittee poll theatre owners.

The matter originated when the subcommittee was hearing TOA testimony last month. Senator Humphrey said the subcommittee would like to know exhibitors' views on arbitration of film rentals and on preemptive showing rights for divorced circuits making films.

Poll "Good Idea"

The subcommittee chairman suggested that the major exhibitor organizations poll their members. Mr. Brandt and Mr. Blank later suggested that such a poll be conducted by the subcommittee instead, arguing that the subcommittee, because of its prestige, would get better response.

In his letters to Mr. Blank and Mr. Brandt, Senator Humphrey said he still thought a poll was a good idea and that the subcommittee would like to have the results of any study that might be made by an independent polling organization or other group. However, he declared, the subcommittee doesn't have the manpower to make such a study and would have to devote too much time to the project even if it had the staff.

When it asked the Senate subcommittee to conduct the poll, TOA explained—with what some observers thought was remarkable candor—that a recent poll of its own resulted in too small a response (approximately 25 per cent of the number of questionnaires sent out were returned) on which to base any reliable conclusions.

Abram F. Myers, chairman of the board and general counsel of Allied States Association, however, was not in favor of any such subcommittee poll. Mr. Myers said the poll was unnecessary because the information sought from exhibitors was already available. Some observers felt that the TOA-ITOA requests to the subcommittee tended to weaken the exhibitors' testimony before the subcommittee.

If the Senate subcommittee does not resume the film industry hearings before the middle of May, it will be virtually impossible for any legislation to result from the hearings this year, since Congress is scheduled to adjourn by the end of June. Any report or recommendation by the committee, assuming it proposed legislation in the first place, would be most unlikely to be acted upon in the short time remaining in the session.

HUMPHREY INVITED TO ALLIED MEETING

MINNEAPOLIS: Chairman Hubert H. Humphrey (D., Minn.) of the Senate Small Business subcommittee, has been invited to attend the annual convention here of North Central Allied Independent Theatre Owners, May 15-16, at the Nicollet Hotel. According to the present schedule, this would be after the conclusion of the subcommittee's hearings on motion picture industry trade practices. Others invited to the convention include Jack Kirsch, president of Illinois Allied; Myron Blank, president of Theatre Owners of America; W. C. Gehring, vice-president of 20th Century-Fox, and Al Sindlinger, of Sindlinger & Co.

"Requiem" Starts in London

"Requiem for a Redhead," an Amalgamted Productions, Inc. film, started production April 9 at the Nettlefold Studios, London. In wide-screen black and white, "Requiem" is being produced by William G. Chalmers, directed by MacLean Rogers and stars Richard Denning, Carole Matthews and Brian Worth.

Toll TV Hearings April 23

WASHINGTON: The Senate Commerce Committee has announced it would hold hearings on subscription television every day during the week of April 23, with some 20 witnesses to be heard. Proponents of toll TV will be led by officials of the three firms that have asked the Federal Communications Commission to authorize a toll TV service: Zenith Radio Corp., International Telemeter Corp., and Skiatron Electronics Television Corp. Opponents will be led by spokesmen for the committee against Pay-As-You-See TV, Columbia Broadcasting System, and New York City Council.

The committee has been studying television industry problems, and chairman Magnuson (D., Wash.) said the next phase of the committee's investigation would be the toll TV controversy. The hearings will start each day at 10 a.m. the week of the 23rd, except Wednesday, when the hearings will start at 2 p.m.

Mr. Magnuson announced the following witness list:

Monday, April 23: James Landis, Skiatron; Paul Raibourn, Telemeter, and Ray Kohn, Allentown, Penna.

Tuesday, April 24: Television Exhibitors of America, Inc.; and W. Theodore Pierson and four other witnesses for Zenith.

Wednesday, April 25: Abe Stark, president, New York City Council; Harold Fellows, president, National Association of Radio-Television Broadcasters, and American Federation of Television and Radio Artists.

Thursday, April 26: Richard S. Salant, CBS; Andrew Beimiller, AFL-CIO; Lawrence H. Rogers, WSAZ-TV, Huntington, West Va.; Mort F. Farr, National Appliance & Radio-TV Dealers Association; Wilton D. Radford, New York City; and Marcus Cohn, counsel, Committee Against Pay-As-You-See TV.

Friday, April 27: Milton Shapp, Jerrold Electronics Corporation, Philadelphia; and a limited rebuttal by selected representatives of the proponents.

Mayer Is Optimistic On Future of Films

WASHINGTON: Arthur L. Mayer told the Washington Area Exhibitors' Convention here Wednesday that for the first time in five years he has become highly optimistic concerning the immediate future of the film industry. The former executive vice-president of COMPO was the keynote speaker at the second day's meeting of the three-day convention of theatremen from Delaware, Maryland, West Virginia, Virginia and the District of Columbia. Mr. Mayer said his recent visits to Hollywood and Europe have convinced him that the industry's "period of experimentation is over, and a steady stream of fine films will be released in the next 12 months," adding that "more good pictures will be forthcoming in the next year than were released in the previous three years."

THE WEATHER
Mostly fair through tomorrow. Not quite so warm tomorrow. High today 84-89, low tonight 65-70. Gentle to moderate south to southwest winds.
Extremes Past 24 Hours: 79-71
Weather report, map Page 4-B

MIAMI DAILY NEWS

Today's News Today

FINAL EDITION

Entered As Second Class Matter At The Postoffice, Miami, Florida

FIVE CENTS

60TH YEAR, NO. 329 TELEPHONE FR 4-6211

MIAMI 30, FLORIDA, SATURDAY EVENING, APRIL 7, 1956



ROCK — THESE CATS GOT THE BEAT! Dale Choquette, Eddy McKeown, Charles Fogel Are Rockin'



AW, ROLL — THESE GATORS HAVE HAD IT Joe Brown, Lawrence Swasey, Tom Tully At 6 a.m. — Miami News Photos by Wright

5,000 'Rocking' 'Round The Clock

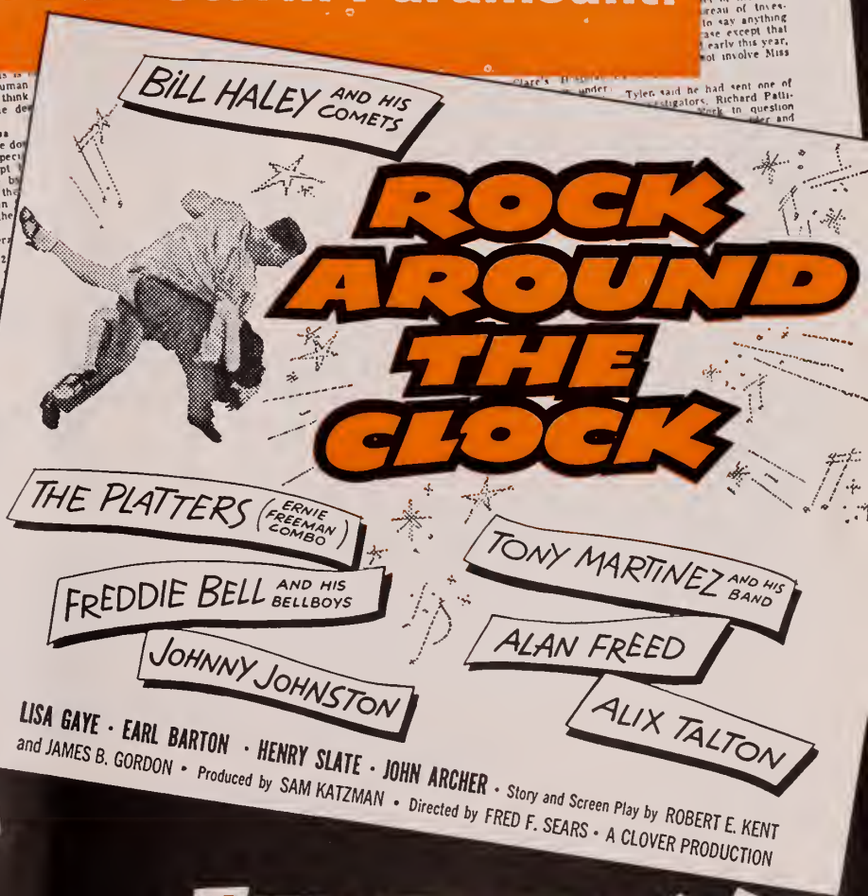
By DOM BONAFEDE
Miami News Staff Writer

More than 5,000 "cats," most in jeans and T-shirts, had received their musical kicks by noon today at the marathon rock-and-roll session at a downtown theater.

Since 10 a.m. yesterday, teen- Bill Haley and his Comets, who

'ROCK AROUND THE CLOCK' IS PAGE-ONE NEWS!

Thousands Jam Marathon 38-Hour Premiere! Box-Office Records Smashed As Crowds Storm Paramount!



FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

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Vol. 202 No. 6 NEW YORK, WEDNESDAY, APRIL 11, 1956 PRICE 25 C

ROCK 'N' ROLL B.O. 'DYNAMITE'

Columbia IS BOOKING "ROCK" -AROUND THE CLOCK!

and hep exhibitors are playin' it that way!

TO REISSUE 104 WARNER FILMS

. . . Dominant Pictures, buyer of rights for TV, preparing many features for sale to theatres before broadcasting

Plans for the theatrical reissue in the U. S. of segments of the Warner Brothers film library were announced last weekend by Norman Katz, executive vice-president of Dominant Pictures Co., a subsidiary of Associated Artists Productions.

Under the plans, two reissue packages of 52 pictures each, both containing restrictions on television showings, will be marketed to theatres. The first package, containing films considered the most commercial theatrically, will carry a restriction clause barring TV screenings of the films until September 1, 1957. The other 52-picture package will contain films barred to television until six months after their theatrical distribution. Dominant, Mr. Katz said, will use its franchise holders throughout the county to distribute the films.

He said, "We should get rolling" on the first package in about 45 days and added that Dominant does not plan to flood the reissue market, but will maintain a flexible policy in each area of the country, marketing the films according to each section's requirements. The first combination to be offered, he said, will be "Task Force" and "The Fighting 69th."

Films for Art Theatres

In addition to the two packages, Mr. Katz said, there will be a special group consisting of a "classic theatre of silent films" marketed to art theatres, and perhaps a special group of films starring Al Jolson. Another group, considered film classics, such as "Green Pastures," "The Petrified Forest" and "A Midsummer Night's Dream" will go to art houses. On the art house pictures Mr. Katz gave no absolute TV restriction pledge, saying that each picture and each situation will be evaluated separately and everything will be done with TV clearances, if possible.

The balance of the pictures, he continued, will go into theatrical release as selected, with no guarantees regarding television, and, in fact, with TV having precedence. More than 750 features were in the Warner library, purchased by PRM, Inc., and which is being distributed by Associated Artists, both to TV and theatres through Dominant in the U. S. It is reported that foreign reissue distribution for theatres in some areas will be handled by Warners.

Among the films selected for the first 52-picture package are: "Casablanca," "Rope," "Mildred Pierce," "The Dark Passage," "Kings Row," "Look for the Silver Lining,"



by the Herald

NORMAN KATZ

"I Am a Fugitive from a Chain Gang," "Black Fury," "Night and Day" and several films starring Errol Flynn.

Meanwhile Bob Rich, general sales manager of Associated Artists, said there is much interest in the Warner library for television. The films have been broken down into 13 groups of 52 pictures each. According to present plans, 26 pictures have been allocated for network sale, with an additional 52 pictures scheduled for national sale to large firms. Not planning to go into all-or-nothing deals, Mr. Rich said sales will be made to stations on the basis of packages of 52 at a time. Calling the market greatly flexible, he said negotiations will be carried out according to circumstances, station conditions and the market. All films will be identified with the Warner name while promotion plans call for a kit containing newspaper mats, slides for on-the-air promotion and one-minute trailers.

It was also announced last weekend that Dominant had acquired theatrical and television distribution rights in the U. S. to five new films from British Lion. Mr. Katz said they will be kept off the TV market for three years. They include: "John and Julie," "End of the Road," "Orders Are Orders," "Blue Peter" and "Child's Play."

Trans-Lux Debuts in Television Field

Trans-Lux Pictures Corp. announced the formation of a subsidiary which will bring the Trans-Lux firm into the television field. Richard Brandt, vice-president of the new company, announced the formal acquisition of the distribution rights to the entire Encyclopedia Britannica library, which includes a backlog of 700 short subjects as well as approximately 60 new productions each year. Mr. Brandt added that Trans-Lux will service the television industry with these films in packages of 26 and 39 films.

RKO's Film Service Unit Ready for TV

HOLLYWOOD: RKO has established a major film service unit for television and has announced that the new unit—with completely-equipped and operating studios on the west and east coasts—would serve every branch and segment of the TV industry in the production of all types of television films. The decision was made, according to Charles L. Glett, executive-vice-president, as a result of surveys which had been made and discussions which were held in New York the past three weeks among Daniel T. O'Shea, president; Mr. Glett, and RKO home office executives.

"Our purpose at this time is to serve the television industry in every area," Mr. Glett said. "We will service the wants and requirements of television producers, advertising agencies, sponsors, etc., with our unexcelled service facilities and the aggregate of our resources in both manpower and material.

"Ultimately, RKO will produce its own films for television but our basic intention at this time is to make available to the television industry our facilities, which in our opinion cannot be duplicated anywhere else, for the production of any kind or type of television film anyone may want."

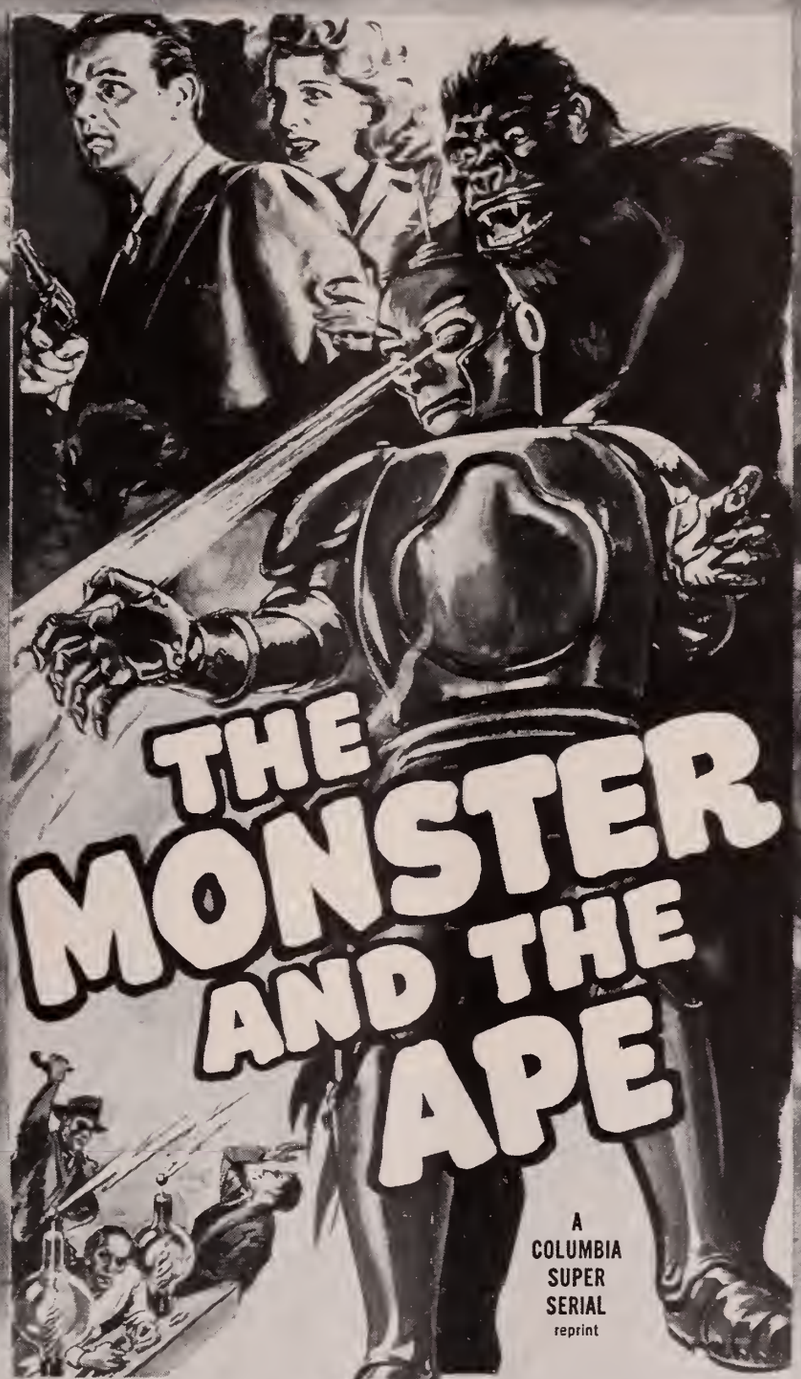
Appointed to supervise the immediate operations of the new service unit, with the title of supervisor of television operations, is Fred Ahern, who has been RKO Studio production coordinator and previous to that was director of operations, CBS-TV, Hollywood, for five years. His headquarters will be at the RKO Pathe Studio in Culver City and he will divide his time between there and RKO's New York studio.

Barry to Head All MGM TV Operations

Charles C. (Bud) Barry, executive at the William Morris Agency in New York has been named to organize and assume charge of the television operations for MGM, it is announced by Arthur M. Loew, president of Loew's, Inc. Mr. Barry will also take charge of the release of the MGM film library to TV, it is understood. In announcing the appointment, Mr. Loew said that Mr. Barry will also act as a liaison between New York and California for TV production at the MGM studios, making his headquarters in New York. Mr. Barry will report directly to Mr. Loew. Prior to joining the William Morris Agency, Mr. Barry was vice-president in charge of radio and television programming for the National Broadcasting Co. Previously he was in a similar capacity at the American Broadcasting Co.

MECHANICAL MONSTER COMES ALIVE IN COLUMBIA'S AMAZING SCIENCE-FICTION SERIAL!

SPECTACLE!
FANTASY!
THRILLS
GALORE
that
make 'em
come back
for
more!



THE MONSTER AND THE APE

A COLUMBIA SUPER SERIAL reprint

with ROBERT LOWERY
RALPH MORGAN
GEORGE MACREADY
CAROLE MATHEWS

Original Screen Play by SHERMAN LOWE and ROYAL K. COLE
Produced by RUDOLPH C. FLOTHOW • Directed by HOWARD BRETHERTON

SELL THESE SENSATIONS WITH *Columbia's*
SENSATIONAL CAMPAIGN BOOK!

Fox to Have New Sales Divisions

Alex Harrison, 20th-Fox general sales manager, has announced a re-organization of field supervision of the company's branches, dividing the United States and Canada into four divisions and entailing a number of important promotions. The move puts into immediate effect a policy where control and supervision of the field organization will be under four division managers directly responsible to Mr. Harrison with Arthur Silverstone as assistant general sales manager.

The four division managers will supervise eight newly-established districts embracing 33 branches in the United States and six in Canada. The realignment brings promotion to the following:

C. Glenn Norris to supervision of a new Central-Canadian division that will include the Canadian, Central and Midwestern districts.

New Eastern Division

Martin Moskowitz to supervision of a newly-formed Eastern division that will include the Atlantic and Northeastern districts.

Abe Dickstein to the Atlantic district managership. He had been New York branch manager since February 1951.

The four divisions are constituted as follows:

Eastern under supervision of Martin Moskowitz, division manager, will include two districts; Northeast with Al Levy as district manager, supervising Boston, New Haven, Albany and Buffalo; and Atlantic, with Mr. Dickstein as district manager supervising New York, Philadelphia, Washington and Pittsburgh.

The Central Canadian division under the supervision of Mr. Norris, with Peter Myers district manager of the Canadian branches including Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver; the Midwestern district with Morton A. Levy as district manager supervising the Minneapolis, Milwaukee, Omaha, Des Moines, Kansas City and St. Louis; and the Central district with Tom O. McCleaster as district manager supervising Chicago, Cleveland, Cincinnati, Detroit and Indianapolis.

Balance in South

Southern Division, with Harry G. Ballance, division manager, supervising two districts including the Southeast with Paul S. Wilson district manager supervising Atlanta, Charlotte, Jacksonville and New Orleans; and the Southwest with Mark Sheridan, Jr. supervising Dallas, Houston, Oklahoma City and Memphis.

Western division with Herman Wobber division manager and Reville Knifflin as assistant division manager supervising Los Angeles, San Francisco, Portland, Seattle, Salt Lake City and Denver.

"Godzilla" Premieres In New York April 27

"Godzilla, King of the Monsters," will have its first American showing at Loew's State Theatre, New York, April 27, according to Joseph Levine, president of Embassy Pictures, distributors of the film. The New England premiere will be held May 2 at the Paramount and Fenway in Boston and at 400 theatres throughout New England. The New York opening, Mr. Levine stated, will be backed by a strong TV campaign on CBS-TV, radio saturation on station WOR, and a newspaper campaign.

More Time For Foreign Films Asked

An appeal to U. S. exhibitors for more playing time for overseas-produced films may be put forth at the annual convention of the Theatre Owners of America Sept. 19-25 in New York, being held in conjunction with the TESMA-TEDA-IPA trade shows and conventions. The appeal will be made by some foreign producers who are expected to visit this country at the time of the 1956 meeting of the national exhibitor association, according to a representative of TOA.

The representative also said that TOA executives Myron N. Blank, E. D. Martin and Walter Reade will extend invitations to a number of prominent foreign industry people while touring Europe on their current trip. It is expected that Italo Gemini, president of the Union Internationale de L'Exploitation Cinematographique, will be one of the European exhibitor-producers who would receive an invitation.

Mr. Blank will address the general assembly of the UIEC in Paris next month. He is TOA's representative to the international group. The TOA president was a guest speaker to the UIEC's Rome convention in late 1955 and at that time urged foreign producers to make films suitable for the U. S. market. However, a number of foreign film men have stated that their product couldn't get proper playing time in the U. S. and among them was Gemini, who came to America for the 1955 annual TOA meeting in Los Angeles.

The 1956 meeting of the exhibitor group will have an "international flavor," according to reports, as a number of foreign equipment manufacturers and suppliers have notified TESMA of their intentions to take part.

Friedman Quits Paramount

Martin Friedman has resigned as head of the home office play-date department of Paramount Film Distributing Corporation, the company has announced. Mr. Friedman said he would announce details on his assumption of a new industry post upon his return to New York from a short vacation.

Directors of Loew's, Inc., See Studio

Headed by Arthur M. Loew, president, MGM directors and top-echelon home office executives of Loew's, Inc., attended a two-day meeting April 12-13 at the MGM Culver City Studios. This marked the first occasion on which a major film company's board had met at its production center. It also marked another step in Mr. Loew's expressed policy of creating a closer understanding and working relationship between Loews distribution and production executives.

During the two day meetings the directors met with studio executives, producers, directors, stars and department heads, and visited a number of sound stages to see pictures before cameras. They also attended screenings of several recently completed but unreleased films. Among the innovations witnessed was the operation of "MGM Camera 65," which is being introduced to the industry with the film "Raintree County." The new 65 mm process is being employed on this $5,000,000 production, produced by David Lewis and directed by Edward Dmytryk. Montgomery Clift, Elizabeth Taylor and Eva Marie Saint star.

The tour of the studio and the screenings of completed films ran the gamut from inception of a story idea to completion of the project on film. Among the pictures screened and ready for world-wide release are "The Swan," "Bhowani Junction," "Lust for Life," "The Rack," "The Catered Affair," "The Fastest Gun Alive," and "High Society." All will be released during the spring and summer months, according to the company.

Plans were discussed for subsequent distribution and promotion of such films as "Somebody Up There Likes Me," "The Opposite Sex," "Tea and Sympathy," "Somewhere I'll Find Him," "The Barretts of Wimpole Street," "The Power and the Prize," "Teahouse of the August Moon," and a number of others on the current production schedule.

The visitors were welcomed to the studio by Dore Schary, production head, E. J. Mannix, Ben Thau, J. J. Cohn and other studio executives.

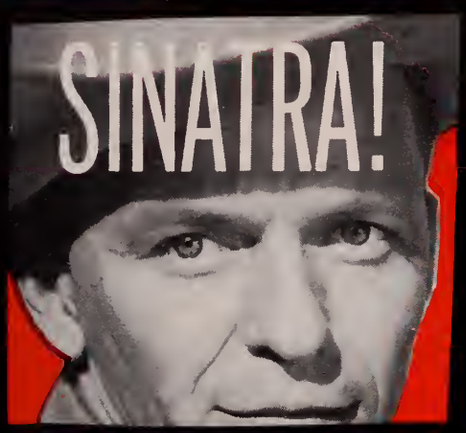
"Trapeze" Stars Will Tour Country in Early Summer

Stars Burt Lancaster, Tony Curtis and Gina Lollobrigida will make a unique nation-wide tour early this Summer in behalf of the forthcoming Hecht-Lancaster CinemaScope production of "Trapeze," it is announced by Roger H. Lewis, UA national director of advertising, publicity and exploitation. Produced by James Hill and directed by Sir Carol Reed, "Trapeze" was filmed entirely on location in Paris. Katy Jurado heads the supporting cast.











you can say it
again and again
and again—
picture after
picture proves
"he's the hottest
thing in
show business
today!"

He's got what the customers want... and here he is in the big kind of western that spells the biggest kind of boxoffice!

frank sinatra
AS
johnny concho

CO-STARRING
KEENAN WYNN · WILLIAM CONRAD · PHYLLIS KIRK
with WALLACE FORD · WILLIS BOUCHEY · Screenplay by DAVID P. HARMON and DON McGUIRE
Based on a story by DAVID P. HARMON · Directed by DON McGUIRE
Produced by FRANK SINATRA · A Kent Production

THRU UA

START STUDY OF INDUSTRY RULES

. . . Head of British Film Finance Unit to get opinions from all factions on regulation of trade by Government

by PETER BURNUP

LONDON: Old Etonian David Kingsley, managing director of the National Film Finance Corporation, may look forward to a busy if not exceedingly harassed time over the next few weeks. For descending upon him will be the voluminous views of every section of the industry—important or otherwise—on the shape of things to come.

Like all other informed persons, the president of the Board of Trade, Mr. Peter Thorneycroft, has been concerned about the slightly amorphous and confused body of regulations and devices which have developed over the years in regard to the industry's operations. They include things like Quota, the so-called Eady Plan, and the Government's Finance Corporation set up to subsidize production out of public funds.

Mr. Thorneycroft announced some time ago to the House of Commons that he proposed a survey into the whole structure of the industry in the course of the autumn of this year and that as an initial basis for his own guidance he had asked the Finance Corporation to obtain the views of various sections of the industry itself. Mr. Thorneycroft made it clear that he would not necessarily accept any or all of those views.

Clearly the film trade here is destined throughout the foreseeable future to be shackled with rigid Governmental control and whatever happens will become the subject of Parliamentary legislation. But conscious of the fact that next autumn will be the time of decision, the preparation of their views has given the several interests anxious if not grave concern.

Views in Draft Form

The various trade associations now have their respective views in draft form and awaiting formal ratification by their General Councils. Very little, except in the case of splinter factions like minor trades-unions, has been allowed to emerge. But the clue to the situation is probably best seen in the change of thinking which has come over exhibitors in the last few years.

Apart from the so-called vertically integrated combines with an obvious stake of their own in the matter, theatremen generally took no interest in the fate of producers. It was, indeed, only with a degree of bitter resentment that they accepted, at the outset, the Treasury's Eady Plan. But exhibitors accept it now as an axiom that a prospering production industry is as much to their own interest as to producers themselves. A proper flow of British-made films is a safeguard, as they now see it, against exorbitant film-hire demands from the U. S. Still at issue, nevertheless, is the means by which an ailing production business may be sustained; and that has been the matter of concerned and occasionally embittered debate in CEA's branches.

The stern logicians in the Association's Scottish branch, for example, advocate the ultimate abolition of both Quota and Eady levy.

Other interests advocate the restoration of the so-called renters' quota, although that device was generally regarded as unworkable and unnecessary when it was in operation some years ago.

SELLING SOUTH AMERICA

The second phase in the Rank Organisation's militant selling campaign in Latin America has opened, it is stated here, with the signing of an important deal in Uruguay.

The deal establishes an agency for Rank product through the medium of International Films Ltd., whose managing director is Sr. J. Ellenberg, and in association with a leading exhibiting concern in Montevideo, Campagna Central Cinematografica, whose managing director is Sr. Sanchez Varela. The arrangement ensures first-run facilities in Montevideo's two largest theatres.

Rank officials here claim that the deal not only affords an unprecedented opportunity to British films in the territory, but represents a particularly successful placing of films far superior to anything achieved by any other film company of any nationality. The operation was preceded by an intensive publicity campaign for the Organisation's distribution plans in Latin America.

In the spearhead of the Rank attack are Colan MacArthur, formerly chief of the Rank bureau in Rome, and W. H. Jamieson, who for a number of years was controller of publicity in the Rank Overseas Division. Both men are permanently stationed in South America, but back of them is Harry Norris, managing director of the Overseas Organisation. It is understood that Mr. Norris will shortly be travelling to West Africa to establish a selling unit there.

GOING TO CANNES

A spirit of aggressive salesmanship is likely to inspire also Britain's delegation to the forthcoming Cannes Film Festival. The British contingent there is an impressive one. It will be led by John Davis, in his capacity as president of the British Film Producers' Association, and will include Associated British's executive producer Robert Clark and Sir Henry French. On the safari, also, will be a covey of this country's most prepossessing women-stars and practically every available actor.

It will not be Mr. John Davis' fault if the good name of British films and their potential value to exhibitors are not made known in every country on the Continent. A most elaborate information centre with cabling and telephone facilities has already been established in Cannes. A crowded schedule of receptions has also been arranged at which exhibitors and the press of all lands will be able to meet this country's stars and learn of their films.

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Victor Green has now been inducted formally as Republic's leading man here by Reginald Armour. He was presented to a gathering of the company's sales force from all parts of the British Isles and from the Continent.

Mr. Armour told the assembled men of what he called "the tremendous production activity" in Republic's Hollywood studios and spoke enthusiastically, in particular, of "Lisbon" and "Magic Fire." The former, he said, would be entered for this year's Venice Festival and "big plans" are being made for its presentation in Britain later this year. Mr. Armour also told his salesmen that Republic would have completed a minimum of eight more pictures in Naturama before the end of 1956.

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"Carousel" had a gala premiere at 20th-Fox's Carlton theatre here Tuesday. Fox officials claimed that it was to be the "first, true, full-scale television premiere ever mounted by a film company." It is the first occasion, they say, when a film company has planned its premiere in conjunction with BBC's Television Service and to fit into the latter's programme.

•

George Hoover, Variety Club's International Chief Barker, is scheduled to visit London early next month. He will be entertained privately at luncheon by the Crew of the British Tent May 3 and fly to New York immediately thereafter to prepare for the Club's International Convention.

BUDGET KILLS HOPE FOR TAX REPEAL

LONDON: As the film trade here had expected, there was no crumb of entertainment tax relief for the motion picture exhibitor in the new budget, presented Tuesday to the House of Commons by Chancellor of the Exchequer Harold MacMillan. Despite the recently re-instituted austerity measures of the Government, the film trade's tax committee had pursued its campaign for relief, in the—as it turned out—vain hope of winning some measure of aid for the small exhibitor, especially hard-pressed these days.

THIS WEEK IN PRODUCTION:

STARTED (8)

COLUMBIA
Guns of Fort Petticoat (Brown-Murphy Pic.)

MGM
Barretts of Wimpole Street (CinemaScope; Color)
Teahouse of the August Moon (CinemaScope; Color)

PARAMOUNT
Hollywood or Bust (VistaVision; Technicolor)

20TH CENTURY-FOX
The Last Wagon (CinemaScope; De Luxe Color)
One in a Million (CinemaScope; De Luxe Color)

UNITED ARTISTS
The Brass Legend (Bob Goldstein Prod.)
The Boss (Boss Prod.)

COMPLETED (3)

MGM
Somewhere I'll Find Him

RKO RADIO
Tension At Table Rock (Color)

UNITED ARTISTS
Pharaoh's Curse (Bel-Air Prod.)

SHOOTING (30)

ALLIED ARTISTS
House On Lookout Mountain
Yaqui Drums

AMERICAN INT'L PIC.
It Conquered the World (Sunset Prod.)

BUENA VISTA
Westward Ho, The Wagon! (Walt Disney Prod.; CinemaScope; Technicolor)

COLUMBIA
Shakedown on Biscayne Bay
Nightfall (Copa Prods.)
Reprisal (Romson Prods.; Technicolor)

INDEPENDENT
Snowfire (McGowan Prods.; Eastman Color)
Creatures From Green Hell (Gross-Krasne Prod.)

MGM
Tea and Sympathy
Raintree County (65 mm; Color)
Julie (Arwin Prods.)
The Opposite Sex (CinemaScope; Eastman Color)

PARAMOUNT
Funny Face (VistaVision; Technicolor)
The Loves of Omar Khayyam (VistaVision; Technicolor)
The Lonely Man (VistaVision; Technicolor)
The Maverick (VistaVision; Technicolor)
Gunfight at OK Corral (VistaVision; Technicolor)

RKO RADIO
Beyond a Reasonable Doubt
Back From Eternity

20TH-FOX
Bus Stop (CinemaScope; Technicolor)

UNITED ARTISTS
The Sharkfighters (Goldwyn, Jr. Prod.; CinemaScope; Color)

UNIVERSAL-INT'L
Star Light (CinemaScope; Technicolor)
Gun For a Coward (Technicolor)
The Mole People
The Great Man
Kelly And Me (CinemaScope; Technicolor)
Battle Hymn (CinemaScope; Technicolor)

WARNER BROS.
The Wrong Man (Alfred Hitchcock Prod.)
Toward the Unkown (Toluca Prods.; WarnerColor)

Hollywood Scene

HOLLYWOOD BUREAU

Production gained substantially—from 33 to 38 on start of eight pictures and completion of three others—last week. Five of the new undertakings are being made in expanded screen processes and in color.

MGM's Sam Zimbalist launched "The Barretts of Wimpole Street" in London, with Jennifer Jones starred in a company including Sir John Gielgud, Bill Travers, Virginia McKenna and Laurence Smith. Sidney Franklin is directing the production, which goes in CinemaScope and color.

Also in CinemaScope and color, MGM's "Teahouse of the August Moon" got going in Japan, with Marlon Brando, Glenn Ford, Machiko Kyo, Eddie Albert, Louis Calhern and Henry Morgan. Jack Cummings is the producer; Daniel Mann is directing.

Hal B. Wallis started his next Martin-Lewis picture for Paramount release, "Hollywood or Bust," in VistaVision with color by Technicolor, with Pat Crowley opposite the boys and with Frank Tashin directing.

William Hawks commenced shooting "The Last Wagon" for 20th-Fox, with Delmer Daves directing Richard Widmark, Tommy Rettig, Ken Clark, Stephanie Griffin and others. It's in CinemaScope and De Luxe color.

James Mason is producing and starring in "One in a Million" for 20th-Fox, which has Barbara Rush and Walter Matthau, among others, in a cast directed by Nicholas Ray. CinemaScope and De Luxe color.

Boss Productions, a new independent producing company headed by the accomplished Seltzer brothers—Frank as producer, Walter as associate producer—started "The Boss," for United Artists release. It has John Payne, William Bishop, Gloria McGhee, Doe Avedon, Roy Roberts, Robin Morse and Joe Flynn in a balanced cast directed by Byron Haskin with Lew Borzage as assistant director.

Audie Murphy is starred in "Guns of Fort Petticoat," a Brown-Murphy production for Columbia release, with Kathryn Grant, Lucy Marlow, Aline MacMahon, Jeff Donnell and Isobel Elsom in the cast. Harry Joe Brown is down as producer. George Marshall is directing.

"The Brass Legend" is a Bob Goldstein production for United Artists release, with Herman Cohen credited as producer and Gerd Oswald directing. The cast includes Hugh O'Brian and Nancy Gates.

Loew Jr. Making Plans

Arthur Loew, Jr., producer of MGM's "The Rack," has been in New York working on plans for his recently-announced independent producing organization. After a trip to the West Coast he will return to New York to confer with publishers and authors with a view to lining up story material.

Producers Abroad Seek Aid in U.S.

by SAMUEL D. BERNS

HOLLYWOOD: Foreign film producers are much more conscious today of the international market, and are consequently seeking association with American companies for the best organized approach, Robert Siodmak stated during his recent visit here from France.

The producer-director of many American films intends to back up his claims by inviting qualified American producers to join him in a co-production arrangement for three films he will make in France and Germany.

Mr. Siodmak held several preliminary meetings with major producing-distributors and independent producers during his visit to complement the casting of top American names with those he has already secured for his projects. It is his intention to make each of the films in one English and one foreign language version, for which his company is prepared to furnish the foreign currency required and completion guarantee, Mr. Siodmak said.

The first of these films, to be produced in Berlin in May, will be "My Father, the Actor," which will star O. W. Fischer, whom Universal recently placed under a three-picture contract. An American feminine star is sought for the lead. Mr. Siodmak reported he has also made arrangements with Wolfgang Reinhardt to produce Thomas Mann's "The Magic Mountain," for which the Italian star, Sophia Loren, has been signed. The third film, which Mr. Siodmak will direct and produce through SPEVA, his French company, will be "Temptation in Paris," which will star Martine Carroll. James Mason is reportedly interested in the co-starring role.

Newsreel Cancer Trailer Now in General Release

The 1956 newsreel trailer of the American Cancer Society, featuring Gregory Peck, has gone into national release in the organization's current fund-raising campaign of $26,000,000. In his narration, the star asks audiences to fight cancer in two ways: with a check-up and a check. The five newsreel companies, Fox Movietone News, MGM News of the Day, Paramount News, Warner-Pathe and Universal Newsreel, are releasing the special subject.

Outline New RKO Circuit Structure

A 72-page proxy statement, outlining the reorganization contemplated by RKO Theatres as a consequence of its proposed deal to purchase the assets of the Cleveland Arcade Co., was mailed to stockholders at the weekend. The proposed acquisition and reorganization plan will be voted upon at the May 8 meeting of stockholders in Delaware. Albert A. List, chairman of the board and principal stockholder in RKO Theatres, will not vote his shares, according to the proxy. Arcade, as was stated previously, is wholly owned by Mr. List and members of his family.

In an accompanying letter, RKO Theatres president Sol A. Schwartz said that upon consummation of the proposed diversification plan, the corporation's name would be changed to RKO Industries. Mr. List would become chief executive officer of RKO Industries Corp., in which event he intends to devote the major part of his time and efforts to its business. Mr. Schwartz will continue as president and chief executive officer of RKO Theatres, which would continue to carry on the corporation's theatre operations.

To Increase Board

It is contemplated that the board of directors would be increased to include A. H. Parker, president of Old Colony Trust Co., and William A. Broadfoot and Royal B. Lord, two of the directors and principal officers of Gera, the company in which Arcade owns 84.4 percent of the outstanding stock. Gera is a diversified enterprise engaged in textile finishing, electronics research and manufacturing, weaving of synthetic fabrics, and real estate operations.

It also was disclosed that Mr. Schwartz has extended his contract from April 30, 1957 to April 30, 1959. The contract provides for a salary of $78,000 per year during his active employment, to be followed by a five-year consultant arrangement at an annual fee of $30,000, subject to certain rights of Mr. Schwartz and the corporation to terminate active employment at an earlier date.

Raymond Klune Named To RKO Studio Post

HOLLYWOOD: Raymond A. Klune has been named executive manager of studio operations at RKO Radio, it is announced by Charles L. Glett, RKO executive vice-president. During his many years in Hollywood, Mr. Klune served as executive production manager for 20th Century-Fox and as general production manager for Selznick International. He is a member of the executive branch of the Academy of Motion Picture Arts and Sciences.

People in The News

Boyce Nemec, executive secretary of the Society of Motion Picture and Television Engineers has announced he has resigned from that post, effective June 15, and that he will establish a management consulting service specializing in work on problems of corporate structure, cost analysis, market studies and the like, in the motion picture and television industries.

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., was named a director of Marshall Field Awards, Inc., a new non-profit organization.

Gene Lockhart will receive the eighth annual Catholic Institute of the Press award at the organization's annual Communion Breakfast at the Hotel Plaza, New York, April 22.

Alex M. Arnswalder has been named manager of 20th Century-Fox's New York exchange, succeeding Abe Dickstein who was appointed Atlantic district manager.

Peter G. Perakos, Sr., president, Perakos Theatres Associates, New Britain, Conn., circuit, will be guest of honor at the New Britain Press Club's "Man of the Year Awards" dinner at the Hedges Restaurant May 10.

Bill Finkel, veteran Pittsburgh theatre owner and an official of the Allied Motion Picture Theatre Owners of Western Pennsylvania, has announced his retirement after 41 years in show business. He sold his Arcade theatre to his brother.

Harold Young has just returned from Key West, Fla. where he directed the first film for Splendora Pictures, "Carib Gold." Pinky Herman, radio and television editor of *Motion Picture Daily*, wrote the title song.

B'nai B'rith Citations to Honor Youngstein, Levine

Max E. Youngstein, retiring Cinema Lodge B'nai B'rith president, and Martin Levine, co-chairman, will receive special citations from the Metropolitan Council of B'nai B'rith at the lodge's Presidents' luncheon to be held at the Hotel Sheraton Astor April 24. The citations are for their contributions in making possible the "Alexander the Great" New York premiere as a fund-raising project for the national B'nai B'rith agencies. Jacob K. Javits, attorney general of the state of New York, will be the principal speaker. Harvey Platt, president of the Metropolitan Council of B'nai B'rith, which represents more than 200 lodges and chapters in the Greater New York area and close to 50,000 members, will make the presentations.

"Trapeze" Spotlighted In "New York Times"

Hecht-Lancaster spotlighted its forthcoming CinemaScope production of "Trapeze" and its global film-making program with a full-page back-cover ad in the April 13 *New York Times*. Headed "$6,000,000—*Trapeze* and the 'Global Look.'" the full-page display features photographs of stars Burt Lancaster, Tony Curtis and Gina Lollobridiga, superimposed on a reproduction of the globe. The $6,000,000 figure refers to the $4,000,000 production cost of "Trapeze" and the $2,000,000 promotion program that will boom it around the world. Produced by James Hill and written by James Webb, the film will have its world premiere in June.

SW Quarter Profit Up

S. H. Fabian, president of Stanley Warner Corporation, announced this week an increase of 60 per cent in net profit for the company compared with the earnings for the corresponding quarter in the previous year.

The net profit for the quarter ended February 25, 1956 after all charges was $818,600, as compared to $511,400 earned in the same period during the prior fiscal year. This is equivalent to 37 cents per share on the common stock outstanding which is an increase of 14 cents per share over last year's quarter earnings of 23 cents per share on the then outstanding shares.

Theatre admissions and merchandise sales, rents from tenants, etc., aggregated $23,450,600 for the 1956 13-week period, which compares with $22,091,400 for the same period in the prior year.

The net profit for the 26 weeks ended February 25, 1956, after all charges was $1,629,000, equivalent to 74 cents per share on the outstanding common stock. This compares with $1,621,600, equivalent to 73 cents per share on the common stock outstanding during the 26-week 1955 period.

Name SMPTE Press Head

Sue Grotta has been named director of press relations for the Society of Motion Picture and Television Engineers, it is announced by Boyce Nemec, executive secretary. Miss Grotta will also edit the Engineers' monthly newsletter, *National News and Notes*.

Leo Spitz Dies at 67

HOLLYWOOD: Leo Spitz, 67, a former president of RKO Radio Pictures and a co-founder of International Pictures, which he later helped merge with Universal, died here April 16 after a three-year illness. A native of Chicago and a graduate of the University of Chicago, he was a lawyer in that city before entering show business. In 1935 he was named president of RKO and the following year served as president of the Keith-Albee Orpheum and B. F. Keith Corp. Later he joined William Goetz in the formation of International Pictures, Inc. in 1943. He served as board chairman of the firm prior to its consolidation with Universal in 1946. He then became executive head of production for Universal-International, resigning in 1953 because of poor health. He held membership in the Motion Picture Pioneers and the Chicago and American Bar Associations.



Leo Spitz

A. Laurence Mackay

A. Laurence Mackay, for many years a theatre manager, died April 9 in Temple University Hospital after a long illness. At the time of his death he managed the Suburban theatre, Ardmore, Penna. At one time he managed the Arcadia, Philadelphia; the King, Lancaster, Penna., and the Uptown, Philadelphia. His mother survives.

Goldwyn Booklet Out

"Samuel Goldwyn—the Producer and His Films," by Richard Griffith, has been published by the Museum of Modern Art Film Library and is now available at the main desk of the Museum. Distributors are Simon and Schuster, New York. The work covers the entire period of Mr. Goldwyn's career. A cycle of Goldwyn films is currently being shown at the Museum.

Legion Approves 10 of 13 New Productions

Of the 13 pictures reviewed last week by the National Legion of Decency, four were put in Class A, Section I, morally unobjectionable for general patronage; six in Class A, Section II, as morally unobjectionable for adults, and three in Class B, morally objectionable in part for all. In Section I are: "Alexander the Great," "Ballet of Romeo and Juliet," "Outside the Law," and "The Swan." In Section II are "The Evil Forest," "The Gamma People," "The Man in the Gray Flannel Suit," "Shadow of Fear," "Star in the Dust," and "The Way Out." In Class B are "The Birds and the Bees," because of "light treatment of marriage; suggestive costuming and situations"; "The Come On," because of "low moral tone; suggestive costuming and situations," and "A Kiss Before Dying" because of "low moral tone."

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended April 14 were:

Albany: The Man in the Gray Flannel Suit (20th-Fox).

Atlanta: Comanche (U.A.); Goodbye My Lady (W.B.); The Man With the Golden Arm (U.A.); Serenade (W.B.).

Baltimore: Alexander the Great (U.A.) 2nd week; Anything Goes (Par.); The Conqueror (RKO) 2nd week.

Boston: The Conqueror (RKO); I'll Cry Tomorrow (MGM); The Man in the Gray Flannel Suit (20th-Fox).

Buffalo: Carousel (20th-Fox) 2nd week; The Last Hunt (MGM); The Man in the Gray Flannel Suit (20th-Fox) 3rd week; Miracle in the Rain (W.B.); Never Say Goodbye (U-I).

Chicago: Alexander the Great (U.A.) 2nd week; Backlash (U-I) 2nd week; Forbidden Planet (MGM); The Harder They Fall (Col.); The Man in the Gray Flannel Suit (20th-Fox) 2nd week; Miracle in the Rain (W.B.) 2nd week; Picnic (Col.) 9th week; Song of the South (B.V.) 4th week (reissue); There's Always Tomorrow (U-I) 3rd week.

Cleveland: Alexander the Great (U.A.) 3rd week.

Columbus: Carousel (20th-Fox) 2nd week; Meet Me in Las Vegas (MGM).

Denver: Alexander the Great (U.A.) 2nd week; Anything Goes (Par.) 2nd week; I'll Cry Tomorrow (MGM) 2nd week; The Ladykillers (Cont.) 3rd week; The Man in the Gray Flannel Suit (20th-Fox) 2nd week.

Des Moines: The Man in the Gray Flannel Suit (20th-Fox).

Detroit: I'll Cry Tomorrow (MGM) 5th week; The Man in the Gray Flannel Suit (20th-Fox) 2nd week; Oklahoma (Magna) 8th week.

Hartford: Anything Goes (Par.) 3rd week; Carousel (20th-Fox); Doctor at Sea (Rep.) 4th week; The Ladykillers (Cont.) 3rd week; Meet Me in Las Vegas (MGM); Miracle in the Rain (W.B.); Rock Around the Clock (Col.)

Indianapolis: Day the World Ended (A.R.C.); The Man in the Gray Flannel Suit (20th-Fox); Miracle in the Rain (W.B.).

Jacksonville: The Creature Walks Among Us (U-I); Forbidden Planet (MGM); Goodbye My Lady (W.B.); Meet Me in Las Vegas (MGM).

Memphis: The Man in the Gray Flannel Suit (20th-Fox).

Miami: Alexander the Great (U.A.) 3rd week; The Harder They Fall (Col.); The Man in the Gray Flannel Suit (20th-Fox); Meet Me in Las Vegas (MGM) 3rd week; Oklahoma (Magna) 7th week.

Milwaukee: Carousel (20th-Fox); The Conqueror (RKO); Song of the South (B.V.) (reissue).

Minneapolis: Apache Ambush (Col.); Backlash (U-I); Battle Stations (Col); Carousel (MGM) 2nd week; Meet Me in Las Vegas (MGM).

New Orleans: Carousel (20th-Fox) 2nd week; Meet Me in Las Vegas (MGM) 2nd week; Never Say Goodbye (U-I) 2nd week; Picnic (Col.) 3rd week; Tennessee's Partner (RKO); Trouble With Harry (Par.) 2nd week.

Oklahoma City: Carousel (20th-Fox) 2nd week; The Conqueror (RKO) 2nd week; Miracle in the Rain (W.B.) 2nd week; Rock Around the Clock (Col.) 2nd week.

Philadelphia: Carousel (20th-Fox) 5th week; Diabolique (UMPO) 2nd week; The Harder They Fall (Col.) 2nd week; I'll Cry Tomorrow (MGM) 11th week; Meet Me in Las Vegas (MGM); The Rose Tattoo (Par.) 11th week; Serenade (W.B.) 2nd week.

Pittsburgh: Carousel (20th-Fox) 4th week; Diabolique (UMPO); The Man in the Gray Flannel Suit (20th-Fox) 3rd week; Night My Number Came Up (Cont. Dist.) 3rd week.

Portland: Carousel (20th-Fox) 4th week; I'll Cry Tomorrow (MGM) 3rd week; Marty (U.A.) (re-release) 3rd week; Rock Around the Clock (Col.).

Providence: The Conqueror (RKO); I'll Cry Tomorrow (MGM) 3rd week; The Littlest Outlaw (B.V.).

San Francisco: Alexander the Great (U.A.) 3rd week; Anything Goes (Par.) 2nd week; Diabolique (UMPO) 16th week; Doctor at Sea (Rep.) 3rd week; Guys and Dolls (MGM) 22nd week; Meet Me in Las Vegas (MGM) 3rd week; Oklahoma (Magna) 9th week; Picnic (Col.) 5th week; The Prisoner (Col.) 7th week; Samurai (Fine Arts) 6th week.

Toronto: Carousel (20th-Fox) 4th week; The Ladykillers (Cont. Dist.) 3rd week; The Man With the Golden Arm (U.A.).

Vancouver: The Court Jester (Par.) 3rd week; Picnic (Col.) 2nd week.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

JAIL BUSTERS: Leo Gorcey, Huntz Hall—Mine is the sub-run of the two downtown houses in McAllen, so I play all the Bowery Boys' pictures first time in town. They're a natural Sunday feature for all my little friends. If you have enough potential from the kids, you ought not to pass these up for at least one bread and butter day on weekend time. Played Sunday, Monday, January 22, 23.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

Buena Vista

AFRICAN LION: Disney's True Life Adventure—I have yet failed to see a good Disney feature. However, this was about our lowest grosser of Disney films. Very cold—zero to 20 below—and most everyone stayed home by the fire, but still broke even. Played Thursday, Friday, Saturday, February 2, 3, 4. —Bill Brooks, Liberty Theatre, Hailey, Idaho.

Columbia

MAN FROM LARAMIE: James Stewart, Arthur Kennedy—This excellent picture gave me extra business on Sunday night. So many people had read the story, which helped a lot also. Stewart always brings them in here. Play it. This one brought out some of the stay-at-home TV viewers. Small town and rural patronage. Played Sunday, Monday, February 5, 6.—James Hardy, Shoals Theatre, Shoals, Ind.

TEN WANTED MEN: Randolph Scott—A good Scott western with plenty of violent action. Played Sunday, Monday, Tuesday, Wednesday, Thursday, January 1, 2, 3, 4, 5.—Agha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

VIOLENT MEN, THE: Glenn Ford, Barbara Stanwyck—Fair. My first CinemaScope picture that failed at the box office. Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, January 6, 7, 8, 9, 10, 11, 12.—Agha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

Continental

NIGHT MY NUMBER CAME UP, THE: Michael Redgrave, Alexander Knox—If you're superstitious about dreams or have enough customers who are, here's a fair suspenser which I should have double-hilled instead of playing mid-week. Played Tuesday, Wednesday, February 14, 15.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

Paramount

ARTISTS AND MODELS: Dean Martin, Jerry Lewis—Very good acting. Nice for all the family. High box office, but then we always do good business on Martin & Lewis. Played Monday, Tuesday, Wednesday, January 16, 17, 18.—David Treadway, Duncan Theatre, Union, S. C.

LUCY GALLANT: Jane Wyman, Charlton Heston—Gave preferred time to a worthy picture. However, it had played too many nearby drive-ins as half a double feature program. Just cannot possibly keep your patrons fenced in until you are granted playing time. Film is the only product sold in a discriminating manner if you have the price to pay—but that's the rules the distributors force us to live by. There is little compensation for the small town exhibitor who hasn't exercised the chance to invade the "big fellow's" territory.—Hugh G. Martin, Lake Theatre, Clermont, Fla.

RKO Radio

BENGAZI: Richard Conte, Victor MacLaglen—Failed to hold the interest of the majority of our patrons. Doubled with "The Caine Mutiny"; played too late due to terms demanded by Columbia.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

ROB ROY: Richard Todd, Glynis Johns—A good Walt Disney live-action Technicolor picture about the Scottish rebel. Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday Thursday January 13, 14, 15, 16, 17, 18, 19.—Agha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

Twentieth Century-Fox

DESIREE: Marlon Brando, Jean Simmons—Critics again panned this one. So, as usual, we packed out at all performances. Some of the CinemaScope scenes were really breathtakingly beautiful and performances very good, especially Brando's. This was heavy going throughout with very little action and humor to help it. However, as a top drama, it can stand as it is. Suitable for the bigger houses. Played Wednesday, Thursday, Friday, Saturday, February 8, 9, 10, 11.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

GOOD MORNING, MISS DOVE: Jennifer Jones, Robert Stack—This I know is tops, but the absence of patrons is definite proof that new and good roads, more cars and double feature offering in nearby larger places will take 40% of patronage that was formerly yours. The "scale" arrangement is the brightest light in an otherwise dark and disappointing engagement. Played Tuesday, Wednesday, January 19, 20.—Hugh G. Martin, Lake Theatre, Clermont, Fla.

LEFT HAND OF GOD: Humphrey Bogart, Gene Tierney—A good picture that was well received, but lost about $6.00 because of high terms. Also four days too long to run it. Played Sunday, Monday, Tuesday, Wednesday, January 15, 16, 17, 18.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

United Artists

APACHE: Burt Lancaster, Jean Peters—Was not very good. Did not have enough story to please. Played Saturday, Sunday, December 24, 25.—R. Soetaert, Cinema Majestic, Ruiselede, Belgium.

VERA CRUZ: Gary Cooper, Burt Lancaster—Pleased the audience and gave us good receipts. Personally, I expected more of this film and thought it too exaggerated in many places. You are great, Burt, and you please the audience, but they don't believe you are such a hero as you seem to be. And you should not have died at the end—people like to be happy, and therefore you too must be happy at the end.—R. Soetaert, Cinema Majestic, Ruiselede, Belgium.

Universal

CAPTAIN LIGHTFOOT: Rock Hudson, Barbara Rush—A good, entertaining CinemaScope Technicolor adventure story about rebellious doings in old Ireland. Did very good business. Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, January 20, 21, 22, 23, 24, 25, 26.—Agha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

SIGN OF THE PAGAN: Jeff Chandler, Jack Palance—An excellent spectacular of the fifth century. Hollywood's best-liked bad man, Palance, gives a powerful performance as "Attila." We received many good comments about him. Did outstanding business in spite of the very severe cold throughout its run. I don't understand why Universal is not making more films in CinemaScope. I prefer CinemaScope to any other medium. Played two weeks, from Friday, December 23, through Thursday, January 5.—Agha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

TARANTULA: John Agar, Mara Corday—Excellent business which broke house record. Topped all candy counter income for a Sunday. Had SRO out for first time in three years. Percentage O.K. Played Sunday, Monday, Tuesday, January 15, 16, 17.—Rodda Harvey, Jr., Grove Theatre, Lindsay, Calif.

Warner Bros.

EAST OF EDEN: Julie Harris, James Dean—Very great and noble class picture. Pleased nearly everyone, but not a few who have no understanding of the human heart and not enough spirit. Received very favorable comments from many patrons. One of the great pictures of film history. Played Saturday, Sunday, Monday, December 17, 18, 19.—R. Soetaert, Majestic Cinema, Ruiselede, Belgium.

HELEN OF TROY: Rosanna Podesta, Jack Sernas —Very good box office. Excellent acting in this family movie. Large cast with very good work in action. Both stars will climb to great height. Very enjoyable to all who see it. Played Monday, Tuesday, March 5, 6.— David Treadway, Duncan Theatre, Union, S. C.

SINCERELY YOURS: Liberace, Joanne Dru—Excellent. High standard family movie, not too "high brow." Very entertaining. Had very good box office. Played Wednesday, February 22.—David Treadway, Duncan Theatre, Union, S. C.

Shorts

Columbia

MADCAP MAGOO: Mr. Magoo—Better than average cartoon—Rodda Harvey, Jr., Grove Theatre, Lindsay, Calif.

Metro-Goldwyn-Mayer

MEXICAN POLICE ON PARADE: Fitzpatrick Travel Talk—First of these Traveltalks I've seen—and the customers too—for quite a while, hut, as usual, these are interesting, educational and in Technicolor. Excellent for a family program.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

Universal

BIG TEST, THE: Color Parade—A short with Roy Rogers, car testing, etc. No horses, hut O. K. short. —S. T. Jackson, Jackson Theatre, Flomaton, Ala.

FLYING TURTLE: Foolish Fable — Universal cartoons are certainly improving.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SH-H-H-H: Walter Lantz Cartune—These cartoons are tops for getting laughs out of adults.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SH-H-H-H: Walter Lantz Cartune—This is a stupid cartoon—the patrons said so.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Warner Bros.

TO BE ON A JURY: Joe McDoakes Comedy—Very funny McDoakes' short. Joe always ends up behind the eight hall. Our patrons like this series.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

The National Spotlight

ALBANY

A variety of giveaways has featured drive-in reopenings, everything from chamois skins to roses, cigars, candy and passes. . . . Mr. and Mrs. David Rosenbaum's Capitol, Elizabethtown, N. Y., has reopened on a weekend schedule. . . . Stanley Warner Corporation, which increased its stock interest from 50 to 100 per cent, appointed William A. Riple, former vice-president of WTRY-Radio, as general manager for WTRI-TV, scheduled to resume regular programming July 1 with ABC network shows. Off the air since February, 1955, after a reported loss of more than $400,000 in 11 months of telecasting, the UHF outlet will have Kal Ross, former DuMont network director of news, sports and special events, as operations manager. . . . An increasing number of small theatres, indoor and outdoor, reportedly are projecting CinemaScope on standard ratio screens. Some drive-ins experience difficulty in obtaining State approval for screen-extensions, because of structural requirements. . . . Mike Lane, who plays the fighter in "The Harder They Fall," and the ballyhoo bus used in Columbia release, visited town.

ATLANTA

George M. Jones, formerly sales manager for Universal, Atlanta, made a flying trip from Miami to complete arrangements to move his family to Miami which will be his headquarters. . . . W. M. Agree, booker, said that the Twin-City drive-in, McCaysville, Ga., and the Newport drive-in, Newport, Tenn., have been opened for the season. Both are owned by the Newport Amusement Co., Newport, Tenn. . . . Mr. and Mrs. H. H. Diggs, Twin-City drive-in, Bluff City, Tenn., were on the Row visiting. . . . W. C. (Bill) Haines, former United Artists branch manager, Indianapolis and Dallas, was visiting on the Row. Bill is now in the laundry business. . . . George Pabst, southern district manager, United Artists, held a sales meeting here with manager Byron and field representatives. . . . Bob Tarwater, U.A. sales manager, his wife and daughter are back after a visit in Haynesville, Ala. . . . The Starlite drive-in, Crossville, Ala., has been reopened for the season by owner C. B. Webb. . . . M. W. Patton and B. M. Parker have opened the Starlite drive-in, Macon.

BALTIMORE

Borah Burman, Film Centre, is directing stage productions for the little theatre group, the Stagecrafters. . . . Kolman Lampe, promotion man about town, died recently. . . . Hal Colley, publicity director for the New and Century, has returned to his desk after a siege of illness. . . . Stanley Baker, head of Hicks-Baker circuit, has returned from a Florida vacation. . . . Abe Levin, associated with his brother in the operation of the Irvington theatre, passed away after an illness of several years. . . . Bill Alexander, Timonium drive-in manager, is supervising the grading of the approaches to that theatre. . . . Hank Vogel is readying the opening of his new drive-in in Bengies, Md. . . . Mrs. Pearl Bryant, manager of the Federal theatre, Federalsburg, Md., has become a grandmother. Her daughter became the mother of a baby girl. . . . George Hendricks, Mayfair manager, visited in Philadelphia.

BOSTON

The news of the sudden death of Bill Arvin, 49, who had been the letter-carrier for Film Row for more than 12 years, came as a shock to the many friends he had made over the years. . . . Samuel Lowe, Jr., of Theatre Candy Company, was elected first vice-president of the Alumni Association of Deerfield Academy at the prep-school's annual dinner held at the Hotel Statler. . . . Massachusetts Theatre Equipment Company has installed full stereophonic sound with effect speakers in the Stadium, Woonsocket, R. I. . . . The original wooden screen and tower at the Adams drive-in, Adams, blew down during the recent freak snow storm, spreading debris over a large area of the theatre. Owner Stanley Rothenberg immediately ordered a new steel Selby screen 101½ x 44 ft., which is to be erected shortly. . . . Three more theatre closings have been reported, two in Vermont and one in Maine. Edna B. Hall has closed the Brooks, Maine, theatre and has removed the equipment. In Vermont, Vincent Choate, who is secretary of the Vermont Chamber of Commerce, has called it a day at his Shea's theatre, Turner's Falls, while in Richford, Roy Brown has given up the lease on the Park theatre to devote his full attention to the Savoy in Northfield which he owns.

BUFFALO

Lou Lieser, well-known in distribution and exhibition departments of the industry in New York state, is now in charge of sales in the Buffalo exchange area for Allied Artists Film Exchange Inc., according to an announcement by Harry Berkson, branch manager. . . . White Cloud and Lili, Indian chief and his assistant, were touring Western New York the past week doing some tub-thumping for "Mohawk," which is having simultaneous premieres in cities and towns of New York State around April 27, on which date it opens at the Center theatre in Buffalo. On Sunday, April 15, the Indians gave a sneak preview of their knife-throwing act at the Buffalo Zoo. On Monday they visited Lockport and Batavia and on Tuesday went to Rochester. . . . The Foundation Theatre has announced sale of capital stock to aid it in realizing its goal—preservation of the legit theatre on the Niagara Frontier. The organization will operate the Erlanger, starting July 1, on a lenient year-long lease from Ike Gordon of Rochester.

CHARLOTTE

Howard McNally, Fayetteville, N. C., theatre owner, was to attend the Washington area theatre owners meeting in Washington April 17-19. . . . Jack White, owner of the Carolina theatre in Allendale, S. C., is moving to Shallotte, N. C., from Allendale to enter business. He will continue to operate his theatre in Allendale. . . . The board of directors of the Theatre Owners Association of North and South Carolina met here April 9. Several issues were discussed and a certificate of appreciation from the National Association for Infantile Paralysis was presented the theatre owners for their part in the polio campaign last January. . . . Mrs. Pauline Griffith, adviser to the theatre owners, has been released from the hospital following an operation. . . . Mrs. Bill Suther, wife of the manager of the Pastime theatre in Concord, died last week. . . . Mr. and Mrs. Jay Schraeder, and son Robert, operators of the Visulite theatre here, have moved into their new home.

CHICAGO

Mrs. Walter Banford, wife of MGM's midwest division manager, died last Friday morning at St. Luke's Hospital. Mrs. Banford had been ill for many months. . . . State's attorney Gutknecht has filed suit against Sam Shiner and Michael A. Reese, owners of a proposed 1,000 car drive-in near O'Hare Field. The suit filed in County Court charged the owners of the 40-acre tract are violating a county dirt removal ordinance. Assistant State's Attorney Martin Handleman said construction workers halted work on the $400,000 project after the owners were notified of the court order. . . . Arthur Sachs, head of LaSalle Productions, announced that national release date for their latest film, "The Naked Hills," is June 17. Formerly titled "The Four Seasons," the picture stars David Wayne, Marcia Henderson and Keenan Wynn. While LaSalle Productions is a Chicago company, studios are located in Hollywood. . . . A $1,330,000 drive-in project, to include a motel, bowling alley and restaurant, is being planned by Sam Levin. On an 85-acre tract in Stickney Township, it will have two screens, one visible to 1,650 cars and the other to 1,500.

CLEVELAND

While "Alexander the Great" is drawing heavy attendance downtown, "Diabolique," French murder mystery, is establishing a new all-time high attendance record at the Heights Art theatre. Manager Nico Jacobellis reports he called for police assistance to manage the crowds that extend more than a block from the box office. . . . H. E. MacManus, for the past eight years assistant to Milton A. Mooney, president of Co-operative Theatres of Ohio, has resigned, effective May 1, to become general manager of three drive-ins in Toledo—the Parkside, Starlite and Telegraph—owned by Ray Searles and sons. . . . Funeral services were held this week for Mrs. Hyman Kaplan, retired theatre owner, who died following a long illness. . . . W. A. Gray has notified exchanges of the May 1 closing of his 250-seat Rapids

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theatre, Grand Rapids, O. . . . Following an annual policy Sam Shia is closing his hardtop Old Trail theatre, St. Clairsville, simultaneous with the opening of his nearby Shia's drive-in. . . . Nat Friebeger, manager of the Washington Circuit's Plaza theatre, welcomed his fourth grandchild when a son was born to his daughter, Joan Pollen, formerly with the local 20th-Fox exchange. . . . At the Thursday, April 19, meeting of the Motion Picture Council of Greater Cleveland, guest speaker will be Mr. Edward W. Plumb, film director of the Standard Oil Company, who will discuss the use of films in "Industrial Public Relations."

COLUMBUS

"Diabolique," the French film which went into a third week at the Bexley Art house, is giving Manager Robert Little one of his biggest engagements. Long lines have been the rule since the feature opened. . . . Beverly Schecter, of suburban Bexley, won the title of Sweetheart Queen of the A. Z. A. Sweetheart Ball and was presented with a wrist watch which manager Walter Kessler of Loew's Ohio arranged to have presented as a gift from Cyd Charisse and Dan Dailey, stars of MGM's "Meet Me in Las Vegas." . . . "Carousel" had a big second week at Loew's Broad. Manager Robert Sokol of the Broad is lining up a campaign for the prerelease test engagement of MGM's "The Rack" for the week of April 27. . . . Catherine Stattmiller, writing a letter to the editor of the Columbus *Dispatch*, disagreed with the statement of Robert Wile, secretary of the Independent Theatre Owners of Ohio, that the end of state censorship has not harmed the moviegoing public. She said that "many pictures shown in Ohio during the past year can be classified as obscene."

DENVER

Merf Evans, manager of the Denham, has formed A-Best-Drive-In, Inc., and the company has leased the closed Wadsworth, a 1,000-car drive-in, in a Denver suburb, for 10 years. Terms of the lease are for nine per cent of ticket sales, five per cent of concession income, and 25 per cent of net profits before income taxes. Evans is president of the company and will be managing director. . . . Mary Ann Hogle has been elected president of the Women of the Motion Picture Industry, Chapter 10. Others named include Irene Canino, 1st vice-president; May Alstatt, 2nd vice-president; Gloria Genevese, recording secretary; Edith Musgrave, corresponding secretary; Charlotte Steuver, treasurer. Board members include Ann Le Gendre, Dorothy Elmore, Lillian Halpern, Grace Fuschimo, June Farmer, Jean Gerbase and Pauline Hall. . . . Lem Lee will again operate the Centennial drive-in, that is, at least until he finds out if the lights they are putting up for night racing at nearby Centennial race track interfere.

DES MOINES

Iowans don't attend the movies as much as they used to and the decline is pointed up by the latest state sales tax figures. The report for July, August and September, 1955, just out, shows that compared with the same three months the year before, Iowans spent $458,400 less for movie tickets. On the other hand the figures showed that residents of the state spent 47 per cent more for athletic events and other amusements during this period. This was in contrast to the year 1954 when movies were the big thing in Iowa's collective entertainment budget. Then, residents spent $5,289,000 to see movies and $4,281,300 for athletic events and other amusements. . . . Howard Brookings has closed the theatre at Oakland and dismantled the equipment. Brookings said the move resulted from lack of business; he had operated in Oakland for 12 years. . . . Bob Hutte, manager of the Lyric in Osceola, has announced his candidacy for the Democratic nomination for state representative. . . . The King at Ida Grove has been reopened after having been closed several weeks. . . . High winds damaged a recently-constructed screen at the Bel-Air drive-in at Davenport. . . . Jim Ricketts, Columbia booker, spent a week's vacation in Indianapolis. . . . The Boone drive-in opened for the season with a free admission open house.

DETROIT

Alden Smith's Oak drive-in, Royal Oak, will tell passers on Route 10 (Woodward Ave.) the current billings. The new sign, located half a mile from the theatre, will show 1,000 feet each way on the eight-lane highway. . . . Dillon Krepps, managing director of the United Artists, reports that attendance at "Oklahoma!" is running two to one out-of-town patrons, a trend that will help hold business up during the expected long run. . . . Dr. Abraham Eiseman, owner of the Michigan, Flint, died at the age of 71. . . . Wayne University, winner of one *Look Magazine* Producers Guild award, has released another, "A Professional Career." The 14-minute short was produced by the Visual-Auditory Center, directed by Sherman Wilson and Larry Silverman. . . . Art Herzog is back in town after a 10-day eastern trip. . . . Betty Robbins, of the Film Building, has returned to St. Johns for further surgery. . . . The park view across the street from the Adams and the Madison is temporarily gone as work progresses on a new underground garage.

HARTFORD

Connecticut's Supreme Court of Errors, in a unanimous decision, has given Jack Leitao, East Hartford, Conn., the go-ahead sign for his construction of a drive-in theatre at Glastonbury, Conn. The high court said that Common Pleas Court Judge Fitzgerald was correct when he dismissed an appeal by a group of Glastonbury property owners who protested a Zoning Board action granting Leitao permission to locate an outdoor theatre in an industrial zone. . . . Peter G. Perakos, Sr., president, Perakos Theatre Associates, New Britain, Conn., will be guest of honor at the New Britain Press Club's Man of the Year Awards Dinner, set for the Hedges Restaurant, on the Hartford-New Britain Road, May 10. . . . Dennis J. Rich, manager, Stanley Warner Cameo, Bristol, Conn., has resumed his duties, following recuperation from a heart attack. . . . P. J. Buchieri, manager, Hartford Theatre Circuit's Lyric, Hartford, has resigned to join Stanley Warner Management Corporation. His replacement is Michael Carr, most recently with E. M. Loew's Theatres.

INDIANAPOLIS

Murray Devaney, new distributor chairman for industry drives, has resigned as first assistant chief barker of Variety. But he was immediately elected second assistant in place of Dale McFarland, who moved up to first assistant. . . . Herman Black has been appointed chairman of Variety's membership committee. . . . Variety will hold its annual "500" Speedway Dance May 26. . . . Ken Collins, former general manager of Greater Indianapolis, is moving to Fort Worth, Texas. . . . Ray Schmertz was in Cleveland last week for a 20th-Fox branch managers' meeting. . . . Hugh McLachlan, maintenance supervisor for Y & W, has been appointed chairman of the Allied Theatre Owners of Indiana equipment study committee. . . . Claude McKean, WB branch manager, has returned from a vacation in Florida.

JACKSONVILLE

J. L. Cartwright, FST district supervisor, came in from Daytona Beach for a home office advertising meeting. . . . French Harvey, FST ad chief, returned from 10 days in the Miami area. . . . Making his first trip to town was Don Yarbrough, new 20th-Fox exploitation man for the southeast, who headquarters in Atlanta. The area was formerly handled by Jimmy Gillespie out of Dallas. . . . Abner Camp and Evelyn Hazouri, Howco Exchange, hosted exhibitor screenings on four new independently-produced films for which Howco has southeastern distribution rights. One of them, "Swamp Women," was produced in Louisiana. . . . Fred F. Sears, director of Columbia's "Rock Around the Clock," appeared on stage when the film ran at the Palace in Tampa, and Johnny Johnston, the picture's star, appeared at the Paramount in Miami. . . . Judge May, amusements editor of the *Florida Times-Union*, vacationed briefly in Miami.

KANSAS CITY

Thomas E. Bailey, who started with MGM in Cincinnati in 1930, has moved from branch manager at St. Louis to that position in Kansas City, succeeding the late William D. Gaddoni. Mr. Bailey had been booker at Cincinnati, then head booker at Charlotte, N. C. His experience also includes selling. . . . Mrs. Myrtle Cain, with the MGM branch at Kansas City for 20 years, most of the time as secretary to the branch manager, continues in that position under Mr. Bailey. . . . Hardy Hendren, Jr., head of United Film Service, and Dick Wiles, of the Heart drive-in company, were named directors of the Motion Picture Association of Greater Kansas City, at a board meeting April 19. They succeed William D. Gaddoni and Robert Shelton, who died recently. Harry Gaffney was elected vice-president, to succeed Mr. Gaddoni in that office. . . . Most drive-ins here have a policy of showing three features—starting the last as late as 12:52. Three drive-ins show four features.

LOS ANGELES

Sero Amusement Company has reopened its Cherry Pass drive-in theatre for the new season, with August Nardoni piloting the project. . . . Ground has been broken by Columbia Pictures for their own exchange building, located on 21st St. adjacent to the Paramount exchange. Structure is planned for occupancy by fall. . . . Off to Arizona on a business trip was Jack Sherriff, Kranz-Levin salesman. . . . Sid Pink has darkened the Fontana theatre in Fontana; it had been

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operating on weekends only. . . . The Anderson Brothers disposed of their California theatre in Ontario to Associated Theatres, headed by Sam Decker, Eddie Ashkins and Al Olander. . . . Sherrill Corwin, head of Metropolitan Theatres, was guest of honor at a dinner meeting of the National Press Photographers Ass'n in Phoenix, where Corwin was cited for his public service in covering community news via TV on KAKE-TV, which he owns in Wichita. . . . A Film Row visitor was Philip Bland, whose son Jules owns the Alvarado theatre here. The elder Bland is celebrating his 50th anniversary in show business, having started by running a theatre in San Jose in 1906. . . . Robert Kronenberg, head of Manhattan Films, headed for New York on business.

MEMPHIS

Star theatre, Trenton, Tenn., was sold by Strand Enterprises to Andy Jonas and J. V. Burton, well known West Tennessee exhibitors. . . . T. C. Speer, owner of the Bailey theatre, Cabot, Ark., which has been operating on weekends only, has gone into full operation. . . . J. E. Singleton has bought Tommie's drive-in, Kennett, Mo., from A. T. Boyd. . . . With most drive-ins in the Memphis trade territory already in operation for the summer, film company salesmen report theatre business in the area is picking up nicely. . . . George C. Hoover, Miami, chief barker for Variety Clubs International, was in Memphis to speak to Tent 20's general membership meeting. . . . Mr. Hoover revealed that he will take a trip to England within a month to present the Humanitarian Award, given annually by Variety, to Sir Winston Churchill. The presentation will be made at a luncheon at 10 Downing Street, the official home of Prime Minister Sir Anthony Eden.

MIAMI

The local sports pages were a fertile field for the exploitation seeds of "The Harder They Fall" and Morris McLemore, sports editor of the *Miami Daily News* devoted a full column to the film, to the delight of Sonny Shepherd of the Wometco circuit which had three theatres playing the feature. . . . Down from New York on a holiday was Allied Artists' vice-president Maurice R. Goldstein. . . . The freak windstorm which severely damaged our area recently, wrecked the screen at the Ochs Amusement Co.-owned Dania drive-in in that city. Flying debris broke the leg of an early patron and a ticket taker was injured as the booth fell around him. According to theatre manager Ed Cannon, only the early hour avoided greater tragedy. Theatre is expected to reopen in a couple of months after repairs. . . . Peter Seaborn, 48, manager of the Trail theatre, died and his widow, Lucy, survives. . . . Victor Mature, who is on location in the Cuban Isle of Pines shooting "The Sharkfighters," took time out for relaxing in this area.

MILWAUKEE

Morey Anderson will be the new branch manager at the RKO exchange here effective April 21. Mr. Anderson replaces Mr. L. Elman who is going to Los Angeles. Mr. Anderson has been with RKO for the past 27 years as salesman. He also is a very active member of Wisconsin Variety. . . . Estelle Steinbach is managing director for "Oklahoma!" which will open May 4 at the Fox-Strand theatre, now being equipped with Todd-AO. Tickets are now on sale. . . . Karl Kelly, formerly a theatre manager here for a good many years, tells his friends in the industry that he is moving to Phoenix, Arizona, and will sell Cadillacs there. . . . Dean Fitzgerald presented "The Pajama Game" at the Orpheum theatre in Madison. . . . The Riverside theatre now has joined the ranks of the houses showing a "rock and roll" revue on its stage. . . . Irving Werthamer is leaving his post as branch manager at the Paramount exchange about the first part of May. Ward Pennington, San Francisco, will replace Mr. Werthamer here.

MINNEAPOLIS

John Farley, booker at Theatre Associates, buying and booking combine, is back from a vacation in Palm Springs, Calif., and Los Angeles. . . . Ray Lehrman, formerly salesman at United Artists, has joined Don Swartz' Independent Film Distributors as sales manager. Earl Perkins, former salesman with Independent, has resigned. . . . Valerie French, star of Columbia's "Jubal," was in for personal appearances in connection with the picture's opening at the RKO Orpheums in Minneapolis and St. Paul. . . . New product and sales policies were on the agenda of a meeting of 20th-Fox branch managers in the midwest held by M. A. Levy, 20th-Fox midwest district manager, at the Calhoun Beach Hotel, Minneapolis. Attending were branch managers Dave Gold, Des Moines; George Regan, Omaha; Gordon Halloran, St. Louis; Joe Neger, Kansas City; Jack Lorenz, Milwaukee; and Sol Malisow, Minneapolis. . . . On the Row were Nicky Goldhammer, Allied Artists eastern division sales manager; Herb Greenblatt, western sales manager of RKO, Sam Gorelick, RKO Midwest district manager, and Ben Marcus, Columbia midwest district manager.

NEW ORLEANS

H. B. Guillory and Alex U. Fontenot reassumed ownership of the Lark drive-in, Ville Platte, La., and scheduled April 20 for reopening. . . . Ed Stevens, of Stevens Pictures, operating 11 exchanges throughout the southland, returned to his home in Atlanta after several days conference with reinstated manager Ed Constantine, who replaces Francis H. Hein, resigned. . . . Cy Bridges, MGM city salesman, is confined to his home because of illness. . . . Sid Havener and family, former residents of Lake Charles, La., have established a permanent abode here. Havener is general manager and film buyer of Exhibitors' Cooperative Service Inc., located on the third floor in the 218 South Liberty St. Film Exchange Building. Andy Bevelo is the booker. . . . Nat Sanders, vice-president of Times Film Corp., Continental Distributing Inc. and United Motion Picture Organization, was here for several days to confer with Don Kay who has taken over their complete line-up of pictures for territory distribution.

OKLAHOMA CITY

The Tinker drive-in theatre, which has been closed for the winter, reopened April 12. . . . Mrs. Christine Hatchcox has been named manager of the Chieftain theatre. . . . Mrs. Ethel Coxie has resumed her position as manager of the Skytrain theatre, after spending several weeks in the hospital. . . . Mr. and Mrs. Pat Donavan are now employed at the Del City theatre. Mr. Donavan is manager and Mrs. Donavan is cashier at the theatre. . . . Valerie French was an Oklahoma City visitor this weekend, making personal appearances at the Center theatre Saturday and Sunday. . . . Kay theatre, Ponca City, Okla., dropped its matinee this week while interior decorating was in progress. . . . The Admiral Twin drive-in theatre, Tulsa, Okla., held a gala reopening April 12.

PHILADELPHIA

Authoress Rachel Baker, who is also the founder of "Resources Unlimited," in behalf of handicapped, received the annual award of the Ladies Auxiliary of the Philadelphia Variety Club at a luncheon last week. Ruth Chatterton and Pearl Buck were previous recipients of the honor given for "unselfish devotion to humanitarian causes." . . . Robinson, Adelman & Montgomery Advertising Agency was named to handle the publicity for James Clark's National Film Service. . . . Shirley Duglin, after 15 years as secretary to 20th Century-Fox branch manager Sam Diamond, resigned to settle down to household chores. . . . Jesse J. Shields, president of Local 307-A, Moving Pictures Operators Union of Philadelphia, has announced his candidacy for the Pennsylvania State Legislature. . . . With "rock and roll" revues booked in for weekend dates at the Stanley houses in Camden, N. J., and in Chester, Pa., the Stanley Warner Theatres settled differences with the local musicians union and was removed from the union's "unfair list."

PITTSBURGH

"Diabolique" is gunning for a new record in Squirrel Hill. . . . Bill Finkel is quitting movie business here after 41 years to retire with his wife to Sarasota, Fla., Finkel selling his Arcade theatre in the Southside to his brother, Morris. . . . "Backlash" replaced "Carousel" in the Fulton, with that house also setting "On the Threshold of Space" and "The Revolt of Mamie Stover." . . . "Seven Wonders of the World" had a gala premiere benefit for the United Nations Association of Pittsburgh. . . . "Alexander the Great" has a May 25 date at the Penn. "The Swan" is there currently. . . . Karl Krug, *Sun-Telegraph* drama head, back on the job after a gander at the New York plays. . . . "They Who Dare" booked next for the Studio, and the Squirrel Hill has set "Doctor at Sea," pushing back the previously scheduled "Lease on Life." . . . Virus germs bedded M. A. Silver and Henry Burger, Stanley Warner executives, and Art Manson, Cinerama publicist. . . . Bill Haley's "Rock Around the Clock" in a first run mass booking with "Blackjack Ketchum, Desperado" did well in the drive-in and neighborhood houses.

PORTLAND

Jim Runte, Evergreen boss, was in town for a few days to confer with Oregon district manager Oscar Nyberg. Also in was Frank Christie, Evergreen film buyer. . . . Walter Hoffman, Paramount field man, was in town on one of his infrequent trips. . . . Bill Scholl, U.A. representative from Los

(*Continued on following page*)

(*Continued from preceding page*)

Angeles, was here for the week working out "Alexander the Great" details with Paramount theatre manager Dick Newton. . . . H. Neal East, western division sales manager for Paramount, was here from Hollywood. . . . Paramount branch manager Wayne Theriot just returned from a business trip to Los Angeles where he met with George Weltner.

PROVIDENCE

For only the third time in 13 weeks, a sunny weekend was experienced in this area —the Easter weekend at that. Late Friday it appeared that a heavy snowstorm which raked the Middle-West would hit New England, but a change in the wind took the vicious storm out to sea. Theatre business, just fair on Easter Saturday, picked up Sunday evening, after the traditional Easter parades. . . . The Avon Cinema was the site of the R. I. premiere of Walt Disney's "The Littlest Outlaw." On the same program, Disney's "Johnny Appleseed." . . . At the Majestic, "Carousel" held for a second week. . . . E. M. Loew's drive-in, at the Providence-Pawtucket city line, opened for the season; the last of the open-airers in this area to inaugurate '56 operations. . . . Lincoln Park, nearby amusement center, was the first in its category to open for the season. . . . The famed Ballet Russe de Monte Carlo headed for a one-night stand at the Veterans' Auditorium. . . . Juvenile attendance was up noticeably at most downtown houses during the annual Easter school vacation period. . . . Joe Jarvis, impresario of the Gilbert Stuart Playhouse, Riverside, emphasized the fact in his advertising, that MGM movie tickets found in a popular-make cereal would be honored any day, except weekends and holidays.

SAN FRANCISCO

John Parsons, Telenews theatre, and Maury Schwarz, Schwarz theatres, merged interests and added theatres to their new chain, Continental Theatres. The Bridge, Rio, Rita, and Four Star in San Francisco; the Piedmont in Oakland; the Manor in Sacramento, and the Golden Bough and Hill theatres in Carmel, make up the chain. Schwarz Theatres recently bought out the 50 per cent interest in the Bridge, an art house, held by the Walter Reade Theatres, Inc. Continental Theatres announce that the remodeling of the Bridge theatre has begun. The Four Star will be an art house. Other theatres will be refurbished soon. . . . "The Man in the Grey Flannel Suit" had a premiere at the Fox theatre for the benefit of Boys Towns of Italy. Mrs. George Skouras made personal appearances on local radio and television and San Francisco socialites sold orchids in the lobby for the same cause.

ST. LOUIS

The Sky-View drive-in theatre in Litchfield, Ill., which has opened for the season, has announced the same policy as last year will prevail, with the exception that there will be a double feature program on bargain nights each Thursday. . . . The Beardstown Starlight drive-in on the Arensville road near Beardstown, Ill., which has just opened for its fourth season, gave all children under 11 years of age a treat when it staged an Easter egg hunt. . . . The Skyvue drive-in at Arkadelphis, Ark., which was constructed five years ago, has doubled the size of its screen. . . . The Sullivan drive-in at Sullivan, Ill., has made a number of improvements for this season, including an overhauling of the snack bar. . . . The Family drive-in theatre, Dester, Mo., has been sold to Winifred Garner, Dr. E. G. Bailey, Sr. and Dr. E. G. Bailey, Jr., by the Lawrence family. The theatre was built in 1950 by the late Yewell Lawrence and had been owned and operated by the Lawrence family ever since. . . . The screen tower at Highway 63 drive-in theatre, Moberly, Mo., owned by Elmer Bills of Salisbury, Mo., has been widened from 50 to 75 feet to permit the showing of CinemaScope films.

TORONTO

Eugene E. Fitzgibbons, head of Famous Players' TV department and general manager of the Kitchener and Quebec City TV stations in which the company owns 50 per cent, was elected to the board of directors of the Canadian Association of Radio and Television Broadcasters in Toronto. . . . Amusement attendance in Nova Scotia was down about 1,000,000 during the last fiscal year, cutting revenue of the Nova Scotia Board of Censors by some $66,000, S. A. Doane, chairman of the board reported to the Legislature. . . . Amusement tax cut okayed in the province of Manitoba goes into effect May 1. Exemption has been raised from a 25 cent ticket to a 30 cent one and the reduction is from two cents to one cent on tickets costing 31 cents to 34 cents. . . . Maurice Chevalier was a guest of the Toronto Variety Tent No. 29. He congratulated the tent for its work with Variety Village. Clubs' annual baseball night will be June 15 this year, with Harvey Harnick, chairman of the Fund-Raising Committee in charge of the project, while Charles S. Chaplin heads the Program Committee. . . . E. Montcalm's 280-seat Theatre Moderne in St. Julienne, Quebec, was completely destroyed by fire. A six-day house, showed only French-language films and its opposition was Maurice Simard's 360-seat Chateau.

VANCOUVER

The new Towne theatre at Medicine Hat, Alberta, was opened recently and will be managed by Hardy Diemart. . . . Presentation of a stage show by the Paragon theatre at Melville, Saskatchewan, and violation of the Lord's Day Act, cost Hugh Vassos a fine of $50. . . . J. J. Fitzgibbons, president of Famous Players, was here for a short stay en route from his Hollywood home to Toronto. . . . British Columbia Exhibitors Association re-elected their executives for 1956. They are: Owen Bird, president; Max Chechik, vice-president; Gerry Sutherland, secretary, and Earl Hayter, treasurer. All are from Vancouver. . . . Jimmy Webster, assistant at the Odeon-Vogue, resigned for health reasons and was replaced by Tomas Fisher, formerly of the Orpheum staff. . . . Good to see retired Famous Player district manager Frank Gow up and around after his illness. . . . Frank Soltice, theatre manager, is a new member of the Canadian Picture Pioneers (Vancouver). He is in charge of the Pines drive-in at Penticton. . . . Hinton, Alberta, with a population of 360, now has its first theatre, a 35mm house.



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SPECIALISTS IN MOTION PICTURE SOUND

Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

Hundred Million Dollar King Abdicates His Throne

A NATIONALLY known newspaper that we often buy, because it circulates for the most part in 16,000 small towns—and we therefore have respect for its viewpoints—prints a feature story about "Davy Crockett"—to say that he accounted for one hundred million dollars in movie merchandising—but that his reign has passed. We can believe that the era of "Davy Crockett" will remain one of the legends of this business.

His popularity soared by leaps and bounds, and reached a peak in the Spring of 1955. More than 3,000 trademarked items bearing his name and endorsement came into the market, many of them having very little to do with the hero "who shot himself a b'ar." "The King of the Wild Frontier" was king of the merchandising counters—and remains unchallenged in sheer volume and weight of numbers. A rivet factory in the East was jammed with orders to take care of pistol holsters, and all manner of things from bath towels to ukeleles were on sale. More than 4,000,000 recordings were made, and you heard most of them. The price of raccoon tails went up from 25c a pound to more than $8.00 a pound— much to the chagrin of small fry and their paying parents.

It's strange that there was no follow up. Walt Disney has so many interests that even $100,000,000 is a minor item—but we in film industry recall that the movie theatres helped to make him his first million. There were supposed to be several more "Davy Crockett" pictures and announcement was made that these had been produced in Ohio, on location, but they've not been seen on any theatre screen, to our knowledge. The original Disney film was released first on television, and it was said that the following releases would come as TV programs —but it will be too late to keep any part of the merchandising empire of the wild frontier. By this time, moths have eaten up the raccoon caps that swept the country It seems a shame to abdicate a throne, when the market so badly needs more good films for children's shows.

Some say that "Davy" suffered because of the prior release on TV, but we don't believe it. We saw some excellent campaigns on "Davy"—one from W. T. Hastings, manager of the RKO Orpheum theatre, Denver, who was last year's Quigley Grand Award winner, in large situations. Bill used "Davy" for what he was worth—a great attraction for thousands of kids and their parents, at the peak of popularity. Roy Rogers and Gene Autrey are among others who have walked away from their loyal fans in film theatres—and too bad!

THE DAYS OF THE WEEK

There's something hauntingly familiar with some aspects of TV advertising. They talk about "Tops for Tuesday"—"New Midweek Specials"—"Thursday Variety" etc. and it all seems like old fashioned showmanship, calculated to "get them out"—or to "get them in" for attractions that are current, rather than coming. You'll note that television sells what it has *today*, rather than sometime in the future. "The TV Guide" lists what is *now playing* on the air waves.

One theatre manager we visited with in Florida told us something that seemed quite shocking—until we thought it over, and came to agree with his point of view. He said he was going to skip his regular monthly program card, for a few issues, to see what the result would be. He believed that his patrons read the program for a month in advance, picked out a couple of pictures they wanted to see—and then missed both of them because of bingo, or a box social, or basketball, that interferred at the last moment.

He said he wanted his audience to get back into the habit of just coming down to the theatre and taking pot luck, as he had to—and he felt they would come oftener and be just as satisfied if they weren't so darned selective. He tried to make *his theatre* the attraction, so he didn't want to be tuned-out by an arbitrary choice that went astray before it reached his box office.

¶ ARGUMENT in favor of the COMPO-sponsored King Tax Bill, H. R. 5875, introduced by Representative Cecil King of California, to amend the Internal Revenue Code so tax will apply only to admissions in excess of $1.00—may be found in a slight matter of political and practical economics, brought about in the past twenty years. We are now exempt on admission prices up to and including 50c—but the hard and bitter truth is that we are dealing in 50c dollars, so what used to be 50c is now only a quarter of a dollar, and the new top level of $1.00 will merely restore the previous 50c level, for all practical purposes. Everything costs a lot more than it did—including the production of motion pictures, and labor in all its brackets. There is more of the public, and they have more dollars to spend, but these dollars are actually worth about half what they were worth prior to 1945. Even the kids know that pennies and nickels are no good any more, except to pay sales taxes on top of increased prices.

¶ GEORGE KREVO, manager of the Palace theatre, Jacksonville, and chairman of the "Miss Jacksonville" contest recently conducted as the local contribution to the "Miss America" contest nation-wide, had a news picture in the Round Table recently, posed with his attractive winner. But, at Florida State Theatres home office the other day, he gave us a copy of the excellent brochure prepared for both national and local circulation, handsomely printed with a four-color cover, with national advertisers to pay the costs, plus 24 inside pages on slick paper, and plenty of illustrations. The four pages in the front, and a similar four pages at the end, were the special Jacksonville section, and all local contenders, the local committee and sponsors, were credited, with their pictures, including a much better photograph than we had seen of Shirley Jeanne Ost, the Jacksonville girl who won the top honors. We have known for a long time that "Miss America" was a great idea for local showmen, and sponsorship. —*Walter Brooks*



Julianna Enders, winner of the Buffalo contest on "Miracle In the Rain" receives her airplane tickets from Helen Neville, of WGR-TV, and Arthur Krolick, district manager for Paramount Theatres.

Here they go, 25 secretaries from 25 key cities, local winners in the "Miracle Can Happen to You" contest which took them all to Hollywood, as guests of the various co-sponsors.



And below, they romp through the studios with what seems to be a reasonable facsimile of Van Johnson, co-star with Jane Wyman, in the Warner Brothers' picture.



"Miracle" In Exploitation



Excellent window display for the "Miracle" in Memphis, used by a cooperative store for the *Press-Scimitar* and the Warner Theatre, which sells the idea.



Clyde Crump, manager of Fox-Orpheum theatre, Wichita, Kansas, with the winner in his local contest, for "Miracle In the Rain" in cooperation with the *Wichita Beacon*.



Harry Botwick, southern district manager for Florida State Theatres, and Frank Peterson, vice-president of Burdine's—Miami's largest department store—discuss the details of their "Miracle" contest which selected the best secretary in south Florida for her prize-winning trip to Hollywood. You don't have to be told that this sponsor is happy about the proposition in promotion.

Showmen in Action

Mrs. Hazel Florian, of Lockwood and Gordon's Strand theatre, Winsted, Conn., has started the Strand Student Club, providing reduced admissions for teen-age high school students. To encourage attendance in the 12-to-18-year-oid bracket, Mrs. Florian has issued wallet-sized identification cards for a service charge of 50c which entitle the bearer to special prices, below adult admission scales. One special show is planned for all card-holders, admission free.

▼

Murray Spector, who does his thinking ahead of time, has already made arrangements with a cooperative sponsor for free carnations as "Mother's Day" gifts at the Stanley Warner Central theatre, Jersey City. He says "a substantial amount" from the friendly florist.

▼

Another idea to make the Monthly Program Calendar more valuable to small theatres is reported in TOA's Business Builders for March. When the patron has presented his calendar so-many times at the box-office, and each time had it stamped on the playdate by the cashier—then the calendar itself becomes a guest pass for two, when presented. The bulletin suggests "thrift stamps"—we suggest just a rubber stamp, which will cost less.

▼

Wometco's "Contact" reveals that 51 of the 770 who are employed by the Florida circuit are from 24 countries outside of the U. S., which is making Miami an international port—as, indeed it is, legally, geographically and realistically.

▼

Socrates Deligeorges and Alphonse Dubreuil, of the Niantic theatre, Niantic, Conn., send a sample of the 22nd in a series of cooperative ads which have appeared in the *New London Evening Day* urging shoppers and entertainment-minded travelers to patronize the Niantic shopping district and theatres, sponsored by the Retail Merchants division of the East Lyme Chamber of Commerce.

▼

Jack Mercer and James Tibbetts, managers of the State and Orpheum theatres, and Karl Fasick, publicity for Loew's Theatres in Boston, took advantage of the Boston *Post's* four-day cooking school at a local armory, attended by 15,000 persons, to publicize "Picnic" as a perfectly natural promotion. Stunts used resulted in newspaper and radio plugs for the Columbia picture.

▼

Jack Mitchell, manager of Schine's Olympic theatre, Watertown, N. Y., had "Carousel" as an Easter attraction—and the handling was up to the season. One window display had a carousel, revolving at all times, and backed up with stills and door panels. The back page of the herald was sold to a cooperative advertiser to defray all costs. A music store augmented special window display with cooperative newspaper advertising. The picture, and its theme, were all over town, in a variety of tieups.

▼

Bernie Depa, manager of Schine's Strand theatre, Lexington, Ky., has a happy sponsor who for the fifth year has donated roses to the first 50 ladies on Easter Sunday.

▼

Among notes while driving across Florida. Some vandal has shot out the middle letters in the sign for the Kissimmee Drive-in theatre, so it now reads "Kiss Mee"—which apparently doesn't hurt business very much, or there would be rapid repairs made.

▼

Jerry Baker, manager of the resplendent RKO Keith's theatre in Washington, is displaying a lobby poster for an attraction that is seven months away. He proudly announces Cecil B. deMille's "The Ten Commandments" for presentation in the Fall.

▼

Regal Shoe Stores in 38 principal cities are participating in the promotion of Darryl F. Zanuck's "The Man in the Gray Flannel Suit"—with 20th Century-Fox field exploitation men cooperating in the displays for the benefit of local playdates.

▼

Lew "Bozo Kelly" Rich, the clown, has returned to E. M. Loew's Milford, Conn., Drive-In for his eighth season. He provides nightly entertainment throughout the summer evenings, starting at 6:30 p.m.

Leo Shull, whom we've known from way back when he started "Actor's Cues" in Walgren's basement at 44th Street and Broadway, has launched a contest, based on a newspaper poll, to determine "Who is the most cooperative press agent?" and also—"Who is the *least* cooperative press agent?" More than 375 domestic and foreign editors will respond, in New York City.

▼

Dave Garvin, Jr. manager of the Paramount theatre, Newport News, Va., wrote us to say that he always thought "What I Did For the Picture"—which had been proposed as an alternate heading for THE HERALD's original department of exhibitor comment in their own words—was the basic purpose of the Round Table. We try to tell the manager's story of "What I Did For the Picture" and it could be basic as an interpretation of Round Table policy.

▼

Mother's Day is Sunday, May 13th—and don't let that one slide by in your Showman's Calendar, for it is the right time for expressing your sincere appreciation to the one person who brings the family to the movies—the year around. No real showman needs a nudge to know his obligation, and the opportunity which he has to capitalize on showmanship.

▼

Incidentally, we've just passed an uninspired date of no consequence, "Mother-In-Law's Day" which is supposed to introduce "National Laugh Week"—probably because of all the "mother-in-law" jokes—but never let that sort of thing influence you. It just isn't so—and don't diminish yourself and your theatre with such trivia. Our own mother-in-law is 94, and she's a doll! Treat your mother-in-laws with the respect and admiration they deserve.



Roger H. Lewis, national director of advertising, publicity and exploitation for United Artists, views the avalanche of advance publicity on "Alexander the Great"—which has netted more than 100 pages in the first key-city runs. This "Alexander" not only looks forward to more Worlds to conquer—but also the Posts, Journals, Tribunes, News, Times, and other newspaper coverage for saturation playdates in 300 situations, coming up soon.

Try These Street Stunts—For Size—In Your Town



"Will Spring Time Be Kettle Time This Year"—that has become an annual quote from sources who sell tickets with just such an idea. Here's a couple of grey mules and a Model T Ford, attracting as much attention as any chariot on wheels—for "The Kettles In the Ozarks" at the Paramount theatre, Des Moines, where Gene Moore makes with exploitation, along tried and true lines.



And for a pre-release of Howard Hughes' "The Conqueror" at the Cactus Drive-In theatre, Phoenix, Arizona, only these two convincing characters in costume, to make a parade—and we'll be darned if those mustachios don't look like John Wayne's and the girl is not a bad substitute for Susan Hayward. They are getting attention from all angles, in this photograph, as you can see.

Jack Auslett, our live-wire correspondent in New Orleans, sends us tear sheets which he says are a "first" in New Orleans—full page ads in the *Item* and *Times Picayune* for the opening of "The Swan" at Loew's State. The advertising is really deluxe, devoting almost the entire page to a fine portrait of Grace Kelly, who will be "Her Serene Highness" by the time you read this. It's red-carpet, royal treatment in the press, and the first examples we've seen.

Bernie Depa, manager of Schine's Strand theatre, Lexnigton, Ky. tied up with a men's clothing store for a display that was a crowd stopper. "Harry" lay prone with a sign over him saying, " 'The Trouble With Harry' Was That He Didn't Shop Here. Our Customers Are the Livest Looking Men in Town." The store also gave passes to the first 25 men named "Harry" who entered the store, along with information on the picture.

Martin Uses Two-Faced Calendars

While we found one Florida manager who startled us with his comment on program calendars, nevertheless Hugh G. Martin of MCM Theatres, with headquarters at Leesburg, Florida, supports the monthly calendar idea, and goes one better, by printing these on both sides. For example, the program for the Lake theatre at Clermont, Fla., and the Clervue Drive-In, nearby, are printed back-to-back, and Hugh says patrons prefer it that way. They can keep track of what is playing in both places, and it all hangs up on a convenient nail. He says they formerly issued folded programs but patrons didn't keep them, as they do the monthly calendars.

Hugh Martin believes in crediting his managers for carrying out showmanship ideas and making them work, so Mrs. Phyllis Pontius, at the Lake, and Leonard Penington, at the Clervue, have top-billing on the calendar for their respective theatres. He uses the calendar itself as a free pass for next months shows, if you see all of the current attractions, and bring your calendar in to be stamped. At the Clervue, Monday is "free car" night, and all cars of one certain make enjoy guest privileges, with the sponsorship of the local dealer. This rotates between twelve different makes of cars, so you are sure of hitting the jackpot once in twelve weeks, on Monday night, but the name of the winning car is kept secret until the first patron passes the gate. That adds suspense, and keeps them coming, every Monday, out of speculation.

Calendars are delivered from door to door in Clermont, with the manager driving a jeep, and two ambitious youngsters to do the leg work on both sides of the street. They never distribute less than 4,000 of the monthly calendars, and 1,500 are mailed out to the rural routes and outlying communities. Hugh Martin is the kind of showman who often tries new ideas—and then passes them on to other showmen who can profit by his experience.

Schine Managers Pick "Miss Springtime"

Seymour Morris sends us a "flash" from Schine's publicity department, Gloversville, N. Y., to show how Spike Cary, manager of the circuit's Oneonta theatre, Oneonta, N. Y., launched a local contest to find "Miss Springtime of 1956" with a double truck advertisement, sponsored by twenty merchants and dealers in the area. Each section of the two-page ad carried a picture of one of the 20 contenders, selected by local schools to represent their classes. The contest had accumulative value, with interest building to a terrific climax, and plenty of parents and friends out promoting their favorites.

Selling Approach

THE MAN IN THE GRAY FLANNEL SUIT —20th Century-Fox. CinemaScope, in Color by DeLuxe. The Superb Best-Seller, Now a Superlative Motion Picture. The novel you read with such intensity, comes to the screen with compelling power and an unprecedented cast. Gregory Peck, Jennifer Jones, Fredric March, with Marisa Pavan, Lee J. Cobb, Ann Harding and Keenan Wynn. One of the outstanding pictures of the year. 24-sheet and all posters feature the title pose, which is the merchandising tieup of the season. Even the **Wall Street Journal** has commented on how "The Man With the Gray Flannel Suit" has lifted the men's clothing trades. It will do as much for yours. Jumbo herald from Cato Show Print is an exploitation piece that you can sell to cooperative advertisers—giving them the big back page for local printing. Newspaper advertising is big and inspired by the selling title. You'll find everything needed for every situation, including teaser ads that will serve for all purposes, and the special composite campaign mat, complete with eight ad mats and slugs, plus two publicity mats, all for 35¢ at National Screen. The special merchandising section of the pressbook is worthy of extra attention, and will get it, because the men's wear tieups are unusual and valuable to every working theatre man. There's been a nine month's build-up of the best-selling book as preselling for the picture, and you can cash in. National magazines and newspapers have gone all out to publicize the film in feature material. Door panels, standees and other display materials are available for use in clothing store windows.

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PATTERNS—United Artists. No guns, no bullets—but weapons more deadly—the patterns of power, patterns of greed, patterns of greed and lust, that explode inside the gray flannel world of "big money" in the most dangerous battlefield of all—the skyscraper jungle. Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight, in an original story that won the Sylvania Award as a TV presentation. No poster larger than the 6-sheet, but suitable for display uses in lobby and marquee advertising. The dramatic herald from Cato Show Print has the same selling approach, and you can use it as a pattern for "Patterns." Glamor ads and tiein suggestions point the way for sponsor cooperation in the retail field. Newspaper ad in sufficient variety, and the composite ad mat has eight ad mats and slugs, plus two publicity mats, for small theatres, all at the low price of 35¢ for the whole selection. Some unusual treatments will be found in the pressbook for your local application.

MEET ME IN LAS VEGAS—MGM. In CinemaScope, and Eastman Color. It's a gorgeous, glorious, glittering gold mine of entertainment, starring Dan Dailey and Cyd Charisse, and a big cast, plus guest stars, Jerry Colonna, Paul Henreid, Lena Horne, Frankie Laine and others. You're loyal fans will tear themselves away from television for "Meet Me in Las Vegas." Special herald from Cato Show Print supplies all the best selling approach in one compact package. It's like a little pressbook, for the public. 24-sheet is really designed for special use in lobby and marquee display, and it's a stopper! All posters have the same theme—Cyd Charisse and her chassis. Newspaper ad mats in good assortment to suit all situations, and the complete campaign mat has nine ad mats and slugs and two publicity mats, all on one big mat for a small price—only 35c and the biggest showmanship bargain in the industry. MGM used one hundred $10,000 bills, the real thing, as lobby display at the Astor theatre on Broadway, but they say you can spell out the same thing with 140 silver dollars, under glass and under guard. Silver dollars are a trademark for Las Vegas and the Nevada play spots.

•

DOCTOR AT SEA—J. Arthur Rank—Republic Pictures. A film that has very evidently pleased as a boisterous comedy with Canadian and overseas audiences. Republic have fitted it up with an American-type pressbook, so show men here will have the proper accessories to work with. It's about the funniest crew aboard ship since "Mr. Roberts"—and you won't go wrong in pushing it with discriminating audiences. The newspaper ad mats are good, and there is an attractive cast, including Brigitte Bardot—"every man's dream of France." You'll find some absolutely new advertising slants in the selling approach for this picture. No composite mat, which would be a help for small theatres, and no poster larger than the 6-sheet, but these are good, and have smart showmanship in pictorial art to sell tickets. A gratis mat for a circus herald will be furnished free for the asking, by your Republic exchange.



Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Pennsylvania Legislature Exempts Candy from Tax

Candy has been excluded from the 3% sales tax in the state of Pennsylvania. This was brought about largely through the efforts of the Pennsylvania Manufacturing Confectioners' Association with the assistance of the National Confectioners' Association. The action began last November when the House of Representatives passed a bill taxing candy but exempting all other foods. The PMCA Legislative Committee, headed by Philip Wunderle III of Ph. Wunderle carried on a series of meetings with a PMCA delegation and Phil Gott and H. MacGregor Tuttle, Jr. of the NCA. C. Rudolph Kroekel of Kroekel-Oetinger, Inc. appeared before the Senate Finance Committee and presented the arguments for "justice for candy." After many weeks of expounding the "unfairness" of the tax, success was achieved in eliminating it from the legislation.

Hires Develops New Combination Snack Bar

A new Hires' snack bar, 6 feet, 6 inches in length and equipped to prepare and serve frankfurters and Hires root beer, has been added to its line of food and beverage dispensing units by the Charles E. Hires Company, Philadelphia. Features of the new unit include a 45-gallon Hires Keg, a 7-cubic foot refrigerator, a thermostatically controlled bun warmer and an automatic roller grill. The snack bar is 30 inches wide and has a counter height of 45 inches. A premiere showing of the new snack bar will be made during the Restaurant Show in Chicago from May 7 to 11, according to John G. Magee, Hires vice-president and manager of the Fountain Division.

Disposable Drive-In Tray

The Keyes Fibre Company, Waterville, Me., manufacturers of a line of plates, trays and dishes, has developed a new molded pulp tray for outside service of refreshments at drive-in theatres. Called the "Keyes Carry-Out Tray," it has four cup compartments and "ample" space for sandwiches and other foods. The disposable tray is waterproofed, grease-resistant and has a non-skid surface. It is sterilized in manufacture and shipped by the company in dust-proof cartons.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

WANTED TO LEASE DRIVE-IN THEATRE. Can manage and supply projection equipment. Must be Eastern Pennsylvania or New Jersey. Give complete information. BOX 2914, MOTION PICTURE HERALD.

WANTED: CONNECTICUT THEATRE. ALL Replies confidential. BOX 2915, MOTION PICTURE HERALD.

FOR LEASE: EXCELLENT NEIGHBORHOOD theatre in growing Indiana. Equipment in good condition. CinemaScope screen. Opportunity for right party. BOX 2916, MOTION PICTURE HERALD.

LOST LEASE! CLOSING OUT COMPLETE equipment conventional theatre—50 ton Carrier air-conditioning, Simplex mechanisms, Altec sound, American seats. Will sell all or separately. JOHN WILLIAMS, State Theatre, Jackson, Miss.

STUDIO EQUIPMENT

CINEFLEX 35MM CAMERA W/3 LENSES; motor; 200′ magazines; filter holders and case, $1,500 value, $695; Akeley Gyro Tripod, $900 value, $595 Bridgamatic Jr. 16mm Automatic Processor, $1,500 value, $975; Maurer 16 Camera, lens, 2 magazines, syncmotor, 12V motor w/battery, all cases, complete $2,395; 5000W Background Projector, reconditioned, $595; Bardwell McAlister studio floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Quadlite Heads only, $4.95; Stands only $19.95; Moviola 35mm composite sound/picture, $495.00. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

BOOKS

NEW — FOR THEATRE MANAGERS — "THE Master Guide on Theatre Maintenance," compiled from authorities, handy for reference with hard covers and index. Published by Aaron Nadell. Price $5 postpaid. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

USED EQUIPMENT

BEAUTIFULLY REBUILT LIKE NEW! Super Simplex projectors, cabinet pedestals, 3000′ magazines, Magnarc or Mogul arc lamps, 70/140 generator, RCA PG230 sound, price $3,950. Available on Time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PEERLESS MAGNARCS, EXCELLENT CONDITION $395; reconditioned Neumade Film Cabinets 2000′, $2 section; hand rewinds $7.95 set. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES, many brand new! Wollensak "Sunray" Series I; 2″, 3″, 3½″, 3¾″, 5″, 5¼″, 5½″, 6″, 7¾″, $35 pair. Superlite 2¾″-3″-3¼″ $150 pr. Trades Taken. Wire or telephone order today. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd Street, New York 19.

NEW EQUIPMENT

PLAY CINEMASCOPE "55"! MAGNAPHONIC Single Channel Magnetic Sound complete, $785; Cinematic adjustable anamorphics $375 pr., Mirro-Claric Metallic Seamless screens 75c sq. ft. Buy on Time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

INTERMITTENT MOVEMENTS—NEW SURPLUS for Simplex $69.50; DeVry $59.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

IN-CAR SPEAKERS $4.25! YEAR WARRANTY. 4″ unit, steel case painted blue-white. Price per set 2 speakers, junction box, $12.25. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITION WANTED

AGGRESSIVE, EXPERIENCED, EXPLOITATION minded manager, 32 years of age, desires change. 10 years' of experience, married, will locate anywhere. Starting salary $100. BOX 2913, MOTION PICTURE HERALD.

HELP WANTED

WANTED: EXPERIENCED FILM EDITOR TO relocate in Washington, D. C. Experience in sound work helpful but not necessary. Send complete resume, salary wanted, etc. BOX 2917, MOTION PICTURE HERALD.

MANAGERS WANTED FOR CONVENTIONAL and drive-in theatres in New Jersey. Many benefits including retirement plan. Apply in writing. BOX 2918, c/o MOTION PICTURE HERALD.

THEATRE EQUIPMENT AND SUPPLY INFORMATION SERVICE

I would like the latest information concerning the equipment and supplies indicated by number below or as otherwise specified:

_____ _____ _____

_____ _____ _____

_____ _____ _____

_____ _____ _____

_____ _____ _____

Name _____

Address _____

Town _____

Name of Theatre _____ Seating Capacity _____

THEATRE OWNERS AND MANAGERS may procure the latest information concerning theatre equipment and supplies by writing Motion Picture Herald, indicating their interests. Merely fill out the adjoining coupon and mail in business envelope. For further convenience various classifications are listed below with numbers for indicating them conveniently in the coupon. Mail the coupon to Motion Picture Herald, Theatre Service Department, 1270 Sixth Avenue, New York 20, N. Y.

31W—Air-conditioning
32W—Wall materials
33W—Drive-in admission control systems
34W—In-car speakers
35W—In-car heaters
36W—Screen towers
37W—Vacuum cleaners
38W—Carpeting
39W—Rubber mats
40W—Interior lighting
41W—Projection lamps
42W—Projectors
43W—Motor-generators
44W—Rectifiers
45W—Screens
46W—Magnetic sound
47W—Auditorium seating
48W—Curtain tracks
49W—Ticket registers
50W—Hand driers
51W—Beverage dispensers
52W—Food specialties
53W—Frankfurter grilles
54W—Ice cream cabinets
55W—Popcorn warmers
56W—Carry-out trays

FILM BUYERS RATING

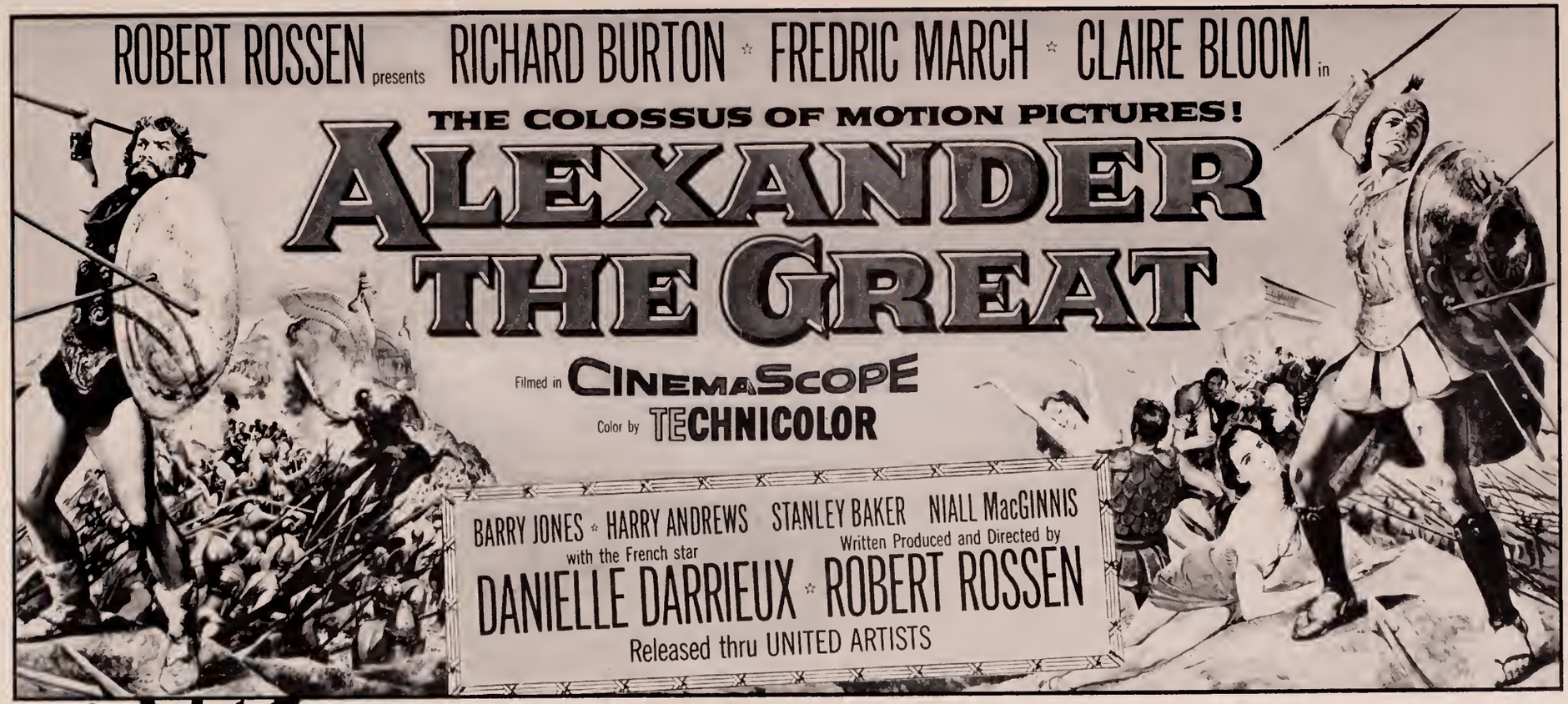
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 97 attractions, 3,256 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
African Lion, The (B.V.)	1	6	18	13	15
All That Heaven Allows (U-I)	5	16	8	1	4
*Apache Ambush (Col.)	–	–	4	1	2
Apache Woman (A.R.C.)	1	7	2	2	–
Artists and Models (Par.)	10	32	18	7	1
At Gunpoint (A.A.)	–	1	10	24	2
Backlash (U-I)	–	5	1	8	–
*Bengazi (RKO)	–	–	–	3	7
Benny Goodman Story, The (U-I)	1	6	7	6	5
Big Knife, The (U.A.)	–	–	1	11	14
Blood Alley (W.B.)	–	8	29	21	3
Bottom of the Bottle (20th-Fox)	–	2	8	10	22
Come Next Spring (Rep.)	–	1	1	10	2
Comanche (U.A.)	–	1	–	–	17
Count Three and Pray (Col.)	4	10	23	9	7
Court Jester, The (Par.)	–	6	5	3	2
Court Martial of Billy Mitchell (W.B.)	1	41	19	7	–
Day the World Ended (A.R.C.)	–	20	1	1	–
Deep Blue Sea, The (20th-Fox)	–	–	1	2	9
*Desert Sands (U.A.)	–	–	5	10	11
Desperate Hours, The (Par.)	1	1	11	19	19
Diane (MGM)	–	–	–	7	24
Duel on the Mississippi (Col.)	1	1	5	2	2
Flame of the Islands (Rep.)	–	1	1	5	3
Forever Darling (MGM)	7	22	26	7	2
Fort Yuma (U.A.)	–	–	5	12	1
Fury at Gunsight Pass (Col.)	–	1	3	2	1
Gentlemen Marry Brunettes (U.A.)	–	9	20	14	16
Girl in the Red Velvet Swing, The (20th-Fox)	–	3	20	31	23
Glory (RKO)	1	3	5	6	5
Good Morning Miss Dove (20th-Fox)	1	15	10	31	11
Guys and Dolls (MGM)	18	6	–	1	3
Helen of Troy (W.B.)	–	5	21	1	–
Hell on Frisco Bay (W.B.)	–	6	10	8	22
Hot Blood (Col.)	–	–	1	2	3
I Died a Thousand Times (W.B.)	–	1	5	11	9
I'll Cry Tomorrow (MGM)	9	–	1	–	–
Indian Fighter (U.A.)	–	10	18	11	6
*It's a Dogs Life (MGM)	–	–	5	10	13
*It's Always Fair Weather (MGM)	–	3	15	24	28
*Jail Busters (A.A.)	–	2	3	–	–
†Kettles in the Ozarks (U-I)	–	–	3	–	2
Kismet (MGM)	–	4	17	21	19
Last Frontier (Col.)	–	1	11	15	3
Last Hunt, The (MGM)	–	2	9	7	3
Lady Godiva (U-I)	–	1	5	7	5
Lawless Street (Col.)	1	6	14	4	1
Lieutenant Wore Skirts, The (20th-Fox)	–	9	20	21	–
Littlest Outlaw (B.V.)	5	8	9	3	13
Lone Ranger, The (W.B.)	6	11	3	–	2
Lucy Gallant (Par.)	–	–	23	17	11
Man Alone, A (Rep.)	–	8	23	10	11
Man Who Never Was (20th-Fox)	–	–	7	–	5
Man With the Golden Arm (U.A.)	2	11	11	5	–
Man With the Gun (U.A.)	1	20	15	8	13
*McConnell Story, The (W.B.)	2	39	35	14	3
Naked Dawn (U-I)	–	–	3	5	3
Never Say Goodbye (U-I)	–	6	4	3	–
*Night Holds Terror, The (Col.)	–	–	3	7	19
*Night of the Hunter (U.A.)	–	4	15	18	5
Our Miss Brooks (W.B.)	–	–	1	–	4
Picnic (Col.)	9	8	–	–	–
Prisoner, The (Col.)	1	–	2	–	3
Queen Bee (Col.)	–	–	11	9	10
Quentin Durward (MGM)	–	–	5	12	26
Rains of Ranchipur, The (20th-Fox)	–	9	27	21	8
Ransom (MGM)	1	–	18	17	10
Rebel Without a Cause (W.B.)	10	54	20	6	–
Red Sundown (U-I)	–	5	2	1	2
Return of Jack Slade (A.A.)	–	2	11	3	–
Rose Tattoo, The (Par.)	11	4	10	4	1
Running Wild (U-I)	3	11	4	2	–
Second Greatest Sex (U-I)	–	8	7	17	3
Shack Out on 101 (A.A.)	–	3	3	–	1
Sincerely Yours (W.B.)	–	1	8	17	15
Slightly Scarlet (RKO)	–	2	–	1	3
†Song of the South (B.V.)	3	–	2	–	16
Spoilers, The (U-I)	–	9	13	10	2
Square Jungle (U-I)	–	1	1	11	27
Tall Men, The (20th-Fox)	7	44	19	5	2
Tarantula (U-I)	2	13	3	4	–
Target Zero (W.B.)	–	1	4	2	1
Teen Age Crime Wave (Col.)	–	6	6	2	–
Tender Trap, The (MGM)	9	29	28	13	2
*Tennessee's Partner (RKO)	–	2	18	11	6
Texas Lady (RKO)	–	2	10	14	4
There's Always Tomorrow (U-I)	–	–	3	3	19
Three Stripes in the Sun (Col.)	1	7	17	10	6
*To Catch a Thief (Par.)	7	15	23	16	5
*To Hell and Back (U-I)	27	43	6	1	–
Treasure of Pancho Villa (RKO)	–	1	13	14	20
Trial (MGM)	1	11	41	19	4
Trouble With Harry (Par.)	10	–	7	6	1
Twinkle in God's Eye, The (Rep.)	–	2	8	2	–
Ulysses (Par.)	3	1	14	13	10
Unconquered (Par.)	–	–	1	3	1
World in My Corner (U-I)	–	–	1	5	19

Great Big Advertising for a Great Big Picture!



Shellac it down on sidewalk or foyer floor!!!

Use it for its big *plus* value everywhere and anywhere! Billboard it all over town! Get it up on your theatre walls! Use it "cut-out" as a lobby display or flash front...then everybody *knows* you've got *big* entertainment!



24 Sheets available thru NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

APRIL 28, 1956

MOTION PICTURE HERALD

- *Eric Johnston annual report hails progress of industry*
- *C. V. Whitney outlines expansive production program*
- *Toll television proponents ask for permission by Congress*
- *"May-time is movie-time" sparks Texas circuit campaign*

REVIEWS (In Product Digest) THE CATERED AFFAIR, UNIDENTIFIED FLYING OBJECTS, MADAME BUTTERFLY

Entered as second class matter January 12, 1931 at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1956 by Quigley Publishing Company, Inc.*



SEEING IS WORTH A THOUSAND WORDS!

When we showed "THE CATERED AFFAIR" in a New York neighborhood theatre exhibitors said: "If only showmen throughout the nation could be here to witness the electrifying response!" The audience applauded, cried, laughed and just plain loved it. The Film Research Surveys poll equalled famed "Blackboard Jungle." That's why we're showing it in Exchange cities nationwide. Seeing is believing. Circuit heads, bring your Managers. Local press and opinion makers will be there too.

One of the many
Big Ones from M-G-M,
The Hottest Company!

★

Screen Play by
GORE VIDAL
From A Play by PADDY CHAYEFSKY

Directed by
RICHARD BROOKS

Produced by
SAM ZIMBALIST

(Available in Perspecta Stereophonic or 1-Channel Sound)



BETTE DAVIS
Triumphant



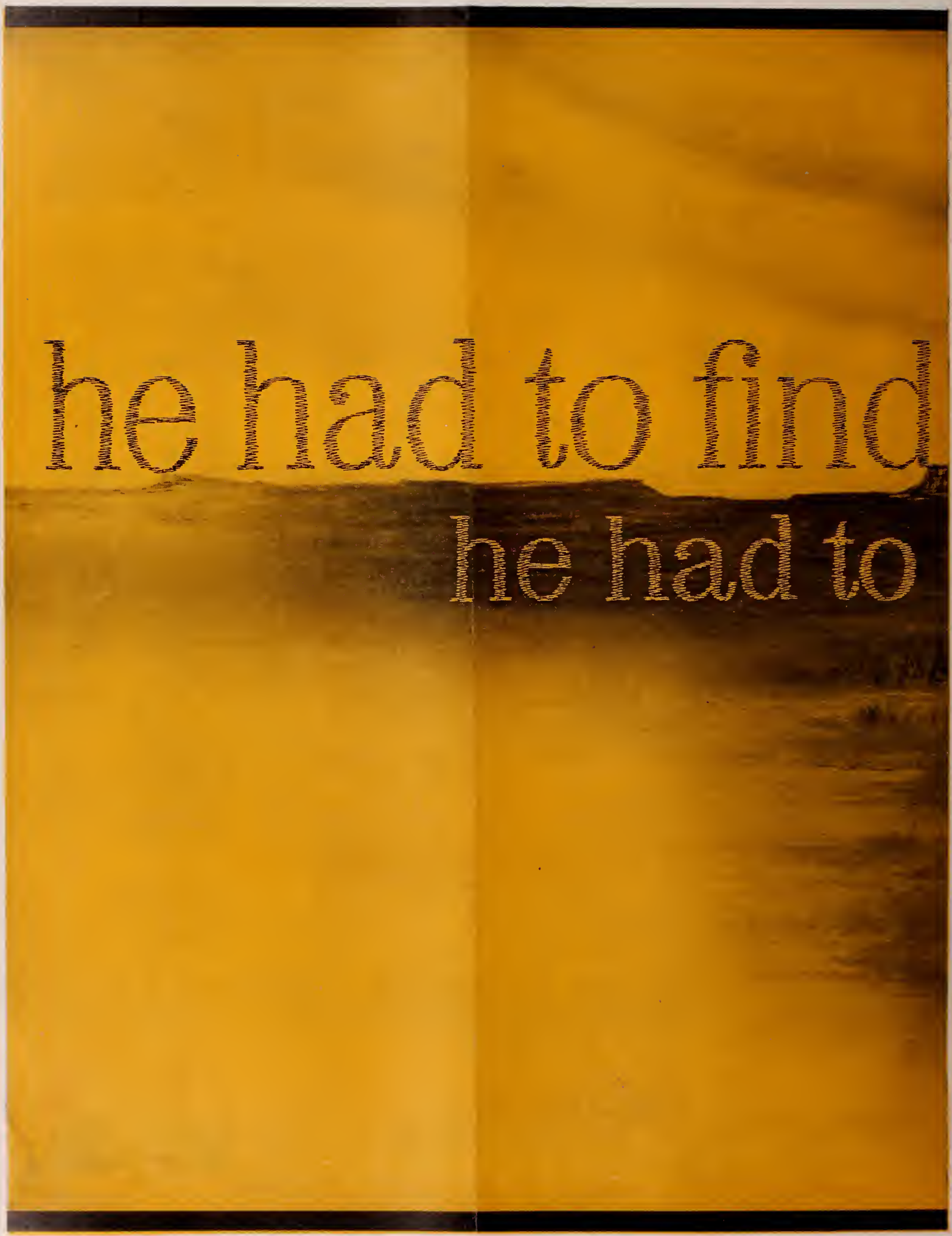
ERNEST BORGNINE
Star of "Marty"



DEBBIE REYNOLDS
Her Greatest



BARRY FITZGERALD
His Funniest



"THE BEST WESTERN EVER MADE!" BOXOFFICE FOR THE MOST EXCITING D



her...

find her...

WARNER BROS.
PRESENT THE
C. V. WHITNEY PICTURE
STARRING

JOHN WAYNE
in "THE SEARCHERS"

VISTAVISION AND COLOR BY TECHNICOLOR
MOTION PICTURE HIGH FIDELITY

CO-STARRING
JEFFREY HUNTER · VERA MILES
WARD BOND · NATALIE WOOD

SCREEN PLAY BY FRANK S. NUGENT
EXECUTIVE PRODUCER MERIAN C. COOPER
ASSOCIATE PRODUCER PATRICK FORD

DIRECTED BY 4-TIME ACADEMY AWARD WINNER JOHN FORD

PRESENTED BY WARNER BROS.



ECORATION DAY ATTRACTION YOU EVER PLAYED!

HILDA CRANE MEANS BUSINESS!

A passionate outcry against impulsive marriages and the multiple divorces of today's youth!



Her story has shock values. Her picture has star values. The campaign gives it all plus values. You'll want to keep HILDA CRANE for extra playing time—and Hilda knows how to arrange it!

CALL THIS GIRL AT 20th TODAY!



20th Century-Fox presents **Hilda Crane**

JEAN SIMMONS · GUY MADISON · JEAN PIERRE AUMONT

Print by TECHNICOLOR CINEMASCOPE® with Judith Evelyn · Evelyn Varden

Produced by Herbert B. Swope, Jr.

Written for the Screen and Directed by Philip Dunne

From the Play by Samson Raphaelson

"It's a pleasure to do business with HILDA CRANE!"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 203, No. 4

April 28, 1956

More Work for COMPO

ALTHOUGH the full energies of the executive staff of COMPO must be concentrated on the tax relief campaign during these final, critical weeks of this session of Congress, it is not too early to consider the next major COMPO drive.

Leon Enken, Jr., vice-president of the Robins Amusement Company of Warren, Ohio, has proposed that COMPO organize a national campaign "to get people out of their homes and into the theatres." From time to time in the past others have suggested similar COMPO activities. There is no doubt that the most important basic problem of the industry is building box office receipts.

Increasing attendance is more important than tax relief—and tax relief is vital to the survival of hundreds of theatres and urgently needed by thousands. Increasing attendance is more important than arbitration, rentals, advanced prices, pre-releases or any other trade practice. Increasing attendance is so important that it deserves the major attentions of the leaders in all branches of the industry and in all types of situations.

Before Summer comes and good business lulls many into a state of complacency, the COMPO executive board should hold a special meeting and plan to launch in the early Fall a drive to maintain and increase theatre attendance. If COMPO is not prepared to conduct such a campaign, the initiative should be taken by others. The problem of increasing theatre attendance is one subject that producers, distributors and exhibitors should be glad to discuss in an all-industry conference.

■ ■ ■

C. V. Whitney's Film Program

A YEAR and a half ago C. V. Whitney formed a picture company to plan the production of three types of pictures: 1) An American Series; 2) Nature Dramas, and 3) Films of Fantasy. Already the first film "The Searchers" has been completed and hailed as one of the best Westerns ever produced. Five other films are in active preparation. Mr. Whitney makes no secret of the fact that his principal interest is in the first group, what he calls "The American Series." Without criticizing what others have done he feels that there are many great stories that show America that should be filmed. His films are to show the United States as the young and sometimes rough country but "they will never misrepresent or paint a false picture of the United States or its people." Mr. Whitney deplored the use in some films of violence for violence's sake. Mr. Whitney is no stranger to motion pictures, having been identified with the first three color features made with the use of Technicolor, and as a director, and still a part owner, of "Gone With the Wind." Additional evidence of the promise of C. V. Whitney Pictures as a source of fine motion pictures is the excellent group of associates, headed by Merian Cooper, executive producer. Mr. Whitney's instructions to Mr. Cooper were, "Get the best." That is the way to create great films.

■ ■ ■

Foreign Product in U.S.A.

ACCORDING to a poll of the exhibition panel of The HERALD's Institute of Industry Opinion—which represents a good cross section of all types of operations throughout the country—foreign-made films are being booked in a surprisingly high number of theatres. The Institute Panelists reported an average of foreign bookings made in over 76 percent of the theatres. In the exhibition population classifications of 7,500 to 30,000 and in 30,000 to 100,000, about 88 percent of the theatres had booked some foreign product within the year. Even in the small towns and large cities almost two-thirds of the theatres had booked such product. This poll indicates that the problem of the foreign picture in the United States is not simply getting a booking. Such pictures need better advance promotion and advertising, both to the trade and to the public, together with joint local distributor-exhibitor ticket-selling activities.

■ ■ ■

¶ Signs of Spring: It used to be said that in the Spring young men's (and young misses') fancy turned to thoughts of love. Be that as it may, nowadays Spring thoughts also bring out expressions of protest. Among the sillier of this season are those of the Los Angeles Medical Society and the National Council of the Writers' Guild of America. The Medical group is aroused, 'tis said, because the Medic television program has deleted a scene showing details of a caesarean birth. The writers' group has declared war on anyone who attempts to influence a writer. Doctors and writers have rights but so also do producers, exhibitors, sponsors and the public at large.

■ ■ ■

¶ Quotable Quote: "So long as there are people to be entertained—and there are more of them all the time—we can count on technology to make more entertainment available to more people in more ways. In this way, it is truly a creative force—now and for the future."—Thomas F. O'Neil, chairman of the board, RKO Radio Pictures, in a recent address to the Poor Richard Club, Philadelphia.

—Martin Quigley, Jr.

Letters to the Herald

His Day

To the Editor:

Charlie Jones, of Northwood, Iowa, impressed me as a pretty active fellow when I went on his billing trip with him in the last issue of The HERALD [*Better Theatres*, April 7, page 28]. However, after reading "His Day," I am more sure than ever my "retirement" will be both soft and sweet, as a small town exhibitor only.

At present, and for the past ten years, I have been sales manager of a local machine tool builder, quadrupling in size during this time to the tune of an ever-increasing stream of phone calls, telegrams, letters, blueprints and people that flow into my office from 8 A.M. to five weekdays and Saturdays (the 5-day week didn't hit small towns yet). And this covers just one-third of my activities.

During my 45-minute lunch "hour" I stop at the bank with last night's deposit (when we're a step ahead of the overdraft), but usually the theatre manager has already phoned me at 9 A.M. to draw another salary check ahead so she can take it down to the bank to honor her signature, which happens to be the same as mine except with a "Mrs." in front of it.

Usually, the other half of our family corporation has spent the morning checking the mail, cleaning the house, checking her box office statement, planning lunch, catching up on bookkeeping and writing checks, the latter of which seems to be our biggest trouble. Her afternoons are spent checking housekeeping at the theatre, interviewing salesmen, reading trade magazines, checking in supplies, and making lists of "chores" for me to do between five and six P.M. (I don't know when she does her regular advertising, and dreams up her promotion stunts, unless she wakes up in the middle of the night for a "swing shift.")

•

After supper, when Charlie's story ends (at least in The HERALD) mine's just starting. First, do up the supper dishes so Florence can open the theatre at 6:45 (until we got her a dishwasher this winter). Then go down and throw Junior's wash in the automatic (son-in-law is still in college, or he'd be doing this like I did for Junior's mother), and race up to the theatre hoping I can sneak by the boss in the box office, and get inside the door to "supervise the house," and of course see the feature.

Usually I'm caught and dispatched upstairs after replenishments for the candy case, finish what I didn't get done before supper, fill the coke case, and sweep, shovel and empty the floor, sidewalk and old maids (from the bottom of the Popper).

Then when I do get set down in the auditorium, and after getting up to turn the heat down, or the sound up, I spend the rest of the night riding herd on the gum crackers and neckers, taking feet and leg off the seat in front, and managing to be right behind the student gulping down his last swallow of coke and setting the bottle in the aisle or seat ahead, to tell him to take it back to the lobby.

Then, after spending a few seconds multiplying (without pencil or paper, such small digits) extensions of students and adults (children come on Sunday afternoon) my wife picks up the money bag (it isn't heavy enough for Emily Post to care whether I carry it), and I back the car around to pick her up, we trek homeward.

Sometimes we talk awhile before retiring, usually wondering when spring thaws will stop the ruinous ice skating and skiing in this winter sport crazy town, how quick the high school basketball team will get knocked out of the tournament so there's enough people to run a second show, when the big winter TV programs will fold up for the summer, and most of all, when the tourists will start flocking to this beautiful resort town. Also figuring up on the calendar ahead when I'll get my next salary check, and wondering what we'll do if another overdraft notice arrives first.

•

Weekends, between Friday the 13th midnight shows, Saturday Shoppers Matinees, and Sunday Kiddie Shows and *working* on the boat (Minnesota summers are so short there is more motor and hull maintenance than cruising) I spend taking care of the many requests from our tenants, without whom the mortgage payments on our "Three-plex" couldn't be met.

But, seriously, show-business is wonderful. It sends us to Florida winters (only a two-week flying trip at present), provides a new car every couple of years, bought us our new home, and may make a teacher out of our teen-ager, unless of course Color or Subscription TV, movies and special events in the new high school auditorium, etc., knock the bottom out of everything. And I really think if show business holds up another 25 years until I'm eligible for Social Security, Mother can quit work and go back to being a house-wife.

And any other small-town exhibitor can do the same thing—all he has to do is get a good paying job daytimes, and a good healthy wife who will manage a theatre along with her house in her daytimes, and still stay good looking enough to spend half a century in the box office nights; after all, our concession sales aren't so big either, that when they get mixed up with the ticket sales there still isn't enough enough money to keep a cashier busy.—*BOB FICK, Co-owner, Hollywood Theatre, Lake City, Minn.*

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On the Horizon

FOR TOLL TV

Governor Edwin C. Johnson of Colorado, former U. S. Senator from that state and chairman of the Senate Commerce Committee, told his former colleagues on the committee that they should ask the Federal Communications Commission to authorize subscription television. Governor Johnson's statement was read to the committee Tuesday at the request of Zenith Radio Corp. Others urging Zenith's cause were Charles Caveny, dean of the undergraduate division of the University of Illinois, and Ralph Bellamy, president of Actors Equity. Senator John O. Pastore (D., R.I.), spoke Wednesday in support of motion pictures declaring that he attends films two or three times each week. Details of earlier testimony are on page 18.

GERMAN FILM REVIVAL

Revival of the German film industry will be speeded during the next year with the emergence of powerful new motion picture corporations similar to the combines which spawned UFA and other German film companies during the prewar years, according to Dr. Anton Schelkopf, one of the governors of the German Motion Picture Export Association and chairman of the TV committee of SPIO, an organization representing all branches of the German industry. He said the first such corporation, Bavaria Films, is already operating in Munich.

20 ON CONTRACT

While presses still were printing news of the United Artists-Hecht-Lancaster contract renewal covering $40,000,000 worth of product, the independent company's vice-president Maxwell Arnow signed up for a long term the first of 20 players who are to make up a permanent talent roster. No independent in modern times has maintained as many contract players. The H-L move in this direction is directly contrary to the current major studio trend toward reduction of contract lists. If the contrary trends continue unchecked, a complete reversal of positions is a necessary outcome. Whether all this bodes good or bad for exhibitor interests is an open question, answerable only limitedly, for the present, by the pleasant memories of the times when all the major studios had great contract lists and turned out the most memorable pictures, by and large, in history.

MORE FOR COMPO

The board of directors of the Motion Picture Association at their annual meeting Tuesday approved an appropriation of $40,000 to be contributed to the Council of Motion Picture Organizations to match funds contributed by exhibition. Earlier in the fiscal year the MPAA contributed $50,000 in matching funds. Details of the MPAA annual report are on page 13.

WEDDING PICTURES

Getting motion pictures of the wedding of its own star wasn't quite so easy for MGM as they thought it might be. The company approached Prince Rainier for permission to take an exclusive color reel of the ceremony. The Prince refused and said he had set up his own company, Cital, under the direction of M. Raoul Paz, to handle the motion picture rights. Later Cital approached MGM and concluded a deal under which MGM would actually film the wedding but the distribution rights for the resulting picture would be owned by Cital for all markets outside the U. S. And that's the way it was done.

"WAR AND PEACE" ADS

Paramount will kick off its elaborate advertising campaign on "War and Peace" with important trade paper advertising during May, full six months ahead of the release of the VistaVision -- Technicolor production of the famous Tolstoy novel. Full-page newspaper ads in important newspapers are planned also in an "interest-whetting" campaign. The film stars Audrey Hepburn, Henry Fonda and Mel Ferrer.

William R. Weaver--Lawrence J. Quirk--Floyd Stone

WHEN AND WHERE

April 29-May 4: Semi-annual convention of the Society of Motion Picture and Television Engineers, Statler Hotel, New York.

May 8: Annual convention of Allied Independent Theatre Owners of Kansas-Missouri, Aladdin Hotel, Kansas City, Mo.

May 8-9: Spring meeting of the Montana Theatres Association, Northern Hotel, Billings, Montana.

May 8-9: Annual convention of Allied Independent Theatre Owners of Iowa-Nebraska, Fontenelle Hotel, Omaha.

May 9-12: Annual convention of Variety Clubs International, at the Waldorf-Astoria, New York.

May 15-16: North-Central Allied Independent Theatre Owners, annual convention, Nicollet Hotel, Minneapolis.

May 29-31: Annual convention of the Motion Picture Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

June 11-13: Annual convention of the New Mexico Theatre Association, Hilton Hotel, Albuquerque.

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

June 25: Annual golf tournament and dinner party of Albany Variety Club, Shaker Ridge Country Club, Albany, N. Y.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association, Coliseum, New York.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

November 24-28: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.



AN AWARD of some distinction. The Poor Richard Club of Philadelphia last week gave RKO Teleradio president Thomas F. O'Neil its Silver Medal of Achievement, for developing "various fields" of entertainment. In array, club president George M. Neil, Mr. O'Neil, and RKO branch manager Charles Zagrans.



THE DEAL, for Paddy Chayefsky's "Middle of the Night." Seated, in New York, director Delbert Mann, Columbia executive vice-president Jack Cohn, and playwright Chayefsky. Standing, vice-presidents Leo Jaffe and Abe Montague, and Columbia International president Lacy Kastner. The play is now on Broadway.

This week in pictures



IT'S PRESS DAY in New York for Mark Robson, producer and director of "The Little Hut," as he leaves for London to make the picture for MGM. It will star Ava Gardner, Stewart Granger, and David Niven.



by the Herald

ALEX M. ARNSWALDER, left, now is manager of the 20th-Fox New York exchange, advancing from assistant to manager Abe Dickstein. The latter was made Atlantic district manager.



NAT RUDICH this week became assistant publicity manager at United Artists, in New York. He came to the company in 1935 as radio and television contact and thus qualifies as a pioneer. He will work under publicity manager Mort Nathanson.



by the Herald

THE PRESIDENTS. AB-Paramount president Leonard Goldenson felicitates men honored Tuesday by the New York Cinema Lodge, B'nai B'rith at luncheon. They are Max E. Youngstein, a United Artists vice-president, retiring as president; Robert K. Shapiro, Paramount Theatre managing director, whom the Lodge installed as new president; and Robert M. Weitman, CBS, luncheon chairman. Mr. Youngstein and Martin Levine, another past president, received plaques for fund raising.



GLITTER. That describes the opening Monday night at the Baronet, New York, of IFE's "Madame Butterfly". The audience was of the Metropolitan Opera genus, socially and artistically. In array above are Edwin Gage, Walter Reade circuit vice-president, and his wife, and Frank Kassler, Continental Distributors president, and Mrs. Kassler.

"The Code helps me..."



by the Herald

THE people who administer the Production Code (especially Geoffrey Shurlock) protect the industry against the enemies who in every state wait for mistakes. That's Norman Krasna's comment. The producer of "The Ambassador's Daughter" which he made in France for United Artists, said in New York this week he found the Code personnel helpful rather than harmful; their purpose, it seems to him, is to show him how to treat certain themes and scenes. "It is a matter of ingenuity," he comments. He finds it is "the mark of the amateur to attack the Code people," and also the mark of the "opportunist." He insisted he disagreed with some arbitrary Code restrictions but added these are being revised. Mr. Krasna made out a case for romantic comedy, which he likes to produce: it is difficult (people cry but do not laugh at the same things); the output of the McCareys, Lubitsches, Kosters, is sparse; but it is what the industry needs. "It makes a pleasant evening," Mr. Krasna said.



ON THE SET of Warners' "Toward the Unknown" Abbott J. Sher and Mrs. Sher of the Jayhawk Amusement Company, Kansas City, Kas., are guests of star Lloyd Nolan.



by the Herald

BENJAMIN OLEVSKY, 13 years a projectionist at the Radio City Music Hall in New York, has stepped into the late Charles Muller's post, as chief of projection. Before his Music Hall career, he was 13 years with the Randforce circuit, also in that city.



by the Herald

THE ACCEPTANCE. William A. M. Burden, president of the Museum of Modern Art, uses the occasion of a cocktail reception Monday evening to announce his grateful acceptance of producer Samuel Goldwyn's donation to the Museum's film library of "Stella Dallas," "The Night of Love," "Wuthering Heights" and "The Little Foxes," all of which now are historic. With Mr. Burden are James Mulvey, president of Samuel Goldwyn Productions, and Richard Griffith, library curator. Mr. and Mrs. Goldwyn, Mr. Burden commented, have from the beginning been interested, sympathetic, "continuously and intelligently helpful".

Myers Asks All-Industry Conference

WASHINGTON: A plan whereby the film industry could be "rescued from the doldrums" was advanced last week by Allied States Association in a special bulletin issued by Abram F. Myers, general counsel. Referring to the top executives as "doctors" who could diagnose the industry's ills, he said "all they need do is see to it, each for his own company, that for the remainder of 1956, all pictures released shall be played by the theatres on their regular availabilities, or as close thereto as possible, and at rentals that they can afford."

He also recommended that the top executives call a "great" conference of representatives of all branches of the industry to take advantage of the "good feeling and hopefulness thus engendered." The parley would be designed, he said, "to consider thoroughly what each branch, each organization and each individual can do to rescue the business from the doldrums, to fully exploit the pictures as they are released and to entice millions of lost customers back to the theatres."

"Cool Reception" to Idea

His proposal for this all-industry parley received "a cool reception" in top-echelon distribution circles, it was indicated by some company sales heads. A veteran distribution executive said a big joint parley among exhibition and distribution leaders "would be a waste of time because issues could only be discussed in generalities and not in specifics." He said that while the proposal "may have some merit," it is up to the company presidents to decide on the matter and that "more progress could be made if a small group of exhibition leaders would sit down with distribution company executives to work out any issues on an individual basis."

Mr. Myers' proposals stemmed from two sources. First, he charged that, based on reports from some Allied field units, MGM was doubling the percentage terms and the normal playing time on "I'll Cry Tomorrow" and that one unit claimed the company was following the same course on its current musical comedy, "Meet Me in Las Vegas."

A second factor is Mr. Myers' view of the forthcoming distributors' "day in court" with the Senate Small Business subcommittee. He said the company presidents were "remaining serenely aloof" and that the companies' defense was being prepared by lawyers who, with sales department representatives, will do the testifying.

"As the sales heads are the authors and enforcers of the policies and practices that are causing such hardships among exhibitors," Mr. Myers said, "the prediction is being made that they will come to the hearing in a belligerent mood, unwilling to make any concessions of any kind toward happier conditions in the business."

WASHINGTON: The Senate Small Business subcommittee investigating film industry trade practices announced this week it will hear testimony from distributor officials May 21. Subcommittee officials said they do not have the names of the distributor spokesmen who will testify. The date set for the hearing means there will be little chance for action this year on any recommendations calling for Congressional attention.

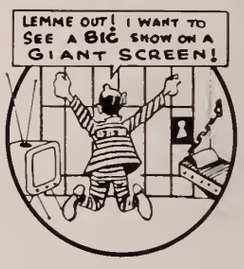
Who Said "Spectaculars"?











L. E. Forester of the advertising-publicity department of Frontier Theatres, Inc., of Dallas, Texas, has come up with a barbed but good-natured set of cartoon mats that illustrate the entertainment predominance of motion pictures over TV. As Mr. Forester puts it: "Our company feels it is time to take off the kid gloves and put on the brass knucks in dealing with the epidemic spread of television viewing. We think that TV's claim to the 'color spectacular' is not only highway robbery of the movie industry but ridiculous as well. As any sensible person must concede, a one-hour assortment of one-and-two-reel comedy and musical short subjects in Technicolor presented on a theatre's wide screen, exceeds in entertainment value and spectacular presentation just about anything that TV so far has been able to offer. And shorts are but a prelude to our really spectacular features."

"Moby Dick" Artist On Nationwide Tour

John Huston's motion picture version of "Moby Dick" for Warner Bros. has inspired a 26-week, 52-city nationwide lecture tour and presentation of paintings based on the Herman Melville novel by American artist Gil Wilson. Mr. Wilson launched his tour, arranged by Warners and the Melville Society, April 23 in New Bedford, Mass., where the film will have its world premiere June 27 simultaneously at three theatres. Gregory Peck is the star of the Moulin Production, and Richard Basehart, Leo Genn and Orson Welles are co-starred. The picture was directed by Mr. Huston for Warners in color by Technicolor from a screenplay on which Mr. Huston and Ray Bradbury collaborated.

HAIL QUALITY FILMS IN MPAA ANNUAL REPORT

. . . Johnston cites year lineup as testimony to confidence of industry in future; notes the adjustment to new processes

Eric Johnston, president of the Motion Picture Association of America, this week hailed the lineup of top quality product for 1956 as unprecedented as well as testimony to the confidence of the industry in the future. This generally optimistic picture was drawn by the film industry leader in the Association's annual report, the principle subject of discussion at the annual meeting in New York Tuesday of the MPAA members.

Officers Reelected

The MPAA members elected all present directors of the Association, following which, at its first quarterly meeting, the Association's board unanimously reelected all incumbent officers.

In his annual statement, titled "American Films Build World Trade," Mr. Johnston noted that "the year 1955 was a year of difficult adjustments for the motion picture industry" and that "these problems and uncertainties were reflected in the volume of business and profits for 1955, which did not come up to the reasonable hopes of the industry."

"But, also," he continued, "1955 was the year in which the industry adjusted itself to the uses of the new forms of production and projection. It plunged into new relationships with television, which give promise of an important participation in a new market in a way which strengthens the industry's ability to improve the product for its theatrical customers. It worked out stabilized conditions in several foreign markets.

"Most important of all," he said, "during 1955 the industry has put into production a list of great motion pictures which will appear on the screens in 1956. There has been within my memory no year in which the new product promised so much for theatre-goers and for the industry than 1956."

More Approved

In other sections of the report, Mr. Johnston noted that the Production Code Administration had approved more films by member companies last year than in 1954 and that there had been a slight increase in the percentage of advertising and publicity items either disapproved or revised by the Advertising Code Administration in 1955 compared with 1954.

Under the heading of "A Decade of Change and Challenge," in the MPAA report, Mr. Johnston reviewed some of the highlights of the past 10 years domestically. He noted that "at the close of 1955 efforts were still being made to bring about a peaceful solution of the industry's business problems through a system of arbitration and conciliation.

"The Production Code Administration," the review continued, "during the decade was put to a severe test after divorcement of the theatres from the major distributors. The studios and their parent companies have repeatedly rallied to the support of the PCA. While some defections within the industry did occur, they were held down to a rare few. A standing committee on the Code has been named by Mr. Johnston to make a thorough study of the Code and its operation," the review continued.

In a footnote to the report, United Artists' resignation from the Association, "effective January 6, 1956," was noted. The company resigned following the PCA's refusal to grant a Code Seal to "The Man With the Golden Arm" because of the picture's narcotics theme.

To Fight Censor

Turning to the problem of government censorship, the review said that Mr. Johnston has made it clear that censorship of films would be fought in the legislatures as well as in the courts. The review, speaking of the Children's Film Library, said that recently there have been some setbacks in the program because of the shortage of suitable prints. "However, there are indications that this valuable activity will be renewed and expanded in the coming months," the review stated.

Canada as a motion picture market and an example of mutual cooperation was pointed up in the report. "Though television has made some inroads in the past two years," the report stated that Canada's "box office figures are still running over $100,000,000 a year."

In another section, the report contained a statistical analysis of the number of films approved by the PCA from 1945 to 1955. In 1955, 210 features from member companies were approved by the PCA, compared with 187 in 1945, considered one of the lush years of the industry. However, it was pointed out, in 1945 there were 128 features from non-member MPAA companies receiving PCA approval, compared with 31 in 1955, indicative of the growing number of independents releasing through the majors.

The total number of features approved by the PCA, taking in the domestic and foreign films, member and non-member companies, were 305 in 1955, compared with 303 in 1954 and 390 in 1945. The 1945 total contained one reissue, it was noted. The increase in the number of foreign films handled by member-MPAA companies also was reflected in the analysis. The PCA in 1955 approved 45 foreign features handled by member companies, against 41 in 1954 and 14 in 1945.

Few Items Rejected

Concerning the slight percentage increase in the number of advertising-publicity items disapproved or revised by the Advertising Code Administration, the report said that a total of 159,930 items were submitted to the ACA in 1955, 4,086 of which were either rejected or revised.

In the MPEA annual report, Mr. Johnston reviewed the last 10 years and said they have been good years for American motion picture companies in the overseas market, with 1955 a record high. "This income," he continued, "received from overseas, supplementing domestic revenues, has made it possible for Hollywood to cope with the greatly increased costs of producing the high quality 'new look' films now enjoying such great popularity in the United States and throughout the world."

Turning to the question of foreign film imports to the United States, the MPEA report stated that "in recent years the playing time and gross business of foreign films in U. S. theatres have been markedly increasing." Four territories, Denmark, Spain, Turkey and Greece were listed as areas with unresolved problems at the year's end.

MPAA officers reelected with Mr. Johnston included: Ralph Hetzel, Kenneth Clark, G. Griffith Johnson and Geoffrey Shurlock, vice-presidents; Sidney Schreiber, secretary; Stanley R. Weber, treasurer; Thomas J. McNamara, assistant treasurer; James S. Howie, assistant secretary-treasurer.

CODE REVISION GROUP HOLDS FIRST SESSION

Immediately following the meeting of the board of directors of the Motion Picture Association of America in New York Tuesday, Eric Johnston, president, presided over the first meeting of the MPAA's special committee to study revision of the Production Code. Meeting with Mr. Johnston were the three other members of the committee, Barney Balaban, president of Paramount Pictures; Abe Schneider, vice-president of Columbia Pictures, and Daniel T. O'Shea, president of RKO Radio Pictures. It is understood that the talks were principally of an "exploratory" nature. It was agreed that the committee would meet again in New York May 15.

WHITNEY CHARTS AN AMBITIOUS COURSE



Photos by the Herald

C. V. Whitney and Merian C. Cooper at the New York press conference at which they outlined their production plans.

C. V. Whitney Pictures is a permanent organization and intends to sign personalities and have a permanent staff of film-making artisans, C. V. Whitney, president, told the trade press in New York last week.

With the company's first picture, "The Searchers," directed by John Ford and starring John Wayne, now in distribution, and its second, "The Missouri Traveler," in work, Mr. Whitney disclosed additional productions and plans for the immediate future.

He said the company will produce three types of pictures: the American Series, Nature Dramas and Films of Fantasy.

"The Searchers," "Missouri Traveler," a third production now in preparation—"The Valiant Virginians," an as yet unpublished novel—"William Liberty," and "The American" belong to the first classification.

For the second classification a production unit is now at work in the Middle East with Lowell Farrell as producer, Winton Hoch, co-director and serving as cameraman with Alfred Gilks. Work is proceeding also on the re-production of "Chang" which was produced originally by Merian C. Cooper, executive producer of Whitney Pictures, in association with Ernest B. Schoedsack. Mr. Cooper, also producer of "King Kong" in association with Mr. Schoedsack, will have a major part in the production of Films of Fantasy which Mr. Whitney said will be made occasionally.

New Film for Ford

Mr. Whitney announced that John Ford, now in Ireland, will also direct "The Valiant Virginians." This Civil War story will be made on an elaborate scale, he said, likening it to "Gone With the Wind" and "Birth of a Nation."

Mr. Whitney, Mr. Cooper and Blake McVeigh, press representative, left this week for Richmond and Lexington, Va., where they will spend several days conferring with authorities on plans for the picture. Approximately 15 months of preparation will go into the production, Mr. Whitney said, which will go before the cameras in the Fall of 1957. James Warner Bellah, author of the story, will work on the screenplay in collaboration with a prominent screen dramatist whom Mr. Whitney said he could not identify yet.

Of the forthcoming Whitney pictures, six will be made in color by Technicolor, with which Mr. Whitney has been identified for a long period. It was indicated, without any details given, that the as yet unrevealed new Technicolor process will play an important part in the Whitney company's production plans. However, he said the new process would not be ready for use in time for "The Missouri Traveler," filming of which is planned for August.

He said "Traveler" would be made in VistaVision, as was "The Searchers" and he expressed enthusiastic approval of the results obtained with VistaVision in the latter. He also said he had no plans to use Cinerama, in which he is financially interested and with which Mr. Cooper also was associated, in his future productions. While Warners is distributing "The Searchers," no distribution commitment has been made for the ensuing product.

Expresses His Aims

Discussing his aims, Mr. Whitney said, "I feel that motion pictures can be as respected an art as any other. But art cannot be turned out on an assembly line. We producers must strive for finer entertainment to appeal to the finer tastes of our growing audiences."

He also repeated the statement featured in his recent trade advertising: "We may not always succeed in our aims, but I will promise you that no C. V. Whitney picture will ever misrepresent or paint a false picture of the United States or its people."

Mr. Whitney also announced last week that George Miller was named general manager of distribution for the organization. He was formerly associated with National Theatres.

Wile Urges Film Ads Throughout News Pages

COLUMBUS: The "lost audience" might well be recaptured by expenditure of advertising budgets on other pages of the nation's newspapers, in addition to theatre pages, said Robert Wile, secretary of the Independent Theatre Owners of Ohio, in a bulletin to Ohio exhibitors. Mr. Wile said arguments to this effect by Paul Lazarus, advertising executive of Columbia, "make good sense." Mr. Wile added that the task of advertising and publicity is to reach those people who had not considered going to a movie.



C. V. WHITNEY



MERIAN C. COOPER

IF

IT'S
Stew
He's
role.

ALERTING ALL SHOWMEN

PARAMOUNT has a picture that ranks with the biggest. Its heap of boxoffice ingredients will reap a boxoffice pay-off that's certain to place it among 1956's top grossers. Hold plenty of time for it—start your planning now. Its profit is sure . . . and the *bigger* the planning, the *bigger* the profit!



TURN HERE

IF YOU LIKE BIG GROSSES, YOU'LL LIKE WHAT THIS ONE'S GOT–TO GET THEM!

IT'S GOT TODAY'S RED HOT STARS . . . [illegible] Stewart [illegible] star of Rear Window [illegible] scores again with Hitchcock. He's teamed [illegible] Doris Day in her first [illegible] dramatic role [illegible] Love Me Or Leave Me





FILMED IN VISTAVISION–ON 3 CONTINENTS! Real locations that outdo the beauty of the Riviera in To Catch A Thief. The VistaVision cameras swing from Hollywood to mysterious Marrakech in French Morocco, then to London for colorful spots like famed Albert Hall.



GET IT AND GET YOUR BIG PLANS STARTED!

THE STORY-OF-THE-YEAR . . .

[illegible] Hitchcock's [illegible] terrific suspense script [illegible] greatest [illegible] murder, a kidnapping, an international plot . . . a web of excitement that's tapestried [illegible]



PARAMOUNT PRESENTS

JAMES STEWART
DORIS DAY

ALFRED HITCHCOCK'S

THE MAN WHO
KNEW TOO MUCH

[illegible]

TECHNICOLOR®

VISTAVISION

ASK CONGRESS PUSH TOLL TV

. . . Spokesmen of Skiatron and Telemeter bid Senate committee urge FCC to authorize use of subscription television now

by J. A. OTTEN

WASHINGTON: Spokesmen for two proponents of subscription television—Skiatron and Telemeter—Monday asked Congress to urge the Federal Communications Commission to authorize subscription television immediately.

Paul Raibourn, board chairman of International Telemeter Corp., and James Landis, special counsel for Skiatron Electronics and Television Corp., made this plea in testimony befort the Senate Commerce Committee.

Week of Hearings

The Committee Monday opened a week of hearings on the toll television question in relation to the problems of UHF broadcasters. These are the first Congressional hearings touching on the toll TV problem.

Mr. Raibourn asked for "an immediate and forthright declaration" from the committee "that the Commission should take immediate steps to give pay-as-you-see television a chance; that the Commission should place no artificial barriers in its path and place no artificial restrictions on its use." Mr. Landis asked the committee to "exert at least its moral influence" with the FCC "in behalf of the formulation of a program now." Both Mr. Raibourn and Mr. Landis argued that toll TV would save many hard-pressed broadcasters, especially UHF stations.

Mr. Landis told Sen. Alan Bible (D., Nev.), who presided in the absence of committee chairman Warren G. Magnuson (D., Wash.), that Skiatron feared "a delay of four or five or six years" before the Commission acts on subscription TV.

No Firm Reaction

Only three of the 15 committee members were present during the Raibourn and Landis testimony, and none gave any firm reaction to the plea that Congress pressure the FCC to authorize toll TV.

Mr. Landis told the committee the type of program Skiatron envisaged for toll TV "might well appeal to a group of people not now watching television," and that he didn't think toll TV, if authorized, "would weaken the circulation of the networks." He admitted, however, that the authorization of toll TV would hurt motion picture theatre revenues.

He told the committee that it would "cut into the amusement dollar" and would take its greatest cut out of the share now going to motion picture theatres. Motion pictures, he said, would be toll TV's "Best Fare," because they are "always there, always available and a stable source of program material."

Cites Likely Cost

Mr. Raibourn estimated a $2 top for Telemeter's toll TV programs, and said he thought installation of the decoder and coin box would cost between $30 and $50. He also said he thought a program that would run from one to two hours could be seen for $1, and that the viewer could get about 20 viewing hours a week for from $4 to $10 a month.

Assuming that 25 per cent of the television households in the country install pay-TV by 1960 and spend an average of $1 a week on programs, Mr. Raibourn said, the aggregate revenue would be about $600,000,000. If 90 per cent of the television households have installed it by that time, he went on, the revenue would be $5,000,000,000.

Mr. Raibourn maintained that toll TV programs would be geared to a specialized audience and not the mass audience to which commercial television now caters. Toll TV would bring many "fine, high-calibre programs," he said, drawing them from new films, stage presentations, opera, sports and educational groups.

Gives Price Range

"Current motion pictures of high quality" would be among the most important types of entertainment which would be used on toll TV, he said. These could be presented on TV at a price range of from 25 to 40 cents for an average picture, 30 to 60 cents for a class A feature, and 55 cents to $1.20 for an "exceptionally expensive" picture.

In toll TV, he declared, "high quality feature films would be a regular occurrence." Telemeter is willing to invest substantial sums of money in bringing these pictures to the television audience, he said. Mr. Raibourn was accompanied on the stand by another Telemeter official, Paul McNamara, who told the committee that organized baseball management is "all in favor" of subscription television. "Baseball has been crippled by television," Mr. McNamara said, pointing out that 22 leagues hadn't started this year.

Mr. Raibourn attacked the networks, the National Association of Radio and Television Broadcasters, and the American Telephone and Telegraph Co. "The committee should reaffirm and make clear," he said, that network organizations are subject to anti-monopoly laws just as other American businesses are." He said he opposed the licensing of networks because this might give "further insulation from competition and give them possibly immunity to continue the present restraints," which he argued must be removed if subscription television is to have a fair opportunity to develop.

Mr. Raibourn declared he could not understand the NARTB's opposition to toll TV, and accused it of "not representing the best interests of the stations or the public."

He asked the committee, in cooperation with the FCC, to "take appropriate measures" to require A. T. and T. to "expand and improve interconnection transmission facilities and offer them to all seeking their use at tariffs which are reasonable and nondiscriminatory."

Census Bureau to Release Film Industry Statistics

WASHINGTON: The Census Bureau hopes to issue late this month preliminary statistics on its motion picture industry census last year. The bureau took the figures in 1955, based on 1954 business, for all branches of the industry. They now expect to put out in about two or three weeks one preliminary report giving nationwide, geographic, area and state totals for motion picture exhibition, both conventional and drive-in. Later they plan a like preliminary report for production, distribution and service trades.

Variety Club Names Starr as Greeter

The Variety Club of New York, Tent 35, has announced the appointment of Martin Starr, Hollywood commentator for the Mutual Broadcasting System, as "Mister Showman," to act as greeter to the expected 1,200 delegates at the forthcoming 20th annual convention of Variety Clubs International at the Waldorf-Astoria May 9-12. Mr. Starr will also appear on a series of TV and radio programs and at civic events and will participate in newspaper interviews wherein he will relate the story of the Variety Club and tell of its many functions.

Warners Names Morris Agent for TV Shows

Warner Bros. announced last week that the William Morris Agency, Inc. has been appointed exclusive sales representative for a projected series of four one-half hour television shows, which are now ready for immediate production. Each of the four titles will be produced as a series of one-half hour shows for television by the TV division of Warner Bros., with Jack M. Warner as producer. The four titles are: "Amazon Trader," starring John Sutton; "96 William Street," starring Lee Bowman; "Joe McDoakes," starring George O'Hanlon, and "Port of Call," which is scheduled to star John Ireland.

THE PATRONS AND PRAISES

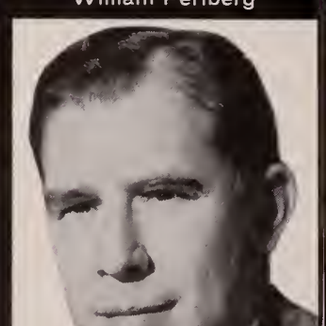
will go to

"THE PROUD AND PROFANE"





William Perlberg



George Seaton

REASON #1

Produced by **Perlberg-Seaton**

From the producers of
"The Country Girl" and "The Bridges at Toko-ri"
—this one made to top them both!

...coming in the big boxoffice months ahead from PARAMOUNT

ASKS FIGHT TO BUILD GROSSES



At the closing of the Washington Area Motion Picture Convention, left to right: J. L. Whittle, vice-president of Allied States Association of Maryland; William G. Gehring, 20th-Fox vice-president; Julian Brylawski, president of the Motion Picture Theatre Owners of Washington; Wade Pearson, general chairman; Seymour Hoffman, president, Virginia Motion Picture Theatre Owners; Albert E. Sindlinger and Arthur Mayer.

WASHINGTON: Exhibitors and producers were urged last week to cease fighting each other and instead to "join forces against our common enemy—declining box office" in an address by William C. Gehring, vice-president of 20th Century-Fox, before the convention of Washington exchange area exhibitors at the Shoreham Hotel.

With the current Senate Small Business Subcommittee hearings apparently in mind, Mr. Gehring said it was wrong for the industry to wash its dirty linen in public. He said he opposes Federal regulation of the industry, believing that "there is not a legislator who can make or sell a picture better than the producers can or who can promote a picture better than the exhibitors."

Urges One Group

He also said Allied States Association and the Theatre Owners of America were more closely united than ever and he would like to see one large organization as in Great Britain.

Mr. Gehring denied charges that distributors are neglecting small theatres. He said six and one-half per cent of the total film rental in the U. S. and Canada comes from the bottom 5,000 theatres and that "no company is in such a good position" that it can neglect six and one-half per cent of its take.

Another speaker at the three-day convention was Arthur L. Mayer, who said for the first time in five years he has become highly optimistic concerning the immediate future of the industry. Recent visits to Hollywood and Europe, Mr. Mayer said, have convinced him that the industry's "period of experimentation is over, and that a steady stream of amazingly fine films will be released in the next 12 months." He said "more good pictures will be forthcoming in the next year than were released in the previous three years."

Mr. Mayer pointed out that just as time was required for adjustments during the development of sound, so has it taken time for producers, directors, technicians and writers to take full advantage of the new large screen processes and the new adjustment is now complete.

He also said it was "high time" that the industry "cut out its internecine squabbling." He said that "threat, abuse and insults in the press and before Congressional committees should be abandoned in favor of concentration on how best to publicize this magnificent new product." He added that "no industry can be successful which makes a practice of broadcasting to the public how badly it is conducted."

Other speakers included Ralph Pries, concession expert of ABC Vending Co., who said new packaging techniques and the use of more machine selling is increasing refreshment sales in theatres, and Jack Braunagel, executive assistant to the president of United Theatres Corp., North Little Rock, Ark.

Exhibitors from the District of Columbia, Maryland and Virginia took part in the convention.

To Film "Billy Budd"

Anthony B. Farrell, New York producer-financier and owner of the Mark Hellinger theatre, and Gabriel Katzka, young financier, have purchased film rights to the play "Billy Budd." The play was adapted by Louis Coxe and Robert Chapman from the novel by Herman Melville. Mr. Farrell and Mr. Katzka plan to shoot the film in England next fall.

Berlin Film Festival Set

Berlin, Germany will be the scene of the Sixth International Film Festival in that city June 22 to July 3. Among the many interesting and colorful events scheduled are premieres of the latest films produced throughout the world in their unabridged, original versions; judging of the films by an international jury; awards of the gold and silver Berlin bears to the films judged the best artistically by a jury decision; a public vote on all the Festival films; announcement and awarding of the German film prizes for the best German pictures by the federal minister of the interior; screening of classical films, lectures on topical film problems, and an international film ball.

According to Dr. A. Bauer, festival director, "it is the task of the International Film Festival of Berlin to promote film art in the most efficient way and to facilitate the establishment and deepening of business relations by means of a direct exchange of views between film producers, distributors and film artists of all parts of the world. At the Berlin Film Festival the most recent films of the international production will be shown in broad publicity. The judging of the films and the prize-awarding by an international jury, as well as the famous Berlin public vote, which in the course of the last years has become more and more popular with the international film industry, will give our festival a peculiar note of its own.

"The decision of the International Federation of Film Producers Associations to recognize the Berlin Film Festival as an international festival having the character of competition has greatly raised the importance of the Berlin event and put it on a par with the festivals of Cannes and Venice."

Kentucky House Passes Tax Reduction Bill

FRANKFORT, KY.: Kentucky's House of Representatives has passed and sent to the State Senate a bill to reduce the state tax on admissions by about $650,000 a year. State Revenue Department officials said this would mean a cut of about 45 per cent from the $1,450,000 a year the tax now yields. The measure would exempt admission charges of 50 cents or less from the state tax. Present Kentucky law exempts only admission charges of 11 cents or less from the levy.

Paul Benjamin Dies

Paul J. Benjamin, former production manager of National Screen Service until his retirement a few years ago, died April 25 in Miami. He was 59 years old. Mr. Benjamin was treasurer and vice-president of Ampa and a member of the Motion Picture Pioneers. He is survived by his widow, Hazel Benjamin.

THE PATRONS AND PRAISES

will go to

"THE PROUD AND PROFANE"



REASON #2

Starring

WILLIAM HOLDEN

as tough and terrific as he was when he won
the Oscar in "Stalag 17"... as romantic as
he was in "Love Is A Many Splendored Thing"

...coming in the big boxoffice months ahead from PARAMOUNT

CODES BACKED BY FEDERATION

. . . Film councils group lauds production, advertising codes as Shurlock praises report of juvenile delinquency unit

ST. LOUIS: The Federation of Motion Picture Councils last week urged all producers to curtail brutality and violence in motion pictures in treatment and in detail. Another resolution, passed at the Federation's second annual convention here, opposed legal censorship involving restraint and expressed the intention of encouraging, supporting and cooperating with the Motion Picture Association of America in its program of voluntary self-regulation.

The resolution also expressed confidence in the ability and experience of the board of directors of the MPAA to determine if and when changes in the Production and Advertising Codes are desirable to meet changes in public taste and concepts of right living.

Praises Committee

Geoffrey Shurlock, director of the Production Code Administration, spoke before the convention on the report of the Senate Judiciary subcommittee studying juvenile delinquency, which combined criticism and praise of the motion picture industry. He called the report of the subcommittee, which is headed by Senator Estes Kefauver (D., Tenn.), "intelligent, constructive and temperate."

The PCA, Mr. Shurlock said, since November, 1954, has waged a campaign against excessive emphasis on violence and brutality on the screen and "the results are now beginning to show." He compared the current treatment in "Jubal" with "Shane" and "Crime in the Streets" with "Blackboard Jungle" as examples in the de-emphasis on brutality. Mr. Shurlock drew a distinction between violence, which he said is a valid element of drama, and brutality, which he saw as an overemphasis on individual personalized scenes, "showing details inserted for their shock value."

Mr. Shurlock's commendation of the subcommittee report was in contrast to the position taken by Ronald Reagan, Motion Picture Industry Council president, who had said that "the investigation findings of the committee were based on testimony of a few prejudiced witnesses." The commitee in its report said the industry should liberalize its Production and Advertising Codes, and then stick to them better than at present.

Codes Under Study

The PCA administrator told the convention that currently the Code and its machinery are up for examination before a committee of industry experts to see whether or not there is room for broadening and updating. "This is in line with the fact that the Code is part of a growing, expanding and maturing industry," he said. He also pointed out that the Code has lost its sanctions since the theatres were freed from adherence to it in 1942, adding producers and distributors have adhered to the Code since then, "not because without its seal they could not get into theatres; but because they considered it a good thing for films and also for the film audiences.

"If this can be made to stick in the future, as it has in the past, it is of course much better than any attempt to enforce the Code by means of fines or other sanctions. The Code was accepted freely by the industry, in the first instance. Like our Constitution, it exists by the will and consent of those governed, and not out of fear of reprisals," he said.

He reviewed the history of the Code, its wide acceptance both in the U. S. and abroad by mass audiences, described how the Code machinery works and discussed other facets of the trade, varying from what is considered an adult picture to what is viewed as salacious.

Backs Foreign Films

Another speaker at the convention was Ralph D. Hetzel, Jr., vice-president of the MPAA, who urged delegates to see and promote foreign films. He said film producers of other countries have a right to the American market based on the merit of their product. He pointed out that the foreign market for American films must be maintained and expanded and said it is a market which will grow and that today films are geared to the world market.

Mr. Hetzel said producers in foreign countries are concerned, however, because of the large number of American films shown, as in Britain where 80 per cent of the screen time is occupied by American pictures. He pointed out the tremendous obligation of American producers to produce good films for the world market because "there is no device for American relations more effective than American films."

John Ford, Warners in Deal for "Shamrock"

HOLLYWOOD: Jack L. Warner last week announced completion of a deal whereby Warners will present "Three Leaves of a Shamrock," a Four Provinces Production currently under Mr. Ford's direction in Ireland. The production, based on a script by Frank Nugent, stars a cast of Irish players including Noel Purcell, John Crowley, Maureen Connell and others. Producer is Lord Michael Killanin.

Hits MPAA Ban on U.A. Picture Ads

Robert L. Jacks, producer of "A Kiss Before Dying," forthcoming United Artists release, has criticized the Motion Picture Association of America for refusing to approve ads prepared for the film by United Artists because of the use of the word "pregnant" in the copy. United Artists announced last week it had rejected a demand by the MPAA that the copy line "I'm pregnant" as spoken by an unmarried college girl, portrayed by Joanne Woodward, be changed to "I'm in trouble."

In backing the stand taken by U.A. and its vice-president, Max E. Youngstein, Mr. Jacks said:

"The motion picture industry too often has been accused of using misleading advertising in publicizing pictures. Now we're trying to be completely honest and are told that we can't be. 'A Kiss Before Dying' was a best-selling novel by Ira Levin. The plot revolves around a college girl who becomes pregnant out of wedlock. Naturally we used the same theme in transferring it to the screen. Since we were allowed by the Johnston office to use the phrase 'I'm pregnant' in the picture, it's ridiculous not to be able to use it in the advertising. (The film has received a Production Code seal.)

"We feel that the American public is a mature public and can decide for itself whether or not it wants to see a picture based on this theme. Motion picture patrons deserve to be told what the picture is about. And it's not about a girl who gets in trouble, which could mean anything, but about a girl who becomes pregnant. We have no intention of changing our ads."

"A Kiss Before Dying" co-stars Robert Wagner, Jeffrey Hunter, Virginia Leith and Joanne Woodward. Miss Woodward plays the pregnant co-ed and Wagner her campus lover who subsequently murders her.

George Roberts Heads Boston B'nai B'rith

BOSTON: George Roberts was unanimously elected president of the Greater Boston Council of B'nai B'rith at its annual election of officers recently, the Council has announced. Mr. Roberts is treasurer of New England Allied Artists Productions and treasurer of the Rifkin Theatres circuit. The council is composed of 30 lodges and 21 chapters in the Greater Boston area. with a combined membership of over 10,000.

Walt Disney Cited

Walt Disney this week received the annual award of the Daughters of the American Revolution for the Best Children's Film of 1955, the organization announced, in citing his production, "The Lady and the Tramp."

THE PATRONS AND PRAISES

will go to

"THE PROUD AND PROFANE"



REASON #3

STARRING

DEBORAH KERR

in her most alluring and dramatically
stunning performance since "From Here To Eternity"...

...coming in the big boxoffice months ahead from PARAMOUNT

Loew Profit $1,641,682 In 16 Weeks

Loew's, Incorporated, and subsidiaries, including theatre subsidiaries, reports for the 16-week period ended March 15, 1956 consolidated net profit after taxes of $1,641,682, equivalent to 31 cents per share compared with $1,753,102, equivalent to 34 cents per share in the corresponding period of the previous year. Gross sales and operating revenues for this period amounted to $52,837,000 compared with $52,613,000 for the same period of the previous year.

Net profit for the 28 weeks ended March 15, 1956, amounted to $1,889,843, equivalent to 36 cents per share, compared with $3,274,451 or 64 cents per share in the corresponding period of the previous year. Gross sales and operating revenues for this period amounted to $87,439,000, compared with $92,399,000 for the same period of the previous year. Figures are subject to year-end audit and adjustments. Arthur M. Loew, president of Loew's, Inc., stated that the second quarter results represented an improvement in earnings over the first quarter of the current fiscal year.

In a letter to the stockholders accompanying the report of the stockholders' meeting of February 23, Mr. Loew reported that shares of the company's stock had been recently purchased, pursuant to stock option agreements approved by stockholders, by the following: Arthur M. Loew, 33,000 shares; Charles C. Moskowitz, 15,000 shares; Dore Schary, 50,000 shares; Louis K. Sidney, 18,332 shares; Benjamin Thau, 22,000 shares, and Joseph R. Vogel, 22,500 shares.

House Committee Rejects "Floating Cinerama"

WASHINGTON: The full House Appropriations Committee has rejected the administration's "floating Cinerama" plan. The scheme involved appropriating $3,790,500 to the U. S. Information Agency to demothball an aircraft carrier and send it to foreign ports with a Cinerama setup on the flight deck. U.S.I.A. officials, who argue that the idea would reach foreigners who otherwise could not be reached, will undoubtedly ask the Senate to restore the funds. The committee's action came as it voted on an appropriation bill carrying funds for the U.S.I.A. and certain other agencies. The committee sharply slashed the funds requested for U.S.I.A. as a whole.

Crowell-Collier in TV

Paul C. Smith, president of the Crowell-Collier Publishing Company, New York, announces that his firm has acquired all of the common stock of the Television Corporation of America, operators of Stations KULA and KULA-TV in Honolulu.

MGM Opens Door to Independents, Sales to Television and Play Production



Maurice Silverstein



Charles C. Barry



Sidney Phillips

MGM, which in recent years has augmented its producer-distributor activities with a radio station and a record company, this week announced three more phases in an ever-expanding diversification program.

Foremost is the appointment of Maurice Silverstein as a liaison with the independent producers whose pictures will be released through MGM. He will initiate new package deals with independent producers as well as supervise those contracts already agreed upon.

MGM, the last of the majors to contract with independents, now has 29 pictures scheduled from this source. The latest to be announced was "The Little Hut," to be co-produced by F. Hugh Herbert and Mark Robson, directed by Mr. Robson and to star Ava Gardner, Stewart Granger and David Niven. Other independents on its schedule include "The Iron Petticoat" with Bob Hope and Katharine Hepburn, Albert Lewin's "The Living Idol," Arwin Productions' "Julie" and Sol C. Siegel's "High Society." The last named will make a total of six for the company. British companies headed by Michael Balcon and Herbert Wilcox will also produce several films for release by MGM.

Also announced this week was the appointment of Charles C. "Bud" Barry to organize and assume charge of television operations. He will handle the release of the MGM film library to TV.

In addition, MGM will enter theatrical production this fall and Sidney Phillips will supervise a play-producing department recently established.

Women's Club Votes Against Toll-Television

LOS ANGELES: The Los Angeles District Federation of Women's Clubs passed a resolution unanimously requesting the FCC and Congress to make no ruling in favor of subscription-TV at their 54th convention here. The organization also requested that no measures be passed changing the "fundamental system of broadcasting and telecasting in the United States devoted to free entertainment."

In Variety Club Post

SALT LAKE CITY: Irving Gillman of United Intermountain Theatres, has been named chief barker of Variety Club's Salt Lake City Tent 38 for the coming year. Other officers are K. O. Lloyd, 20th Century-Fox, first assistant; John Krier, Intermountain Theatres, second assistant; S. S. McFadden, Columbia, dough guy; and Gene Jones, Paramount, property master.

Exchange Area Theatres To Screen "Catered"

MGM will hold all-industry screenings of "The Catered Affair" in all exchange centers during the week of April 30, the company has announced. Each of the screenings will be held in a theatre between regular showings of the current attractions. Theatre owners, buyers, bookers, circuit managers, branch managers of other companies as well as MGM, press representatives and TV and radio contacts are invited.

Artransa to Produce Films

Artransa Pty. Ltd. of Sydney, Australia, has announced plans to produce films at studios now being erected in French's Forest, a suburb of Sydney. The 20-acre lot has been planned to allow for rapid sound stage expansion. According to Leon Becker, assistant manager, Artransa's entrance into the film world is the result of three years advance planning.

THE PATRONS AND PRAISES

will go to

"THE PROUD AND PROFANE"



REASON #4

HOLDEN and KERR TOGETHER

in a man-woman conflict
that will excite and enthrall women
... and their men!

...coming in the big boxoffice months ahead from PARAMOUNT

AB-PT Net Up 34% for Quarter

Estimated net operating profit of American Broadcasting-Paramount Theatres, Inc. for the first quarter of 1956 increased 34 per cent over the same period in the previous year, Leonard H. Goldenson, president, has reported. These earnings were $2,570,000, or 60 cents a share common, compared with $1,917,000, or 45 cents a share common in 1955.

With capital gains of $253,000 compared with $33,000 in the same quarter of 1955, consolidated earnings amounted to $2,823,000, or 66 cents per share, compared with $1,950,0000, or 46 cents per share in 1955. In his report to stockholders, Mr. Goldenson listed a number of top quality motion pictures to be released within the next four months which are are expected to enjoy a good box office reception at the theatres. He stated that there was evidence of progress toward a more even flow of pictures by distributors which should be beneficial to theatre business, particularly in the second quarter.

The ABC Division, Mr. Goldenson said, is presently setting its television programming for the coming Fall season which will include a number of new properties. "Omnibus," produced by the Radio-TV Workship of the Ford Foundation and one of television's outstanding programs, is moving over from another network to ABC in October. "With emphasis on high-quality entertainment gaining greater public and advertiser acceptance," Mr. Goldenson stated, "ABC should share on an ever-broadening scale in the expected growth of television."

Max Youngstein Receives Annual "Joey" Award

United Artists vice-president Max E. Youngstein received the first annual "Joey" Award of the Asthma Medical Center April 21 at the "Parade of Stars" show in New York's Town Hall. The presentation honored Mr. Youngstein's leadership of the nationwide "Attack on Asthma" campaign. Mr. Youngstein is national chairman of the fund-raising effort for the Home and general chairman of the "Parade of Stars," which featured 23 headliners from motion pictures, the stage, television, radio and the music world.

Ginsberg in New York

Henry Ginsberg has been in New York conferring with Warner Bros. home office executives on preliminary exploitation and advertising plans for George Stevens' production of Edna Ferber's "Giant," starring Elizabeth Taylor, Rock Hudson and James Dean. The film is currently being edited at the Burbank studio.

Todd-AO "Compatible" Projection Equipment and Adjustable Screen Ready

Refinements in Todd-AO equipment, including a newly developed "special printer," will accelerate the pace of opening Rodgers & Hammerstein's "Oklahoma!" as a roadshow attraction in key cities throughout the country, George P. Skouras, president of Magna Theatre Corporation, told a trade press luncheon in New York Tuesday.

Mr. Skouras said that the development of the Todd-AO compatible exhibition equipment is now "complete." The "compatible" equipment comprises the previously announced Todd-AO all-purpose projector and an all-purpose adjustable screen which can handle not only Todd-AO productions but also those in conventional 35mm, CinemaScope or any other system.

The most interesting aspect of the new Todd-AO compatibility, as described by Mr. Skouras, is the "special printer" which corrects a Todd-AO print to the necessary degree so that projection from the existing booths of any theatre, no matter what the angle of projection may be, is now possible without distortion. The earlier Todd-AO prints had to be projected from screen-level booths to prevent "keystoning." The printer, he said, had been developed by Dr. Brian O'Brien, vice-president of the American Optical Company and director of the Institute of Optics at the University of Rochester.

Screen Can Be Adjusted

The new, all-purpose Todd-AO screen, said Mr. Skouras, can be adjusted from a flat to a curved screen, and vice versa, as required, with the size determined solely by the size of theatre. With the installation of Todd-AO equipment now, he continued, the theatre is provided "with the finest and most adaptable exhibition equipment available, without relocation of the existing booth, costly rearrangement of seating, or drastic structural changes in the stage."

The cost of adapting the average theatre with Todd-AO equipment, he said, would be between $20,000 and $25,000. This would include $7,500 each for two projectors, about $4,000 for additional sound equipment—two more tracks if the theatre already is equipped to handle four-track magnetic sound, approximately $2,100 for the screen frame and $600 for the screen, and $1,150 for a pair of projection lenses.

Mr. Skouras described himself as an optimist about the motion picture business and a confirmed believer in the 65mm Todd-AO process, the advent of which



GEORGE P. SKOURAS

"marks the separation of home entertainment from motion picture theatre entertainment." He revealed also that there are now 16 Todd-AO cameras and they are so adjusted that with the turn of a lever it can first photograph a scene in straight Todd-AO, and then in a version that can be reduced for 35mm CinemaScope exhibition. Technicolor, he added, also can print down 65mm Todd-AO to 35mm. CinemaScope.

New Openings for "Oklahoma!"

Concerning the initial Todd-AO production "Oklahoma!", he declared that in its present run at the Rivoli theatre in New York it already has grossed more than "Gone With the Wind" in its original release. Plans are underway to open the film in Paris, Rome, Berlin, Milan and Dusseldorf sometime in the early autumn. Because of the admission tax burden in England, however, the film will open its initial London engagement in the 35mm CinemaScope version.

Mr. Skouras also revealed that he hopes negotiations will be concluded shortly for the production of Rodgers & Hammerstein's "South Pacific" in Todd-AO. Scheduled to have its first screening May 25 is a special Todd-AO short subject, produced by Louis de Rochemont, depicting "the wonders of America." The Magna Corp. chief also announced at the luncheon that Gael Sullivan, formerly executive director of Theatre Owners of America, has joined the advertising-publicity staff of the company.

THE PATRONS AND PRAISES

will go to

"THE PROUD AND PROFANE"



VISTAVISION
MOTION PICTURE HIGH-FIDELITY

WORLD PREMIERE
ENGAGEMENTS SOON:

ASTOR
NEW YORK

FOUR STAR
LOS ANGELES

REASON #5

IT ALL ADDS UP

to timely, top saleability of a boxoffice leader that will be reinforced by the pre-selling power that has made Paramount famous...

WILLIAM HOLDEN
DEBORAH KERR in

A Perlberg-Seaton Production

"THE PROUD AND PROFANE"



co-starring

THELMA RITTER • DEWEY MARTIN

with WILLIAM REDFIELD • Produced by WILLIAM PERLBERG

Written for the Screen and Directed by GEORGE SEATON

Based on a Novel by Lucy Herndon Crockett

A Paramount Picture



...coming in the big boxoffice months ahead from PARAMOUNT

SMPTE Set For Spring Convention

More than 1,000 motion picture and television technicians and engineers are expected to attend the 79th semi-annual convention of the Society of Motion Picture and Television Engineers which opens at the Hotel Statler, New York, April 30. Half of the 20 technical sessions will be devoted exclusively to TV subjects, it was announced.

New developments in motion picture and television equipment, designed to improve quality and reduce costs, will be featured in more than 35 exhibits. Among the equipment to be exhibited to the trade for the first time will be a 16mm projector with interchangeable optical and magnetic sound mechanisms and separate magnetic sound unit for recording and playback on sprocketed tape. Another development to be exhibited is a combination 16mm-35mm process camera for use in animation and optical printer work.

Technical sessions will begin April 30 and continue through May 4. Dr. John G. Frayne, president of the Society, will preside at the traditional get-together luncheon on opening day and will speak on "Motion Pictures and TV—Inseparable Media." He will introduce the guest speaker, Dr. Albert W. Trueman, Canadian Film Commissioner and chairman of the National Film Board of Canada, who will discuss "The Documentary Film—Communicating Experience."

Another highlight of the convention will be an address by Jo Mielziner, stage designer, at a special luncheon for television studio lighting engineers at the Belmont-Plaza, May 2. This luncheon is part of an extensive TV lighting program which also includes three technical sessions on lighting techniques and problems.

Highlight of the social activities will be the annual banquet May 3 in the Statler ballroom.

Eastman Kodak Company Cites Sales Increase

First quarter sales and earnings of Eastman Kodak Company were better than in the previous first quarter, it is reported by Thomas J. Hargrave, chairman, and Albert K. Chapman, president. Consolidated sales of the company's United States establishments for the 12-week period ending March 18, 1956, were $154,744,604, up four per cent over the $149,174,688 for the corresponding 1955 period. Net earnings after taxes for the first quarter were $16,998,185, an increase of 15 per cent over the $14,763,628 earned in the first quarter a year ago. The previous first quarter high for sales and earnings was set in 1955. Earnings before taxes were $37,426,048, up 13 per cent over the $33,246,604 in the first quarter of 1955.

BLUMENSTOCK RESIGNS POST AT WARNERS



MORT BLUMENSTOCK, Warner Bros. vice-president in charge of advertising and publicity, has resigned from the company effective May 4. Announcing his resignation, Mr. Blumenstock said, "As my wife's health requires us to return to California as soon as possible, I have asked for release from my contract, and Warner Bros. have graciously consented, making it effective as of May 4." Mr. Blumenstock, who thus terminates 25 years of employment with Warner Bros., has been vice-president in charge of advertising and publicity since 1945. Future plans, he said, will be formed after returning to California.

Movietone News Staff Honors A. A. Brown

Led by Edmund Reek, producer, and Jack Haney, general manager, nearly 100 of his fellow workers on Movietone News paid their respects to A. A. Brown last week at a New York restaurant. A veteran of nearly 30 years on Movietone's New York contact staff, Mr. Brown is retiring at the end of this month. One of the original contact men on Movietone News when it was the only sound newsreel in existence, he covered most of the big stories that broke around New York City during the past three years.

Virginia Unit Elects

WASHINGTON: Seymour Hoffman was reelected president of the Virginia Motion Picture Theatre Association at its meeting here last week. All other officers and directors of the association were also reelected for a second term, as is the custom in the organization. Robert Johnson was added to the board of directors.

CEA Angry At Failure Of Tax Plea

by PETER BURNUP

LONDON: Dismay, anger and indignant surprise marked CEA's general council when it assembled last week the morning after Chancellor of the Exchequer Harold Macmillan completely ignored the industry's claim for tax relief in his budget speech to the House of Commons.

The fact that many sources close to the Government had warned of the eventual outcome is of little comfort to the Joint Industry Committee which, it is generally agreed, presented an impressive if not overwhelming case for relief.

Harry Mears, one-time CEA president and leader now of a breakaway faction, bitterly accused the association's present leaders of not punching home their case sufficiently strongly. Others demanded "direct and drastic action" against the Chancellor himself. At the end of the debate, the cooler heads had their way. A resolution was adopted, instructing CEA's tax committee to give immediate consideration of the matter "with power to take such action as it may think best."

The procedure in regard to Britain's national finances is a highly involved business. The Chancellor's basic budget proposals, once they have been accepted by the House of Commons, are embodied in the finance bill which then becomes the subject of debate lasting several weeks. It's on the committee stage of the bill that the opportunity for achieving an albeit reduced scale of tax relief will arise.

As a protest against the Chancellor's refusal to grant any tax relief, especially to the small exhibitors, the Management Council of the Association of Independent Cinemas Tuesday recommended that its members withhold paying the Eady Levy. This action, of course, is subject to the approval of the main body members, reported to represent 700 cinemas.

Jersey Allied Meeting Set for May 27-28-29

The 37th annual convention of Allied Theatre Owners of New Jersey will take place May 27-29 at the Concord Hotel, Kiamesha Lake, N. Y. All those attending the convention, it is announced, may stay on for an extra day, May 30, Decoration Day at regular convention rates. According to Richard D. Turteltaub, convention chairman, many reservations already have been received. Walter E. Green, president of National Theatre Supply, and several of his branch representatives will be present and plan to hold a sales meeting. Also in attendance will be many of the branch and home office personnel.


The New Boxoffice Champ
—VARIETY
April 18th

Hollywood Scene

Hollywood Turning to "New Look"

by SAMUEL D. BERNS

HOLLYWOOD: "Conventional stories and conventional productions are gone forever," Frank P. Rosenberg said last week during a visit to his office at the Warner Brothers studios.



Frank P. Rosenberg

"New processes are not the answer —new stories are. Synthetic comedies and synthetic dramas are out. Story material must be newsworthy, fresh, something the public did not see last month," the producer added to his remarks on current day sights for the production front.

Commenting on complaints by exhibitors regarding the shortage of product, Mr. Rosenberg, who was formerly national publicity and advertising director for Columbia Pictures and spent four years at 20th Century-Fox as a producer before joining Warners, said that Hollywood can no longer be looked upon as a "film factory."

A good motion picture will make more money than ever before in the history of the motion picture business, despite the "lost audience," Mr. Rosenberg pointed out. He said he was well aware of the ranks of habitual ticket buyers being depleted, due to higher living costs and the convenience of free television, but maintained they would still put their money on the line for worthwhile big screen entertainment, the kind that gives them top stories, production values, personalities and exciting thrills that cannot be experienced via a 21-inch TV set. "A movie star is still the world's most glamorous figure, a greater attraction than any TV or other personality," he reasoned.

Three New Properties

The producer of "Miracle in the Rain," whose production course has been charted under the guidance of Jack L. Warner, spoke of three important properties that have been delegated to his supervision: "Why Was I Born?", which has just been selected as the title for the Helen Morgan story; "The Girl I Left Behind," a story on the peace time draft, which David Butler will return to the studio to direct as a starring vehicle for Tab Hunter and Natalie Wood; and Robert Penn Warren's best selling novel, "Band of Angels," now being turned into a screenplay by Ivan Goff and Ben Roberts.

"Why Was I Born?" will prove a preproduction fanfare natural, Rosenberg predicted, due to a current surge of excitement on the casting of the lead role, which has not been felt in Hollywood for some time. Agents of dramatic and singing stars are showering the studio with wires and phone calls from all parts of the country; and the studio is preparing to make extensive tests to find the most suitable prototype, whether she be a star or unknown.

"The Girl I Left Behind" began as an idea by Jack L. Warner. Rosenberg brought Marion Hargrove to Hollywood to write the story. This is believed to be the first time that a story assignment developed into the writing of a novel, soon to be published, for which Guy Trosper has since written the screenplay.

HOLLYWOOD BUREAU

Three pictures went into active production last week, two of them abroad, and eight others were completed as to camera work, to slacken the recent upward movement quite perceptibly as of the weekend.

Independent Producer Stanley Kramer's gigantic "The Pride and the Passion," a $4,000,000 project to be distributed by United Artists, got started in Spain, with Cary Grant, Frank Sinatra and Sophia Loren in top roles, and with Producer Kramer directing. The picture, widely regarded as one of the likeliest properties on the international production horizon, is being filmed in VistaVision and with color by Technicolor.

Allied Artists is distributor of the other two new ventures.

"Notre Dame of Paris," which got started in that city under producership of Robert and Raymond Hakim, has Gina Lollobrigida and Anthony Quinn in principal roles under Jean Delannoy's direction. It's in Technicolor.

On this side of the water Allied Artists' Ben Schwalb started "Night Target," directed by the gifted Jean Yarbrough, which has Bill Elliott, Eleanor Tannen, Don Haggerty, and Douglas Dick in the cast.

United Artists Opens Jacksonville Exchange

JACKSONVILLE: United Artists has opened a new exchange office here, James R. Velde, general sales manager, has announced. The branch, which will facilitate service of U.A.'s expanding business in the Florida area, is scheduled to start operations this summer, bringing to 33 the total of U.A. exchanges in the United States and Canada. Byron Adams, branch manager in Atlanta since 1951, will be transferred to head the Jacksonville exchange. William Hames, who managed U.A.'s Dallas branch until his resignation in 1954 to go into private business, will manage the Atlanta exchange.

THIS WEEK IN PRODUCTION:

STARTED (3)

ALLIED ARTISTS
Night Target
Notre Dame of Paris (Technicolor)

UNITED ARTISTS
The Pride and the Passion (Stanley Kramer Prod.; VistaVision; Technicolor)

COMPLETED (8)

ALLIED ARTISTS
House on Lookout Mountain
Yaqui Drums

BUENA VISTA
Westward Ho, The Wagons! (Walt Disney Prod.; CinemaScope; Technicolor)

COLUMBIA
Shakedown on Biscayne Bay

Nightfall (Copa Prods.)
Reprisal (Romson Prods.; Technicolor)

INDEPENDENT
Snowfire (McGowan Prods.; Eastman Color)

UNIVERSAL-INT'L
Kelly and Me (CinemaScope; Technicolor)

SHOOTING (31)

AMERICAN INT'L PIC.
It Conquered the World (Sunset Prod.)

COLUMBIA
Guns of Fort Petticoat (Brown-Murphy Pic.)

INDEPENDENT
Creatures From Green Hell (Gross-Krasne Prod.)

MGM
Barretts of Wimpole Street (CinemaScope; Color)
Teahouse of the August Moon (CinemaScope; Color)
Tea and Sympathy
Raintree County (65 mm; Color)
Julie (Arwin Prods.)
The Opposite Sex (CinemaScope; Eastman Color)

PARAMOUNT
Hollywood or Bust (VistaVision; Technicolor)
Funny Face (VistaVision; Technicolor)
The Loves of Omar Khayyam (VistaVision; Technicolor)
The Lonely Man (VistaVision; Technicolor)
The Maverick (VistaVision; Technicolor)
Gunfight at OK Corral (VistaVision; Technicolor)

RKO RADIO
Beyond a Reasonable Doubt
Back From Eternity

20TH-FOX
The Last Wagon (CinemaScope; De Luxe Color)
One in a Million (CinemaScope; De Luxe Color)
Bus Stop (CinemaScope; Technicolor)
The Day the Century Ended (CinemaScope; Color)

UNITED ARTISTS
The Brass Legend (Bob Goldstein Prod.)
The Boss (Boss Prods.)
The Sharkfighters (Goldwyn, Jr. Prod.; CinemaScope; Color)

UNIVERSAL-INT'L
Star Light (CinemaScope; Technicolor)
Gun for a Coward (Technicolor)
The Mole People
The Great Man
Battle Hymn (CinemaScope; Technicolor)

WARNER BROS.
The Wrong Man (Alfred Hitchcock Prod.)
Toward the Unknown (Toluca Prods.; WarnerColor)

United Artists

proudly congratulates

The Hecht-Lancaster Companies

and

Producer Harold Hecht

on the

ACADEMY AWARDS



to **HAROLD HECHT**
"Best Motion Picture of the Year"

to **ERNEST BORGNINE**
"Best Performance by an Actor"

to **DELBERT MANN**
"Best Achievement in Directing"

to **PADDY CHAYEFSKY**
"Best Screenplay"



for

"MARTY"

Hecht-Lancaster presents "Marty" starring Ernest Borgnine and Betsy Blair
Story and Screenplay by Paddy Chayefsky • Directed by Delbert Mann
Produced by Harold Hecht • Associate Producer: Paddy Chayefsky

THRU UA

Tax Cut Gets An Assist

WASHINGTON: A House Ways and Means subcommittee recently suggested that the full committee might want to consider additional admissions tax relief. The recommendation came from a subcommittee studying technical excise tax changes. Subcommittee chairman Forand (D., R. I.) announcing this and other subcommittee actions, said the full committee had promised to consider the subcommittee's report "as soon as possible." He refused to predict the likelihood of action on any of the recommendations.

The subcommittee was barred by the full committee from making firm recommendations on changes in tax rates, and was empowered only to recommend technical changes. The subcommittee report conceded this restriction on its activity, but it nonetheless called the admissions tax problem to the attention of the full committee in these words:

"The Ways and Means Committee, in view of the continuing problems besetting the theatre industry, arising primarily from competition from the television industry, may also wish to consider further relief in the admissions tax field." The subcommittee's recommendation, while it certainly does not guarantee action by the full committee, does give the industry an important boost in its attempts to get a full committee hearing or vote on the King bill. That measure would exempt from the admissions tax any portion of the admission price under $1.

Charles MacArthur, 60, Journalist-Writer, Dies

Charles MacArthur, 60, journalist, writer, producer and director, died April 21 following a long illness. Husband of Helen Hayes, stage and film actress, he was born in Scranton, Pa., in 1895 and entered journalism after his army service in World War I. Co-author of several plays, including "The Front Page" and "Salvation," he joined MGM in 1931 as a writer and thereafter was author, producer and director of many features. In 1935 he won an Academy Award for the film "The Scoundrel" which he co-produced with Ben Hecht. Among Mr. MacArthur's noteworthy films were "Twentieth Century," "Crime without Passion," "Barbary Coast," "Wurthering Heights," "His Girl Friday," "Soak the Rich," "Once in a Blue Moon," and "The Senator Was Indiscreet."

Archie S. Feinberg, Air Conditioning Pioneer

Archie S. Feinberg, 64, a founder of the United States Air Conditioning Corporation and a pioneer in theatre air conditioning, died of a heart attack April 6 in Dallas, Texas. He helped organize the Arctic Nu-Aire Corporation in Boone, Iowa in 1926. He also took an active part in the founding of U. S. Blower and Heater Company in Minneapolis, and subsequently in the founding of usAIRco, successor to the earlier companies. Later he had his own organization, Great National Air Conditioning Corp.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended April 21 were:

Albany: GUYS AND DOLLS (MGM); THE LADYKILLERS (Cont.).

Atlanta: ANYTHING GOES (Par.); BOTTOM OF THE BOTTLE (20th-Fox); DANCE LITTLE LADY (Trans-Lux); MAN WITH THE GOLDEN ARM (U.A.) 2nd week; THE SWAN (MGM).

Baltimore: ALEXANDER THE GREAT (U.A.) 3rd week; THE CONQUEROR (RKO) 4th week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox); THE SWAN (MGM).

Buffalo: CAROUSEL (20th-Fox) 3rd week; JUBAL (Col.); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 4th week; SERENADE (W.B.); THE SWAN (MGM).

Chicago: ALEXANDER THE GREAT (U.A.) 3rd week; DIABOLIQUE (UMPO) 18th week; FORBIDDEN PLANET (MGM) 2nd week; THE HARDER THEY FALL (Col.) 2nd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 3rd week; MEET ME IN LAS VEGAS (MGM); THE SWAN (MGM).

Columbus: FORBIDDEN PLANET (MGM).

Denver: ANYTHING GOES (Par.) 3rd week; I'LL CRY TOMORROW (MGM) 3rd week; JUBAL (Col.); THE LADYKILLERS (Cont.) 4th week.

Des Moines: THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week; THE SWAN (MGM).

Detroit: JUBAL (Col.); PICNIC (Col.) 6th week.

Hartford: CAROUSEL (20th-Fox) 2nd week; CREATURE WALKS AMONG US (U-I); JUBAL (Col.); LITTLEST OUTLAW (B.V.); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox); MEET ME IN LAS VEGAS (MGM).

Indianapolis: THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week; THE SWAN (MGM).

Jacksonville: THE LITTLEST OUTLAW (B. V.); MIRACLE IN THE RAIN (W.B.); ROCK AROUND THE CLOCK (Col.); THE SWAN (MGM).

Kansas City: THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox).

Memphis: ANYTHING GOES (Par.); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox).

Miami: THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week; OKLAHOMA! (Magna) 8th week; THE SWAN (MGM).

Milwaukee: THE CONQUEROR (RKO) 3rd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week.

Minneapolis: JUBAL (Col.); THE SWAN (MGM).

New Orleans: COMANCHE (U.A.); DOCTOR AT SEA (Rep.); FORBIDDEN PLANET (MGM); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox); PICNIC (Col.) 3rd week; TROUBLE WITH HARRY (Par.) 2nd week.

Oklahoma City: CAROUSEL (20th-Fox) 4th week; THE CONQUEROR (RKO) 2nd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week; THE SWAN (MGM); TRIBUTE TO A BAD MAN (MGM) 2nd week.

Philadelphia: CAROUSEL (20th-Fox) 6th week; MEET ME IN LAS VEGAS (MGM) 2nd week; PICNIC (Col.) 6th week; SERENADE (W.B.) 2nd week; THE SWAN (MGM).

Pittsburgh: CAROUSEL (20th-Fox) 5th week; DIABOLIQUE (UMPO) 2nd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 3rd week; NIGHT MY NUMBER CAME UP (Cont. Dist.) 4th week; SERENADE (W.B.).

Portland: I'LL CRY TOMORROW (MGM) 4th week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox); MARTY (U.A.) (reissue) 4th week; MEET ME IN LAS VEGAS (MGM) 3rd week.

Providence: ROCK AROUND THE CLOCK (Col.).

San Francisco: DIABOLIQUE (UMPO) 17th week; DOCTOR AT SEA (Rep.) 4th week; GUYS AND DOLLS (MGM) 23rd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week; OKLAHOMA! (Magna) 10th week; THE PRISONER (Col.) 8th week.

Toronto: THE COURT JESTER (Par.); I'LL CRY TOMORROW (MGM) 4th week; THE LADYKILLERS (Cont.) 4th week; THE MAN WITH THE GOLDEN ARM (U.A.) 2nd week; RICHARD III (Lopert) 8th week.

Vancouver: THE CONQUEROR (RKO); MEET ME IN LAS VEGAS (MGM).

Washington: ALEXANDER THE GREAT (U.A.) 3rd week; BLACKLASH (U-I); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 3rd week; MIRACLE IN THE RAIN (W.B.); PICNIC (Col.) 9th week.

Drive-in at Miami

MIAMI: The new North Dade drive-in, operated by Wometco Theatres, opened here April 22. It is located only a short distance from the Golden Glades drive-in, opened last winter.

The National Spotlight

BALTIMORE

Herb Bennin, MGM branch manager, was in town visiting accounts. . . . Jake Flax, Republic branch manager, has left Johns Hopkins Hospital and returned to his desk in Washington. . . . Mr. and Mrs. I. M. Rappaport, of Town and Hippodrome theatres, have returned from White Sulphur Springs. . . . Tom Baldridge, MGM representative, was in town arranging for loan of B & O RR equipment to be used in filming "Raintree County". . . . George Browning, Stanley theatre publicist, week-ending in New York. . . . Mike Weiss, Paramount exploiteer, was in town. . . . Irv Cantor, Hippodrome manager, was visiting in upstate New York. . . . Dorothy Roberts, long time cashier at the Hippodrome, has taken a new position with Schwaber's Cinema theatre.

BUFFALO

The Buffalo Scholastic Legion of Decency has awarded a film citation to "Carousel," now in its fourth week at the Century theatre. The picture is being promoted in all Catholic schools of the diocese, according to an announcement by Grace Dowling, legion secretary—much to the satisfaction of Century general manager, Robert T. Murphy. . . . Dipson Theatres of Batavia have taken over the operation of the Hornell drive-in, on a lease, from the company headed by Harry Berkson of Buffalo. . . . The Avenue Drive-In Theatre Corporation of Buffalo, of which Harry Berkson is the head, has acquired the Boulevard drive-in on the Niagara Falls boulevard in the town of Wheatfield. . . . Sam Slotnick is opening a new drive-in in the town of Liverpool, near Syracuse. . . . James L. Russell has taken over the operation of the Rialto theatre in East Rochester. The Rialto, owned by Harold Dykert, was operated for several years by Schine Theatres. . . . Following a run of 16 weeks of "Guys and Dolls," the Cinema theatre in downtown Buffalo has gone back to its regular policy of showing unusual pictures from this country and abroad. The current attraction is "Doctor At Sea." . . . Two firefighters were felled by smoke while battling a two-alarm fire in the Roxy theatre, Basil circuit community house, in Buffalo, early the other day. The fire caused $20,000 damage to the balcony projection booth and second floor.

CHARLOTTE

Mrs. Pauline Griffith, who was confined to a hospital bed for some time because of a broken hip, has returned to her home. Mrs. Griffith is adviser to the Theatre Owners Association of North and South Carolina. . . . MGM publicist Tom Baldridge was here from Washington. . . . Several members of the Charlotte WOMPI Club will give a party at which a young girl of Thompson Orphanage will be honor guest. The club will "adopt" the girl, buying her clothes and doing various other things for her. The club will elect new officers soon and there is considerable politicking on Film Row. . . . "The Harder They Fall" did disappointing business at the Center and "I'll Cry Tomorrow" was not quite up to expectations at the Manor. "Man in the Gray Flannel Suit" opened fair at the Carolina. . . . Auditorium and Coliseum events have also had rough sledding here recently.

CHICAGO

Business throughout the city showed a slump in varying degrees. Managers say they expected it, as every year income tax date takes a toll in the movie business. Loop business was helped by an unusual number of convention visitors, however. . . . Jules Bernstein, who was stage manager and chief electrician for Balaban & Katz for over 30 years, died April 19. . . . Faye Chazdon is a new addition to the Allied Artists office force. . . . Herb Wheeler, of Stanley Warner Theatres, departed this week for a vacation on the east coast of Florida. . . . Ed Wolk, head of Ed Wolk Supply Company, entered Columbus Memorial Hospital for a checkup. . . . Whiteway Sign Company just completed a new $4,000 canopy for the Coronet theatre. . . . Al Golden of Universal-International is in the hospital following an automobile accident. He is getting along fine, but his car was completely demolished. . . . Mary O'Leary of U-I was to be married to Joe Callahan April 28. . . . Les Weinrott, who was CBS-TV production chief here, resigned to become executive vice-president at Kling Film Studios. . . . Robert Mitchum arrived Sunday night for three days of advance publicity for "Foreign Intrigue."

CLEVELAND

T. L. Irwin has resigned from Paramount after almost 30 years with the company in Detroit, Columbus and Cleveland as auditor, booker and salesman. He joins Buena Vista as auditor with headquarters in Cleveland. This necessitated the following Paramount changes: Irwin Sears promoted to head booker, Helen Thoma former branch manager's secretary to booker, and Lillian Ack, cashier, to double as cashier and office manager. . . . Word comes from the Sarasota Hospital, Sarasota, Fla. that Nat L. Lefton, prominent local distributor until his retirement about 10 years ago, is critically ill. With him are his wife; daughter, Natalie Perlmuter, and sons, Benton and Gilbert, all of Cleveland. . . . H. E. MacManus will be tendered a farewell testimonial dinner May 14 in Rosso's Restaurant, prior to his leaving Co-operative Theatres of Ohio to take over the management of the Telegraph, Parkside and Starlite drive-ins, Toledo. . . . Rhoda Koret, Columbia booker who is active in little theatre dramatics, is playing her last role of the season in "Dark Tower," presented by Community Theatre. She plans to resume the work in the fall. . . . Twenty-five Cleveland subsequent run theatres played "Picnic" the week of April 18-25 in one of the most comprehensive saturation bookings ever held here. . . . Jerry Safron, Columbia booker, announces four Columbia first run local openings within a three-week period. They are "Cockleshell Heroes" at the Allen April 25; "Jubal" at the Hippodrome April 27; "Hot Blood" at the Palace May 3 and "Autumn Leaves" May 9 at the Allen.

COLUMBUS

Advertising rates of the Columbus *Citizen* will be raised two cents per line effective June 1. Present advertising rate for the amusement page is 26½ cents. . . . Louis Sher and Ed Shulman, operators of the Bexley Art theatre here, announced the acquisition of an art house in Milwaukee, Wisconsin. The Sher-Shulman circuit includes theatres in Ohio, Kentucky, West Virginia, Michigan and Colorado. . . . Loew's Broad will soon acquire a new upright sign and new marquee signs. Dismantling of the present signs is now in progress. . . . Edee Roberts, local 18-year-old beauty, was chosen Queen of the Page One Ball in finals held on the RKO Palace stage. Manager Edward McGlone of the Palace co-operated with the Newspaper Guild, sponsors of the event. . . . Norman Nadel, Columbus *Citizen* theatre editor, and Harry Franken, of the *Citizen* editorial staff, attended the premiere of Twentieth Century-Fox's "On the Threshold of Space" held at RKO Keith's theatre in Dayton, Ohio. . . . Robert Wile, secretary of the Independent Theatre Owners of Ohio, announced the signing of two McConnelsville, Ohio men as newest members of the association. They are Charles M. Barkhurst, Ace Hi Drive-in and Charles P. Sloan, Sr., Twin City Opera House.

DENVER

Vern Austin, who has been manager of the Oriental, Denver, has gone to Rapid City, S. D., to manage the Rex, a Black Hills Amusement Co. house. . . . Robert Hill, Columbia branch manager, went to Alberquerque, N. M., on a sales trip. There he will meet Wayne Ball, district manager. . . . F. A. Bateman, Republic district manager, was in calling on the circuits and conferring with Gene Gerbase, branch manager. . . . H. F. Taylor is building a 300-car drive-in at Taos, N. M., for a May 10 opening. Arch Boardman is doing the booking and buying. . . . Dorothy Rutherford, new to the business, is the new bookkeeper at Service Theatre Supply, succeeding Otis Dunlap, former theatre manager, who has gone to Oklahoma. . . . Ralph Bonar, Alexander Film Co. representative, has been placed on the jury that will hear the Graham murder trial. The trial concerns a bomb explosion of an airliner in which 44 persons were killed. Pauline Hall, secretary at Paramount Pictures, won an excuse from serving. . . . Hal Fuller, Dimension Pictures exchanges owner, flew in from Salt Lake City headquarters. This after he had just bought a Cadillac Eldorado.

(*Continued on following page*)

DES MOINES

Firemen were called to the Hiland theatre in Des Moines when Mrs. Pearl Fort, the manager, noticed smoke in the building. Firemen said they believed an electric fan motor overheated. Patrons remained in the theatre and there was no panic. . . . The Story theatre in Story City has installed two new Century sound reproducers to go with their new projectors. . . . Drive-in theatres around the state have been opening with the good weather. The Starlite at Algona held an open house and test night recently. Four cartoons were shown and the snack bar was open. Manager is Virgil Rohlf. . . . Children under 12 were admitted without charge to the opening of the Corral drive-in at Storm Lake. . . . Ann Branco, Universal booker's secretary, went to Davenport to take part in a bowling tournament. . . . Lou Levy, Universal manager, visited the Muscatine-Moline-Davenport and Rock Island area. . . . The women's division of Variety Club held its regular monthly meeting at the Standard Club. Mabel Kutch of Younkers gave a program on fashion. . . . The Seymour Community Club, in co-operation with Dwight Miller of Kansas City, owner of the Lyric theatre at Seymour, has made plans to operate the house on Saturday nights. The Lyric has been closed for months; if arrangements go through as planned, the club will lease the Lyric once a week with free admission to children and a 25-cent charge for adults. . . . Two youths in blue jeans, each carrying a sawed-off shotgun, held up the Algona drive-in theatre and fled with about $140. They drove off in a car which later was found abandoned near Algona. . . . Tom Ryan of Cairo, Neb., has been named manager of the King theatre and the drive-in at Albia Ryan, who sold the theatre he had operated in Cairo, succeeds Robert Morton who has been transferred to Fremont, Neb., by the Central States circuit.

DETROIT

Drive-in operators have suffered heavily with the late-late spring. Near freezing nighttime temperatures plus above normal rain and snow have shoved the flow of patronage back almost a month. . . . Lew Wisper, Wisper-Wetsman Theatres head, has stepped into the drive-in field for the first time. Together with David Newman, Richard Roach and Norman Stockmeyer, he has built a new plant, the Walake on Maple Rd. in Walled Lake. Opening is scheduled for Decoration Day. . . . Legality of drive-in construction in the city of Livonia has confused the council of that city to the point of postponing indefinitely issuance of a permit to the Wayne Amusement Co. There is an ordinance on the books forbidding drive-ins but whether the ordinance itself is legal is a question that still needs clarification. . . . Walter Norris, Butterfield ad man, is traveling the statewide Butterfield circuit. . . . IFE has opened a Detroit office with Lee Goldsmith at the head desk. . . . The Fox re-ran "Carmen Jones," cashing in part on the publicity Henry Belafonte has piled up during his stay at the Shubert in "Sing, Man, Sing." . . . Mrs. Max Williams of Royal Oak, president of the Federation of Motion Pictures, Inc., went to St. Louis for the 100 council meeting. Mrs. C. R. Belz and Mrs. Francis Van Deusen were the delegates to the meeting.

HARTFORD

Miss Marjorie Jacobson, daughter of Morris Jacobson, general manager, Strand Amusement Company, Bridgeport, Conn., and Mrs. Jacobson, has been accepted at the University of Pittsburgh's College of Medicine. She is now completing her premedical studies at the University of Michigan. . . . David Miller, assistant manager, Bijou theatre, Springfield, Mass., has been promoted to manager, Arch St. theatre, New Britain, Conn., by Perakos Theatre Associates. . . . Joseph Roche, columnist for the New Britain *Herald,* will be toastmaster for the New Britain Press Club Man of the Year Awards dinner honoring Peter G. Perakos, Sr., president, Perakos Theatre Associates, on May 10 at 7 P.M., at the Hedges Restaurant, Hartford-New Britain Road. . . . George LeWitt's plans to build a drive-in theatre at Berlin, Conn., continue to be thwarted by local opposition. A special town meeting has approved an ordinance banning construction of drive-in theatres, by a close vote of 67 to 62, and it is presumed that LeWitt now will carry his case into a court appeal. Local residents, opposing the project, have charged that a drive-in theatre will bring added traffic hazards and other nuisances.

INDIANAPOLIS

The wedding hullabaloo in Monaco evidently did not help "The Swan" here, as it opened rather quietly at Loew's Friday. . . . Dick Frank, Paramount branch manager, and Dave Friedman, field representative, spoke before a meeting of the Indiana Council of Women Thursday. . . . Charles Hood has been named city manager of Syndicate houses in Elwood. Hood formerly managed in Alexandria for Alliance circuit. . . . Jack Bornstein, who operates a jewelry store with his father, has taken over management of the Starlite at Tell City. . . . Al Hendricks, manager of the Indiana, took a press-radio party to Dayton Wednesday for the premiere of "On the Threshold of Space." . . . Manny Marcus, head of Marcus Enterprises, was called to Cincinnati last week by the death of a sister there. . . . Sol Greenberg, Y & W booker, was incapacitated by a virus infection. . . . Earl Cunningham has installed a new SilverScope screen at the Fountain Square. . . . Trueman Rembusch, Allied leader, has returned from a Florida vacation.

JACKSONVILLE

WOMPI members celebrated on April 20 at Fred Abood's Steer Room the first anniversary of the club's formation, with president Sarah Keller giving the main address. Many of the girls' Film Row bosses were especially invited guests. . . . Roy Smith visited with Georgia exhibitors in Valdosta and Homerville. . . . Jack Rigg, booker for 12 independents, has moved his office from Jacksonville Beach to the local Lynch Building. . . . Tubby Watson staged a well-attended benefit night for the Oceanway School at his nearby Oceanway drive-in. . . . LaMar Sarra, FST vice-president, announced that the downtown Palace theatre, closed April 1, will be demolished to make way for a parking lot. . . . Visiting exhibitors were Bob Skaggs, St. Augustine; Harry Dale, Lake Butler; R. C. Mullis, High Springs; Lee Z. Henry, Zephyrhills; Ed Roberts, Gainesville; Jimmy Biddle, Jasper; and Mrs. A. H. Gawthrop, Palatka. . . . Alfred E. Butterfield has produced in cooperation with Florida's Marine Studios a documentary of feature length called "The Miracle of the Reef," which pictures coastal marine life. . . . Federal Judge Bryan Simpson has dismissed (April 17) a $450,000 suit against the Normandy Twin Outdoor theatres, 1,500-car drive-in west of the city which is operated by Loew's, Inc. Complainants were owners of the Main Street drive-in theatre, in north Jacksonville, who sought to break the Normandy's policy of obtaining first access from distributors to second run pictures in Duval County. Jacksonville Theatre Co. operates the Main Street outdoorer.

KANSAS CITY

Preparatory meetings are being held in districts of the Fox Midwest circuit, for Rhoden Week, in honor of Elmer Rhoden, head of National Theatres and former president and general manager of Fox Midwest. The Greater Kansas City district, No. 1, Leon Robertson, manager, held its meeting April 18. Rhoden Week will be in the middle of June. . . . Leonard Wood, assistant manager for RKO theatres at Omaha, is at the RKO Missouri this week while George (Russ) Stevens, the manager, is in Minneapolis. . . . Fine weather, mild and sunny has coincided with a poor week for most motion picture theatres. Also, the Ice Capades, at the Auditorium, has not helped. . . . Most drive-ins show three features weekends. Three show only two features. . . . Several drive-ins are using large-space newspaper advertising; in some cases, two are joining in display ads comparable with those of first runs.

LOS ANGELES

Fire caused damage to the interior of Mort Wexler's Linda Lea theatre on Main street but repair work is underway and the Japanese language film house is scheduled to re-open soon. . . . After several years as manager of Fox West Coast's Uptown, Jerry Shur is leaving to join United Artists as manager of that circuit's UA downtown. He succeeds Danny Rochin, transferred to the United Artists in Pasadena. Taking over at the Uptown is Walt Reis. . . . The Earl Johnson office has been assigned the buying and booking duties for the Sombrero theatre in Phoenix, Ariz. House was formerly operated by Louis Leithold as an art theatre. . . . Lester Tobias of Manhattan Films headed for Chicago to join his boss, Robert Kronenberg at a TV conference dealing with the sale of old theatrical features to video. . . . Lou O'Brasky, booker for Azteca, checked out of the hospital after an operation. . . . Bill Zimmerman, co-owner and manager of the Arden in South Gate, departed on a vacation to the European Continent. . . . In town for a buying and booking stint were Ernest Martini, Rancho theatre, Arvin and Jack Feder, Roxy theatre in Long Beach.

MEMPHIS

Memphis city officials have announced they are going to crack down on collection of Sunday assessments of theatres in effect since Sunday opening was permitted in the early '30s. Money goes to welfare department which has had unusually heavy calls lately.

(*Continued on page* 36)

Allied Artists

proudly announces

that the long-run

VICTORIA THEATRE

NEW YORK

BORN YESTERDAY

THE MOON IS BLUE

THE MAN WITH THE GOLDEN ARM

has selected

Vincent M. Fennelly's production

CRIME IN THE STREETS

for

World Premiere Presentation

in May



Starring JAMES WHITMORE · And Introducing JOHN CASSAVETES · Co-starring SAL MINEO And MARK RYDELL · WITH DENISE ALEXANDER

A VINCENT M. FENNELLY PRODUCTION · Directed by DONALD SIEGEL · Story and Screenplay by REGINALD ROSE · Music by FRANZ WAXMAN

AA

(*Continued from page* 34)

Assessments based on seating, range from $8.50 to $75 per Sunday and some haven't been paying. Theatre owners may protest as they feel tax is unfair. . . . Moses Sliman, owner of the Murr at Osceola and Lux at Luxora has bought Delta drive-in, Osceola, from Mrs. Violet Martin. . . . Grady Cook, owner of the Joy at Pontotoc, Miss., died last week. . . . Mid-south drive-in owners are hoping for warmer weather. It has been too cool for business. . . . John Eaton has taken over operation of the the Rialto in Memphis. He also owns and operates the Normal. . . . Mrs. Nate Evans, whose husband has an interest in the Idlewild and W. C. Handy Theatres in Memphis, in addition to ownership of one construction firm and partnership in another, died last weekend after a long illness. She was active in Jewish affairs, especially in work with teenage groups. She was 52.

MIAMI

There were trial runs and previews on the two evenings preceding the official April 27th opening of the latest link in the Wometco chain, the N. Dade drive-in. The theatre offers "Eye-Fi" projection plus "Hi-Fi" sound with charcoal broiled burgers and real Italian pizzas, in its confection pavillion, an added bonus. . . . An upward swing in foreign film viewing throughout the state is reported by Arthur Davis of Gold Coast Pictures with the Italian product "Too Bad She's Bad" getting more playdates than any previous Italian film booked here. . . . The George (Variety Club's chief barker) Hoovers are on a whirlwind tour of Europe which will bring them back in time for barking at the national convention in New York early in May. . . . An exploitation man's dream came into fulfillment for Wometco's Sonny Shepherd when he was guest columnist for a day and subbed for George Bourke, vacationing amusement editor of the Miami *Herald*. . . . The Atlanta office of 20th Century-Fox was minus exploiteer Don Yarbough recently when he spent some time planning promotion in this sector. . . . The Miracle theatre started a new policy of opening at 11:45 A.M. instead of the usual 1:45 P.M., offering "early bird" screenings.

MILWAUKEE

Joseph Reynolds, Jr., son of Joe Reynolds, manager of the Towne theatre, who will have a tryout with the Milwaukee Braves this month, has also heard from two other ball clubs—the Chicago White Sox and the Philadelphia Phillies. His position is catcher. . . . Due to the local transport strike, leaving Milwaukee without bus or streetcar service, the box office downtown has fallen off 20 to 25 per cent. Neighborhood houses reported very good business, however. . . . Members and guests of the Better Films Council of Milwaukee County will be meeting in front of the Warner theatre May 7 at 8:30 A.M. They are going to Chicago on a tour to see "Cinerama Holiday" and attend a luncheon. Three Greyhound buses will take the women down.

MINNEAPOLIS

Norm Levinson, MGM Minneapolis press representative, has been transferred to Jacksonville, Fla. Replacing him will be Bob Stone, who has been MGM exploiteer for the Omaha and Des Moines territories with headquarters in Omaha. . . . Russ McCarthy, formerly of the Paramount sales staff, is the new salesman for United Artists in North Dakota and South Dakota, replacing Ray Lehrman, who joined Independent Film Distributors. . . . Funeral services were held in Minneapolis for Bill Shartin, 56, who was district manager for Favorite Films in Seattle. Mr. Shartin was killed by a car as he was crossing a street in downtown Seattle. At one time he was a salesman in Minneapolis for Universal and Warner Bros. and later was district manager for Warners in Chicago. . . . Mrs. Florence Fick, operator of the Hollywood at Lake City, Minn., booked a new type of double feature—a film and a wrestling show which featured women wrestlers in the semi-finals. She had 40 ringside seats on the stage. . . . Harold Wiesenthal of Phoenix Films, New York, was in calling on the circuits and buying combines. . . . Claire Higgins, bookkeeper at RKO, was hospitalized with severe body bruises she received in a car collision.

NEW ORLEANS

The WOMPI'S are busily engaged in booking trailers for the local Cancer Society of America to all theatres in the territory. . . . Sammy Wright of Southern Theatre Service and his partner in theatre and Dixie Film Exchange operation, Frank Lais, are on a combined business and pleasure tour in Florida. . . . The WOMPI'S also have two important events on tab for the month of May. One is the election of a new slate of officers for 1956-57 term and the other is the annual "Bosses" luncheon which will be staged at the Variety Club quarters. . . . Bill Holliday, manager, Paramount, and Mary Kell, Universal, were the lucky winners of Easter baskets raffled by the WOMPI'S which netted the club $52.55. In addition they also garnered a profit of $41.55 from sale of Easter eggs. . . . Joy N. Houck and associate owners of the Panorama have launched a $100,000 program for the improvement of the theatre. The program includes new carpets, seats, general redecoration and the installation of Todd-AO equipment.

OKLAHOMA CITY

High school seniors from all city schools were guests of the Air Force at a free movie showing Saturday. The motion picture tells the "scientific side" of Uncle Sam's Air Force. The sneak preview of "On the Threshold of Space" at the Harber was arranged by the Oklahoma City recruiting office. Besides all 12th grade boys and girls in town, a number of high ranking Air Force officers were invited to attend. . . . "Man With the Golden Arm" was showing at four suburban theatres in Oklahoma City this week. . . . Hi-Way 66 drive-in theatre, at Tulsa, Okla., will be temporarily closed, due to major construction of the highway which make it difficult to reach the theatre. It will reopen when the road will permit. . . . The Airline drive-in theatre at Ponca City, Okla., has "buck nite" every Wednesday and Thursday nights.

PHILADELPHIA

A salute is set for Sam Diamond, 20th Century-Fox branch manager, for May 27 to June 30. . . . Tri-State Buying and Booking Service is now handling the Orient, Dunmore, Pa., for Percy Carr. . . . New Jersey Messenger, film delivery service, has remodeled its quarters at 305 No. 12th Street along film exchange row. . . . Ted Schlanger, zone head for the Stanley Warner Theatres here, was reelected to the board of directors of the Philadelphia chapter of the Multiple Sclerosis Society. . . . Hopes have dwindled here for a movie censorship bill to be passed at this session of the State Legislature now that Senate leaders have announced that several bills now pending probably are unconstitutional. . . . Motion Picture Machine Operators Union, Local 329, in Scranton, Pa., elected Sam Kessler as business agent, and Edward Pantle as president. Kessler served the local as business agent for 18 years prior to World War II, and succeeds Percy Carr who recently resigned. . . . Although no election on the Sunday movie issue has been held or is scheduled for South Heidelberg Township near Reading, Pa., the Sinking Spring drive-in there has resumed Sunday operation. . . . Charles R. Koerner, manager of the Colonial, Lancaster, Pa., announced that an $100,000 modernization program has been started during the three weeks that the house will be closed, reopening next month as the Boyd—the property having recently been purchased by the A. R. Boyd Enterprises here. . . . The A. M. Ellis Theatres have set "Hill 24 Doesn't Answer," the Israeli feature in English, for an area first showing in six of their neighborhood houses.

PITTSBURGH

"Alexander the Great" has a definite Penn date now, May 25. . . . The Capitol theatre, a 1,575-seater in Braddock, closed down after 33 years of operation when the building was sold to a Pittsburgh investment company. The house was originally built by the Rowland and Clark interests. . . . "Adorable Creatures" went first run into the Art Cinema. . . . "Umberto D" which never got started in the Studio Art theatre in Bellevue was replaced by another reissue of "Red Shoes." . . . "Seven Wonders of the World" received a gala premiere after a big press campaign by Arthur Manson. The United Nations Association of Pittsburgh sponsored the premiere. . . . Dick Purvis, former assistant manager at the Ritz, is home for a few days after completing his basic training in Parris Island, S. C. . . . Consistent business at the Fulton resulted in a fifth week for "Carousel" and a fourth for "Man in the Gray Flannel Suit" in the J. P. Harris. . . . Milt and Tony Antonoplos, owners of several East Pittsburgh houses, are planning to build a new drive-in on Route 22.

PORTLAND

Barbara Nyberg, daughter of Evergreen Oregon district manager Oscar, and Mrs. Nyberg, was praised by the critics for her role in "All My Sons" at the U. of Oregon Drama Theatre. . . . Bill Scholl, UA publicity executive from Los Angeles, heads back to the film capitol after setting up a big campaign on "Alexander the Great" with Paramount theatre manager Dick Newton. . . . Mrs. J. J. Parker has given her ace Broadway theatre a facelifting. . . .

(*Continued on page* 38)

The BOXOFFICE and The CRITICS agree!

Big openings and solid day-by-day business in every early date—Detroit and the entire Butterfield Circuit, Michigan . . . Watch the multi-theatre run in Los Angeles...the openings in San Francisco, Pittsburgh, and more and more key cities throughout the country soon!

TIME MAGAZINE
"A successful film of an unusually serious kind . . . ideas as well as characters come clear . . . Mickey Rooney brings off the best scene: a crap game so shatteringly funny that it almost breaks up the picture."

NEWSWEEK MAGAZINE
"It bestows something a little special . . . and serves as a happy reminder that the Hollywood 'sleeper' may not be completely extinct."

SEVENTEEN MAGAZINE
"An unusual, exciting drama."

M. P. HERALD
"A splendid specimen of screen entertainment, from all standpoints, and gives bright promise of running up a fine boxoffice record."

FILM DAILY
"Capable cast, fast moving script and plenty of action."

SHOWMENS TRADE REVIEW
"Good . . . Once word-of-mouth spreads, it is bound to turn into a substantial money-maker."

M. P. EXHIBITOR
"Should prove highly entertaining to all types of audiences."

M. P. DAILY
"Expertly balanced specimen of entertainment . . . sure to please in any man's theatre."

BOXOFFICE
"Solidly constructed drama."

INDEPENDENT FILM JOURNAL
"This is a fine, at times brilliant war drama that is moving, realistic, humorous and powerful."

FILM BULLETIN
"An interesting, often exciting, film."



IRVING H. LEVIN presents

The BOLD and the BRAVE

Distributed by RKO RADIO PICTURES

SUPERSCOPE

WENDELL COREY · MICKEY ROONEY · DON TAYLOR · NICOLE MAUREY

with JOHN SMITH · RACE GENTRY

A HAL E. CHESTER Production · Directed by LEWIS R. FOSTER

Story and Screenplay by ROBERT LEWIN

(*Continued from page 36*)

Zollie Volchock, head of NW Releasing, is handling the Liberace show in Seattle. Frank Breall, former Evergreen manager, handles the Portland stand of the show. . . . Nancy Welch continues to remodel her Guild theatre.

PROVIDENCE

Because of the overwhelming opposition to a proposal of the Warwick Tent Theatre to operate a cocktail lounge and bar in conjunction with its entertainment facilities, Burton Bonoff, impresario, recently withdrew his application for a liquor license. Of some 30 persons who attended the original hearing, 29 opposed the plan. Bonoff was the only one present who favored it. . . . Maria Riva and Alan Baxter are scheduled to make a personal appearance at the Veterans' Memorial Auditorium, late this month, in "Tea and Sympathy." For the first time in local entertainment history, two performances of a play will be given the same evening. . . . Following a pleasant weekend (Easter), one of the very few in the past four months, last weekend started off in a most inauspicious manner. Saturday was raw, cold and windy, with occasional rain squalls. A heavy wet snowstorm greeted Rhode Islanders Sunday morning, and continued until late afternoon. Driving, while not slippery, was quite dangerous and miserable. Some three to four inches of heavy, sticky snow, mixed with ice and sleet, coated the highways. Transportation was close to normal, but many would-be moviegoers remained in the comfort of their homes as the thermometer hovered around freezing. Drive-ins were the most seriously affected, and despite emergency efforts to remove the snow, most lost Sunday night's business.

ST. LOUIS

Manager Miller of the Hi-Way theatre at Crystal City, Mo., announced this week that the theatre would be closed temporarily because of the acute shortage of suitable first run pictures. The Miller theatre will continue to operate as usual. . . . It was announced the Wabash Railroad will run another excursion from Decatur, Ill., to St. Louis, May 5 (with pick-up stops at towns en route) to see the "Seven Wonders of the World". . . . The Lyric theatre building in Greenfield, Ill., has been purchased by 10 business men and three farmers and plans are to open a skating rink and maintain space for dances and parties. . . . For the first time in a half century there will be no "Empire" sign at 325 Court street in Pekin, Ill., where the Empire theatre has been closed. It is to be converted into business places. . . . The State theatre at Shawneetown, Ill., has been sold by D. O. Lanham to James M. Gill, a furniture store proprietor of Shawneetown, who will continue to operate the house. . . . Autovue drive-in, Bloomfield, has a new playground and a merry-go-round for the youngsters.

ROY SMITH
REG. REAL ESTATE BROKER
Specializing in
FLORIDA THEATRE PROPERTIES
1207 - 19th STREET TAMPA, FLA.

SAN FRANCISCO

L. S. Hamm announced Wednesday that the newly formed Southern Alameda Theatres Corp. will build the first conventional theatre of the post war period in this area at Livermore. Designed by Gus Santacono, the 1,000 seat house will cost $250,000 and will be operated by the Roy Cooper Theatres. Since the long time industry of this region is viniculture, the theatre is named The Vine. Westside Theatres Inc. and Walter G. Preddy Equipment Co. each hold half interest in the Southern Alameda Theatres Corp. . . . Westside Theatres is enlarging and modernizing the Valley drive-in at Pleasanton. Three additional ramps, a wide screen tower, CinemaScope, a recreation area, and snack bar are being added at a cost of $50,000. . . . The Bridge theatre is being extensively remodeled for a June 15 re-opening with Alec Guiness in "The Ladykillers". . . . The Cedar theatre, Nevada City, a United California Theatres house, has been sold to Verne Sandow.

TORONTO

Tyrone Guthrie, well-known English theatre director, is directing the production of "Oedipus Rex" at the Audio Pictures studio here. The film, to run 70 or 80 minutes, will take from two to three weeks to film on a budget of $400,000. In the cast are players who were in the stage production at Stratford. . . . Four pictures were classified "adult entertainment" by the Ontario Board of Censors during the month of March. . . . Newest members of the Motion Picture Theatres Association of Ontario are the Esquire, Southampton; Rio, Eganville; Royal, West Lorne; and Plaza, Marmora. . . . "Oklahoma!" was to open in Todd-AO at the Tivoli, April 25. House under managership of Fred Trebilcock has an all-seat reserved policy, with a top of $2.25 during the evenings, matinees, $1.50 and a dinner show for $1.75. . . . More than 50,000 persons participated in the Name the Oscar Winners Contest in Ottawa. . . . Max Chic, for the last two years associate editor of *The Canadian Moving Picture Digest,* has announced his resignation. He joins Premium Media Services, Ltd.

VANCOUVER

The Surrey drive-in, near White Rock in the Fraser Valley area, reopened for the season on a two-day schedule: Friday and Saturday. . . . Two veteran projectionists, both of whom have served over 50 years in local booths, will retire from show business in June. They are Wally Woolridge of the Strand and Nippy Gowen of the International Cinema. . . . Many exhibitors here are worried regarding the more than seasonable box office slump. A considerable number of top pictures haven't clicked. It is thought that one or two years ago the same films would have delivered much better. . . . Maynard Joiner, B. C. district manager for Famous Players, is on an inspection trip covering Vancouver Island theatres. . . . Beverly Clark, formerly with Famous Players district publicity office here and who quit to go with Vancouver General Hospital to handle public relations, is back in show business with Odeon Theatres. She will cover newspaper layouts for the chain, replacing Don Barnes who resigned to live in California. . . . Bob Kelly, manager of the Odeon Dunbar, is back from a vacation spent in Portland, Ore. . . . Earl McMillan, of the Studio, is holidaying in California and Mexico.

WASHINGTON

Joseph Cherner, 58, prominent civic and philanthropic leader in Washington, and an associate member of the Variety Club, died April 17. . . . Wade Pearson, district manager of Neighborhood Theatres, Inc., was general chairman of the Washington motion picture exchange convention, held at the Shoreham Hotel April 17-19. . . . Virginia R. Collier, president of the D. C. Motion Picture and TV Council, will represent that group at the annual conference of the Federation of Motion Picture Councils in St. Louis. . . . Mrs. Ben Caplon, 54, wife of the branch manager of Columbia Pictures, died April 10 at Sibley Hospital. . . . The Variety Club approved the following for associate membership: Paul and Jack Cooper, partners, Capital Equipment Co.; Dr. Milton F. Weingarten, surgeon; and Alan R. Klompus, executive vice-president, Food Town, Inc. . . . Gerald Wagner, general manager of Lopert Washington Theatres, was married April 7 to Ruth Shumaker, a writer for the Washington *Post* and *Times-Herald.* . . . Co-chairmen for the Variety Club Teen-Age Juke Box Dance in the club rooms April 20 were Joel Margolis, Herman Paris, Norman Kal, Bill Hoyle and Hirsh de La Viez.

George Murphy Represents U.S. at Cannes Festival

Actor George Murphy will be official U. S. representative at the Ninth International Film Festival at Cannes, the U. S. Information Agency has announced. USIA Director Theodore Streibert said this was the first time an industry leader had been the chief U. S. representative at an international film festival and that it was "a fine example of how industry and government can and do cooperate in promoting U. S. objectives abroad." The festival, in which 34 countries will participate, runs from April 23 to May 10. Among U. S. commercial films being entered at the Cannes event are: "I'll Cry Tomorrow," "The Man Who Knew Too Much," "The Man in the Gray Flannel Suit," "The Harder They Fall," "The Face of Lincoln," "Wonders of Manhattan," and "Gerald McBoing-Boing on the Planet Moo." The only U. S. Government entry is a 15-minute USIA documentary, "Salute to France."

"Alexander" Set for May Saturation Dates

Following upon its 21 initial engagements around the country, Robert Rossen's CinemaScope production of "Alexander the Great" has been set for a saturation Decoration Day booking of 300 dates, it is announced by William J. Heineman, UA vice-president in charge of distribution. Key features of the film's extensive promotion include circus-style exploitation, intensive TV-radio plugging, city-wide store support, contests, school tie-ins, personal appearance tours, saturation newspaper advertising and all-media publicity.

U-I Plans Foreign Unit Meet May 7

Universal - International has announced completion of plans for the 1956 Global Conference which gets under way in Hollywood May 7 with 72 delegates representing 55 countries, U-I foreign, domestic and studio executives. An extensive program has been arranged for the five-day Hollywood meeting, the first in U-I's history, which will familiarize the overseas delegates with all phases of company policy, operation and long range sales and promotion plans for the foreign field.

Alfred E. Daff, Universal Pictures Company executive vice-president and president of the foreign subsidiary, Universal International Films, will preside. The sales meetings will be conducted by foreign general manager Americo Aboaf.

Included in the "global policy in action" program arranged for the delegates will be the outlining of projected plans for further expansion in the overseas markets and the visual presentation of sales and promotion information at the general sessions, and tours of the studio to acquaint the delegates with actual production procedure. In addition to Mr. Daff and Mr. Aboaf, the U. S. contingent will be headed by Nate J. Blumberg, chairman of the board of Universal Pictures Company; Milton R. Rackmil, president; Edward Muhl, vice-president in charge of production; Charles J. Feldman, vice-president and U. S. general sales manager, and David Lipton, promotion vice-president.

People in The News

THOMAS F. O'NEIL, president of RKO Teleradio Pictures, was in Hollywood this week for conferences with studio executives and Don Lee network executives.

PHILIP GERARD, Universal's eastern publicity manager, flew to Europe this week in connection with pre-production publicity plans on "Interlude" which will go into production in Munich in June. It will star JUNE ALLYSON and ROSSANO BRAZZI.

MILTON HOWE has been named assistant director of publicity and PHIL GERSDORF's editorial assistant at RKO Studios in Hollywood.

LOUIS LOBER, general manager of United Artists' foreign department, flew to Bogota, Colombia, this week for the first stop in a tour of the company's offices in Central and South America.

WILLIAM ZIMMERMAN, former vice-president of Gregory-Goldman Productions, has been appointed vice-president of the Wolfson Management Corp.

RUDOLPH BACH has been named sales representative for I.F.E. Releasing Corp. in Buffalo and Pittsburgh, succeeding LOU LIESER, resigned.

CHARLES LEVY has been appointed eastern publicity representative for Bryna Productions.

Crescent Managers Meet

NASHVILLE: Mike Simons, MGM, New York, and Alfred Starr, TOA, Nashville, were featured speakers at the spring meeting of the 75 managers of Crescent Amusement Co. Also attending were a score of assistants from the larger houses of the circuit.

Allied Theatre Owners of New Jersey, Inc.

is proud to announce its

37th ANNUAL CONVENTION

at the
Fabulous

CONCORD HOTEL

Kiamesha Lake, New York

on

Sunday-Monday-Tuesday, May 27-28-29*

FULL SCHEDULE OF ACTIVITIES FOR YOU AND YOUR WIFE

***Bonus Attraction: Decoration Day, May 30th, at regular convention rates, if you wish to stay on.**

LAST CALL FOR RESERVATIONS—Contact Allied Office, LAckawanna 4-2530

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 86 attractions, 2,894 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
African Lion, The (B.V.)	1	7	18	13	15
All That Heaven Allows (U-I)	5	21	8	1	4
Apache Woman (A.R.C.)	1	7	2	2	–
Artists and Models (Par.)	10	33	18	7	1
At Gunpoint (A.A.)	–	1	10	24	2
Backlash (U-I)	–	5	2	10	–
†Battle Station (Col.)	–	4	–	1	–
Benny Goodman Story, The (U-I)	1	6	8	21	11
Big Knife, The (U.A.)	–	–	1	11	14
Blood Alley (W.B.)	–	8	29	21	3
Bottom of the Bottle (20th-Fox)	–	2	8	10	22
†Carousel (20th-Fox)	1	5	1	–	–
Come Next Spring (Rep.)	–	1	1	11	2
Comanche (U.A.)	–	1	–	–	17
Count Three and Pray (Col.)	5	10	23	9	7
Court Jester, The (Par.)	–	6	5	6	2
Court Martial of Billy Mitchell (W.B.)	1	41	26	9	–
Day the World Ended (A.R.C.)	–	20	1	1	–
Deep Blue Sea, The (20th-Fox)	–	–	1	2	9
Desperate Hours, The (Par.)	1	1	11	19	19
Diane (MGM)	–	–	1	8	27
Duel on the Mississippi (Col.)	1	1	5	2	2
Flame of the Islands (Rep.)	–	1	2	6	3
Forever Darling (MGM)	7	23	26	7	8
Fort Yuma (U.A.)	–	–	5	12	1
Fury at Gunsight Pass (Col.)	–	1	3	2	1
Gentlemen Marry Brunettes (U.A.)	–	9	20	14	16
Girl in the Red Velvet Swing, The (20th-Fox)	–	3	20	31	23
Glory (RKO)	1	3	6	7	5
Good Morning, Miss Dove (20th-Fox)	1	15	10	31	12
Guys and Dolls (MGM)	20	6	–	1	3
Helen of Troy (W.B.)	–	6	21	1	1
Hell on Frisco Bay (W.B.)	–	7	10	9	22
Hot Blood (Col.)	–	–	1	2	3
I Died a Thousand Times (W.B.)	–	1	5	11	9
I'll Cry Tomorrow (MGM)	9	–	1	–	–
Indian Fighter (U.A.)	–	13	20	11	6
Kettles in the Ozarks (U-I)	–	–	3	2	2
Kismet (MGM)	–	4	17	21	20
Last Frontier (Col.)	–	2	13	15	3
Last Hunt, The (MGM)	–	2	12	9	3
Lady Godiva (U-I)	–	1	5	7	5
Lawless Street (Col.)	1	6	14	4	1
Lieutenant Wore Skirts, The (20th-Fox)	–	9	22	21	2
Littlest Outlaw (B.V.)	5	9	9	3	19
Lone Ranger, The (W.B.)	6	16	5	–	2
Lucy Gallant (Par.)	–	–	23	17	11
Man Alone, A (Rep.)	–	9	23	10	11
Man Who Never Was (20th-Fox)	–	1	7	–	8
Man With the Golden Arm (U.A.)	2	12	13	11	–
Man with the Gun (U.A.)	1	20	16	8	13
Naked Dawn (U-I)	–	–	3	5	3
Never Say Goodbye (U-I)	–	6	4	4	–
Our Miss Brooks (W.B.)	–	–	1	–	4
Picnic (Col.)	11	9	1	–	–
Prisoner, The (Col.)	1	–	2	–	3
Queen Bee (Col.)	–	–	12	9	10
Quentin Durward (MGM)	–	–	5	12	26
Rains of Ranchipur, The (20th-Fox)	–	9	29	21	8
Ransom (MGM)	1	–	18	17	10
Rebel Without a Cause (W.B.)	10	54	20	6	–
Red Sundown (U-I)	–	5	3	1	3
Return of Jack Slade (A.A.)	–	2	11	3	–
Rose Tattoo, The (Par.)	11	5	11	4	1
Running Wild (U-I)	3	11	5	2	–
Second Greatest Sex (U-I)	–	8	7	17	4
Shack Out on 101 (A.A.)	–	3	6	–	2
Sincerely Yours (W.B.)	–	1	8	17	16
Slightly Scarlet (RKO)	–	2	–	1	3
Song of the South (B.V.) (Reissue)	3	–	3	–	16
Spoilers, The (U-I)	–	9	13	14	2
Square Jungle (U-I)	–	1	1	11	27
Tall Men, The (20th-Fox)	7	44	19	5	2
Tarantula (U-I)	2	13	3	4	–
Target Zero (W.B.)	–	1	4	2	1
Teen Age Crime Wave (Col.)	–	6	6	2	–
Tender Trap, The (MGM)	9	30	28	13	2
Texas Lady (RKO)	–	2	10	14	4
There's Always Tomorrow (U-I)	–	–	4	3	19
Three Stripes in the Sun (Col.)	1	7	17	10	9
Treasure of Pancho Villa (RKO)	–	1	13	14	20
Trial (MGM)	1	11	41	19	4
Trouble with Harry (Par.)	10	1	7	6	1
Twinkle in God's Eye, The (Rep.)	–	2	8	2	–
*Ulysses (Par.)	3	1	15	13	10
Unconquered (Par.) (Reissue)	–	–	1	3	1
World in My Corner (U-I)	–	–	2	7	19

Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

"Personalized" Promotion is a Manager's Best Policy

JACK BRAUNAGLE, United Theatres Corp., Little Rock, Ark., addressing a convention of theatre men in the Washington, D. C. exchange area last week, used "promotion" as his theme, and accented one approach which has always had acclaim in these meetings. He said promotion must be "personalized"—and "Every manager should make this effort his personal enterprise—and by united endeavor, illuminate the entertainment advantages of the movies."

We have proclaimed this point of view over a period of years, beginning with the activity of that grand old showman, J. P. Harrison, in Denton, Texas, who has twice been a winner of the Quigley Grand Award, with his policy of "mechanize, dramatize, personalize" your promotions. Bob O'Donnell, and the Interstate circuit, think the world of "J. P."—who last year celebrated his fiftieth year in this business. And he knows whereof he speaks, when he urges managers to put their ingenuity and personality behind promotion.

Jack Braunagle spoke further of what he calls an accelerating lack of trained manpower in motion picture business. He contrasted the sometimes careless methods by which theatre owners build their management reserve with other lines of business who go out seeking likely candidates for advancement. He says our in-training program is sadly neglected, and there is little evidence of methodical processing of new talent in promotion and public relations. At the close of his talk, there was active interest in a question-and-answer period which extended for almost two hours, while the speaker was plied with questions ranging from the fundamental to the complex.

But the speaker also made another point, with which we can agree, from personal observation at many conventions, over a dozen years and thirty key cities. He said that, in his belief, more than 200 motion picture theatres within a one-hour drive of the Shoreham Hotel, where the convention was in session, were not represented by their managers, and he regarded this as an unconscionable failure to grasp opportunity when it was presented.

VARIETY VISITORS

Very soon, many good showmen who are members of this Round Table and the Variety Club in their own areas, will be visiting New York, to attend the annual convention of Variety Clubs International, at the Waldorf-Astoria, May 9th to 12th.

Since it is our constant habit to visit Variety Clubs out of town, we hope this influx of visitors to the Rockefeller Center area will bring old friends and new, to call on us. Martin Quigley, Jr., editor of the Herald, has expressed his desire that out-of-town showmen will drop in, at their convenience, to meet the various members of our editorial staff, and to have their pictures taken, by Floyd Stone. The Herald is the only motion picture trade paper with an official photographer on its editorial staff, and Floyd does the interviews.

We surely know that the Variety Club is our other office, and permanent address, when we are out of town. There are many cities in these United States where the Variety Club is an oasis, and the only place where you will meet showmen, ready and willing to talk show business. It's not only convenient, but almost compulsory, to be a member of Variety in a majority of key cities. We have just visited the newest, Tent No. 44, in Jacksonville, Fla., a young and thriving association of good showmen, and a home away from home.

There is a lack of showmanship, in some desolate areas where you see or hear little of "personalized" promotion, public or community relations, but the inertia persists, in the face of a growing crisis. The same ones are doing the good jobs—with not enough new names and faces in these meetings—not enough new progress across the board. There are many "complaints" that business is off—when it seems unlikely that it could be otherwise, without greater and more "personalized" effort.

¶ WE POINT with pride to important new sources of independent production, coming into this market for the benefit of every theatre manager. Notably, the new C. V. Whitney Pictures, announced in the trade press but recently, and described in basic interviews with Mr. Whitney and his colleagues. This is production on a lasting basis—and more important, on a completely professional basis, away from amateurism. What we particularly like is Mr. Whitney's remark in an interview with Tom Pryor, of the *New York Times*. He said, "We may not always succeed in our aims, but I will promise you that no C. V. Whitney picture will ever misrepresent or paint a false picture of the United States and its people." You can take that message, and its meaning, right back to your home grounds. When your theatre program, and your management in local affairs, is truly representative of family life in America, as we live it and know it, then you and the entertainment you offer will be a lasting credit to your community. Anything less will diminish the movies in the public interest—and against your future in this business.

¶ ERNIE EMERLING is excited about the presentation of a new series of awards of merit to be designated by the Lambs Club—by long odds, the best theatrical club in New York, and the only one of its kind. But the Lambs are primarily, and quite exclusively devoted to what is laughingly called "the legitimate theatre"—and so, we can hardly recognize any of the names mentioned, except Ernie, as being identified with film industry. For a long time we've felt that if there were an "Oscar" for showmanship, for newspaper relations, and for publicity in line with our objectives, it might be called an "Ernie"—after a very real person who stands for all these things, in an outstanding way. Anything that would bring the movies in closer contact, with less criticism from either side, would be an advantage to our industry. The enlightening sign is that the future may recognize more in common.

—Walter Brooks



They had a world premiere for MGM's "The Swan" in Philadelphia—Grace Kelly's home town, and before she became "Her Serene Highness"—so naturally, Gimbel's had a window display for the bride and her wedding gown, properly befitting the love story of a princess.



Alfred Loewenthal, diligent showman and manager of the Skouras Ward theatre in the Bronx, New York—promoted 200 copies of "The Bride's Magazine" as a giveaway, with "Forever Darling." June is also a month for brides, especially after the current headlines.



Dan Dailey autographs his recording from "Meet Me in Las Vegas" for a visiting rabbit, prior to the run of the picture at the Paramount theatre in Los Angeles. The songs were "Gal With Yeller Shoes" and "My Lucky Charm." — an MGM Record.



Clayton Pruitt, manager, and Pat Grosso, publicist, at the RKO Albee theatre in Brooklyn, had this "Br'er Rabbit" birthday party for "Song of the South"—with free Tinkerbell Toiletries, for little Glamour Girls.



Robby the Robot appeared on five TV shows, for the eleven theatre opening of "Forbidden Planet" in Los Angeles, and here he shakes hands with Jack Bailey, and the TV "Queen" for the day.



The Goldwyn Girls are going around the world—and here they are greeted and interviewed by Australian radio star, Jack Davey, after their successful appearance on his "Ampol Show"—over 41 stations of the Macquarie network, which originates in Sydney. These are a new crop of G. G.'s for "Guys and Dolls"—and they seem to get better and better.

Showmen in Action

ADD—Selling Approach: Fox West Coast Forward, "from one showman to another" prints a warning, which is a very important "must" to every Fox manager yet to play "The Man in the Gray Flannel Suit." They must use the new style ad mats, now available from National Screen Service, and which are sketched in the bulletin. The difference is that the new ads incorporate the action-atmosphere and love interest, instead of the more dignified gray flannel silhouette featured in the initial campaign.

▼

Cultural note from Rockefeller Center: The barber shop directly across the street from this building now features the new "Flat top" haircut for teen-agers, and if you see something that you can scarcely believe—that will be it!

▼

More news from Monty Salmon. Mrs. Wilma Totten, of the Round Table, has just returned from her Florida vacation, and she saw Monty, at the Cedars Hospital in Gulfport, last week. She says he is much improved and looking forward to his return to New York, right after the first of May. We expect to see him here, soon.

▼

Julia Smith, manager of the Stanley Warner State theatre, Waterbury, Conn., arranged a lobby display of scale models through a tieup with local Naval Reserve units when she played "Victory at Sea."

▼

George E. Landers, Hartford division manager of E. M. Loew's theatres ran teaser ads in advance of his "Jubal" advertising and also played up the Academy Award winner, Ernest Borgnine. A three-column newspaper story helped his box office.

CONTRACT: The Krim theatre in Detroit, offering Orson Welles' "3 Cases of Murder," essayed this novel advertising and exploitation approach, by printing these "Articles of Agreement"—"With the purchase of a ticket I do hereby agree that I, the party of the first part, in consideration of the fullest enjoyment of this film, will not by my own free will or under duress, directly or indirectly, reveal the mysterious plots and surprise endings of '3 Cases of Murder' to my friends, relatives, or even enemies."

▼

MGM is offering something new, not previously described in *Selling Approach,* but included in a special release: Two 60 x 40 full color murals, on "Meet Me in Las Vegas" for just $3 for both. They are mailed in a tube, printed on one side only, and you could find many uses for them, in theatre displays or commercial tieups.

▼

Robert H. Thill, assistant manager at the Radio City theatre, Minneapolis, where John McCashin is the manager, sends us pictures of the small carousels—two of them which he used for the opening of the 20th Century-Fox picture—one sponsored by Coca-Cola and the other by Wonder Bread, both catering to the children's interest in musical merry-go-rounds, at street level.

▼

Doug Amos, general manager, Lockwood & Gordon Theatres, and Harry Sullivan, manager of the circuit's East Windsor Drive-In, East Windsor, Conn., have been using head and shoulder photos of stars in newspaper ads—something a little different from the usual star portraits that are published in the papers.



Jerry Schur, manager of the Uptown theatre, Los Angeles, shows off his "jalopy" giveaway, which really brought them in, Friday the 13th. Sold hundreds of extra tickets—and the car cost exactly fifteen bucks!

Lou Cohen, manager of Loew's Poli theatre, Hartford, Conn., had good newspaper cooperation in the form of a three-column story about "The Swan".

▼

Tony Masella, manager of Loew's Poli Palace, Meriden, Conn., tied in with a local beauty salon for an ad which pictured Kim Novak and mentioned "Picnic".

▼

Bob Spodick, Len Sampson and Norm Bialek of the Fine Arts theatre, Westport, Conn., held a special benefit preview of "Man in the Gray Flannel Suit" for United Cerebral Palsy, with seats selling for $5. Parts of this picture were filmed in the Westport area.

▼

RKO, who are proud of the review they had of "Bold and the Brave" on the hard-to-please TIME movie page, are slightly disturbed because we omitted the 24-sheet in our description of the selling approach for this picture. We said "nothing larger than a 6-sheet" which is an injustice, for they have a full line of accessories, and RKO is always way out in front in their urge to use better and bigger posters.





Vern Huntsinger, manager of the Gopher theatre, in Minneapolis, turned in the best action pictures of his "Rock Around the Clock" promotion—which, incidentally, swept the country, with "Rock 'n Roll" addicts doing teen-age tailspins, and liking it. In the first picture above, they've gathered in front of the theatre—and those big blobs that look like golf balls are really snow flakes, as caught by the camera in Minnesota. At right, the same youngsters are dancing in the theatre lobby—and they not only would, but could, dance indefinitely to such swing music. High school student councils and newspaper editors were appreciative of the harmless quality of this youthful exuberance, as natural publicity for a motion picture. We'll see you later, alligator! After a while, crocodile!

"Good-bye, My Lady" Saturation Premiere









This Round Table is very partial to small-town premieres, and we mean away from the big towns, where they have everything, and get most of that. Albany, Georgia, has a population of slightly more than 30,000, but it is also the Turner Air Force Base, which makes a difference in their favor. Warners decided to have the world premiere of "Good-bye, My Lady" at the Albany theatre, and we applaud the result of that decision, because it helps our industry at the grass roots to do a better job—and do it oftener. There'll always be praise from this corner for a small-city premiere; where folks are folks.

In Albany, Walter Brennan, Phil Harris, Brandon de Wilde and other Hollywood personalities sparked a 370-theatre saturation engagement of the picture throughout Georgia, Tennessee, South Carolina and Florida. Above, the Brandon de Wilde fan club—and nice youngsters, all of them—greet their favorite at the airport. Next, you see the youthful star with one of those rare "Basenji" beagles, the dog-star of the picture, and Walter Brennan.

Then, below, Peggy Halleck, of the cast, congratulates 12-year old Freeland Brown, of Colquitt, Ga., when his entry wins the championship in the annual Georgia Fat Cattle Show, while Brandon looks on, with proper admiration; and at right, patrons with beards and sideburns, in costume, at the Terrel County Centennial, which was part of this celebration. "Good-bye My Lady" is a one-boy-dog, one-dog-boy, one-kind-of-a-picture that we should be thankful for, in small situation.

The Ogilvies Are Good

Bruce A. Ogilvie, manager of the Palms theatre, Phoenix, Arizona, writes us in April in answer to a letter we wrote him last October—as he says, approximately 1,000,000,001 popcorn-pops later, but we're glad that he is still popping—with news of his good showmanship. Bruce had orchestra tieups for "The Benny Goodman Story"—and he gets good returns from cooperative music dealers. We found a picture of another Bruce Ogilvie in a Canadian newspaper, but it was no kinfolk.

So Are the Lew Brays

Lew Bray, Jr., distributed small envelopes containing an imitation pearl, and an invitation to obtain a pass to see a real "Pearl of the South Pacific" at the Queen theatre, McAllen, Texas, if you were that lucky. The whole promotion job was done without any particular expense, with the envelopes typed in the manager's office. He also had two 3-sheet posters and a 24-sheet on display. The Chief of Police wouldn't let him paste down the 2-sheet on the sidewalk—although they do this in other towns.

"Mohawk" Is On the Trail —Upstate!

20th Century-Fox followed historic precedent with the world premiere of "Mohawk," new color film starring Scott Brady, Rita Gam and Neville Brand, opening April 23rd at the Mohawk theatre, in Amsterdam, N. Y., and launching a 100-theatre saturation premiere, along the Mohawk Trail. A special traveling unit from Hollywood is hitting the trail in a 29-city tour of the Mohawk Valley.

The full-blooded Mohawk Indian, White Cloud, one of Hollywood's best known stunt men, whose specialty is knife throwing, and an Iroquois Indian girl, Lili, will participate with the unit in a round of promotional activities culminating in personal appearances at the theatres. The unit will appear on radio and television shows, moving on to Albany, Gloversville, Little Falls, Herkimer, Illion and Utica, to round out the second week of a 3-week tour.

That celebrated chief, Seymour Morris, and his tribesmen from the Schine reservation, have much to do with this uprising of publicity and promotion on historic grounds. It's an old Mohawk Valley legend that Schine showmen bring home the bacon in the exploitation of key-city premieres along the river trail.

The Ken Finlays—and the Round Table—Have a Baby

We don't often mention new babies in this department—it's against Round Table policy to devote our limited space to such personal matters, but the Ken Finlays, and the Round Table, have just had a new arrival, more or less jointly. Ken is an old member, who deserted us for other lines, and is now coming back to film industry—of course, *after* the baby was born, so we've been working on this project. For the past several months, we've been interested in his possible new assignment as a theatre manager—and *now*, perhaps, he'll go back to work.

The only reason we devote this much time and space to Dorothea Violet Finlay, of Newburgh, N. Y., is the announcement which comes in the mail. It says, modestly (the Violet is after Ken!) that Cecil B. DeMille should postpone his all-time greatest, for the Finlays have done it. They proudly present "the greatest production of all time." And the announcement is in showmanship style, with art work and copy by Ken Finlay. Again, we wouldn't mention this very personal matter, only it just happens that this announcement is *sponsored* with back-cover advertising, by Lucky Strike, Ford Motor and Coca-Cola!

There isn't much doubt, now that paternal obligations have been completed, and he has nothing else to do but manage a theatre for somebody—that this good publicist could sell productions at the box office, with the same creative flair for getting attention.

Selling Approach

GOOD-BYE, MY LADY—Warner Brothers. A one-boy dog and a one-dog boy, in a one-of-a-kind picture, to touch your heart. Walter Brennan, Phil Harris and Brandon de Wilde, in one of the few films for all the family that will please every loyal theatre audience. The saturation premiere of this picture in 370 situations throughout the South is a news story in this week's Round Table. It is only once in a while that showmen have such an opportunity. A story filmed in the South, that the whole nation will take to its heart! A southern boy, a southern man, a runaway Basenji dog, all living deep in the bayou country, just a heartbeat away from you! No posters larger than the 6-sheet, but all have appealing pictorial art for lobby and marquee display. Newspaper ad mats, with some especially selected for southern situations are all good, and with plenty of choice for size and shape. The combination ad and publicity mat has five ad mats and slugs, plus two publicity mats, adequate for small theatres, and all for 35c at National Screen. We urge Round Table members to take advantage of a fine audience picture for the family trade. Such attractions are increasingly hard to get.

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TRIBUTE TO A BAD MAN—MGM. CinemaScope, in Eastman Color, starring James Cagney, in a performance you'll never forget. The tough! The weak! The beautiful! The wicked! Cagney at his best—which is enough to guarantee a picture. Two-color herald from Cato Show Print has all the best selling approach. 24-sheet and all posters have strong pictorial art for lobby and marquee displays. Newspaper advertising features Cagney in strong poses that show him in a new light for his old fans. There are enough ads in all sizes and styles for a majority of uses. While the special campaign mat runs heavily to slugs, it is still the best bargain along Film Row, with an assortment for small theatres, selling at 35c for the whole selection. A set of 8x10 color prints will sell color with color in special lobby display. A special standee is low priced for so much advertising value.

•

THE KETTLES IN THE OZARKS—Universal-International. The family that fun made famous, and a brand-new "Kettle" in the pot—lovable, lazy "Uncle Sedge." They've got a house full of city slickers, and a secret in the old red barn. When the shootin' starts, they howl with joy! No posters larger than the 6-sheet, but these will serve your purpose. There is also a good herald, and we believe in the use of a herald to sell "The Kettles"—where their style of humor is quickly identified and remembered for past performances.

MOHAWK — 20th Century-Fox. Wide-Vision, in Eastman Color. A flaming saga torn from the exciting pages of upstate New York history. The legend of primitive love that spoke louder than war drums. Frontier drama as it was originally played along the Mohawk Trail. 24-sheet and all posters calculated to put showmanship behind saturation campaigns. Herald has cover and spread in style to set your advertising for this attraction, and room for a cooperative sponsor to buy part of the back page. Newspaper ad mats are sufficient, and well assorted for size, but closely follow the original theme, for there's little variation possible. The complete campaign mat is made to order for small situations, and has six good ad mats and slugs, plus three publicity mats, which will get editorial attention. This frontier film has music tieups also, with the title song, "Love Plays the Strings of My Banjo".

•

THE SCARLET HOUR—Paramount. VistaVision. The most provocative drama in years. Michael Curtiz, Academy Award winner and discoverer of stars, presents three exciting new personalities—Carol Ohmart, Tom Tryon, Jody Lawrence, in a thrill-packed, love-murder story. Pressbook says, "Sensationalize your selling"—and you can use that as advice, or as a warning, depending on your patronage. 24-sheet poster and all accessories carry out this advertising theme. There is a herald, not illustrated, but it probably has the same approach.

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HOT BLOOD—Columbia Pictures. Jane Russell and Cornell Wilde, in CinemaScope and color by Technicolor. It's a picture with plenty of advertising possibilities and the billing has top stars and 'Scope. Bride for sale—for $2000 cash, she's yours, if you can catch her! Unkissed, untamed, unashamed! No poster larger than the 6-sheet, but all accessories, including the herald have the selling approach necessary to sell this picture. Newspaper ad mats are interesting and carried for size and shape, with the composite campaign mat giving you seven ad mats and slugs, two publicity mats, for 35c.

YOUR ORDERS FOR
SPECIAL TRAILERS
GET
PERSONAL ATTENTION
FROM
FILMACK

SEND US YOUR NEXT SPECIAL TRAILER ORDER!
FAST SERVICE!-QUALITY WORK!
CHICAGO, ILL. 1327 S. WABASH
NEW YORK, N.Y. 341 W. 44th ST.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Plans Set for PCA Show

The Popcorn and Concessions Association (formerly the International Popcorn Association) will hold its 1956 convention and exhibition at the Coliseum and Hotel Statler in New York City September 20th through 24th. These events will be held simultaneously and in conjunction with the combined conventions and trade show of the Theatre Owners of America, the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Association.

The PCA's plans were announced following a recent meeting of the officers and board of directors in New York. According to PCA president Bert Nathan, of the Theatre Popcorn Vending Corporation, Brooklyn, N. Y.: "We conservatively anticipate a combined attendance of at least 8,000 buyers from the popcorn, theatre, concession and vending industries during the four-day show."

The combined convention and trade show will be designed to develop the theme—"sell more at a profit"—according to PCA board chairman J. J. Fitzgibbons, Jr. of Theatre Confections Limited, Toronto.

Named as general convention chairman was Lee Koken, RKO Theatres; and Lester Grand, Confection Cabinet Corporation, Chicago, was appointed exhibit chairman. Heading the entertainment committee is Melville B. Rapp, Apco, Inc., New York, assisted by Kenneth H. Wells, Theatre Confections Limited.

Pepsi-Cola Plant in Bogota

The opening of a new Pepsi-Cola bottling plant in Bogota, Colombia—the third of 21 new overseas plants scheduled to be opened during 1956—has been announced by William B. Forsythe, president of Pepsi-Cola International. The new plant is the company's fourth in Colombia.

Appointed Nestle Chairman

Clive C. Day, formerly vice-chairman, has been elected chairman of the Nestle Company, Inc., White Plains, N. Y. He succeeds the late Daniel F. Norton. Mr. Day has been with the Nestle company for a period of 35 years.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

WANTED TO LEASE DRIVE-IN THEATRE. Can manage and supply projection equipment. Must be Eastern Pennsylvania or New Jersey. Give complete information. BOX 2914, MOTION PICTURE HERALD.

WANTED: CONNECTICUT THEATRE. ALL Replies confidential. BOX 2915, MOTION PICTURE HERALD.

FOR LEASE: EXCELLENT NEIGHBORHOOD theatre in growing Indiana. Equipment in good condition. CinemaScope screen. Opportunity for right party. BOX 2916, MOTION PICTURE HERALD.

LOST LEASE! CLOSING OUT COMPLETE equipment conventional theatre—50 ton Carrier air-conditioning, Simplex mechanisms, Altec sound, American seats. Will sell all or separately. JOHN WILLIAMS, State Theatre, Jackson, Miss.

STUDIO EQUIPMENT

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MAY 5, 1956

MOTION PICTURE HERALD

Allied-TOA leaders to map further joint strategy; Senator Humphrey calls for Justice Department report

SMPTE convention hails marriage of screen and TV

REVIEWS (In Product Digest) BHOWANI JUNCTION, THE MAN WHO KNEW TOO MUCH, THE REVOLT OF MAMIE STOVER, MAGIC FIRE, WHILE THE CITY SLEEPS, HILDA CRANE, THE MAVERICK QUEEN, GODZILLA KING OF THE MONSTERS, LOVERS AND LOLLIPOPS, STAR OF INDIA, THE BALLET OF ROMEO AND JULIET

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HOT as a



WHILE THE INDUSTRY IS STILL TALKING ABOUT THESE PREVIEWS–

"BHOWANI" BOMBSHELL!

"BHOWANI JUNCTION" is a showman's dream. The Preview revealed AVA GARDNER in her most seductive role as the half-caste girl of many loves. STEWART GRANGER co-stars in a cast of thousands. 2 years in production. Filmed in Cinema-Scope and Color in Pakistan. It's a real BIG one!

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"Sing out the news about M-G-M's 'HIGH SOCIETY'!"



Bing Grace Frank

HERE'S ANOTHER BIG ONE JUST PREVIEWED!

"HIGH" AS THE SKY!

M-G-M's "HIGH SOCIETY" had its first screening last week. Another blockbuster joins Leo the Lion's arsenal of hits! Imagine BING CROSBY, GRACE KELLY, FRANK SINATRA and Louis Armstrong and his Band and the first original COLE PORTER score for films in 10 years. The BIG ONES are coming one after another from M-G-M's HIT HEADQUARTERS and here's one of the BIGGEST! You'll be HIGH on M-G-M's "HIGH SOCIETY."

ACT FAST!

Top Showmen have booked it!

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The *Only* Exclusive, Complete, Official CinemaScope and Color Featurette of this historic occasion. By arrangement with Prince Rainier III.

Call M-G-M Immediately For This Hot Booking!

M-G-M, HOTTEST COMPANY!

Unusual Allen Pic Gigantic Effort

"THE ANIMAL WORLD"
(Windsor-Warners)

Irwin Allen, who wrote, directed and produced this Windsor production for Warners, has taken on the job here of telling the story of "The Animal World" on this planet, exclusive of man, from the beginning of creation to the present time. It is a really gigantic effort and obviously no pains have been spared to make it factual and impressive. If there are any flaws in the presentation, any faults an individual might find, they are sins of omission rather than commission and they are venial. If anyone doubts that audiences find this sort of science-fact endlessly intriguing, he has only to consult this week's Life magazine where one of the most popular picture magazines of our time is pursuing somewhat the same sort of anthropological-historical study with gratifying circulation results. And the Technicolor screen is capable of far greater excitement than any magazine page.

The story begins with the creation of the earth, with the first appearance of single-cell animal life and follows it from the sea to the land. There it records the development of prehistoric beasts and records too, their death throes in stunning pictorial terms. It goes on to show how all members and species of the animal world, from the ant to the elephant, came into being in the era of man and how each continues to this day.

This brief summary does no justice to "The Animal World," because this is a major work, in conception and in execution, and the achievement is correspondingly great. One sequence, indicative of the magnitude of the film and one that is certain to be widely commented upon, is that of the age of dinosaurs. These great animals have never before been so realistically created as they are here and the violent scenes of their battles and final extinction have a terrifying grandeur about them and even—and here is the touch of genius—a kind of pathos. It may seem incongruous to shed a tear for a brontosaurus, but even these 60-foot reptiles are dwarfed and made pitiful by the cataclysms that Allen has devised to show their last days.

If there is pathos and tragedy, there is also humor. It is no discredit to Allen's originality and creative ability to say that there is the same sort of humor here that Walt Disney achieves so well in his much smaller-scaled animal pictures. This is the kind of anthropomorphic humor that the critics invariably denounce and that audiences invariably take to enthusiastically. It is good pacing, because it gives "The Animal World" needed variety to contrast the fierceness and brutality that is so much a part of any depiction of animals, in any age or time.

There isn't a TV screen in existence or conception that could do justice to the magnificence of "The Animal World." Irwin Allen, who received an Academy Award for his previous film, "The Sea Around Us," will certainly be mentioned for similar honors with "The Animal World." Put this one down as a blue chip product with extraordinary values for the exhibitor providing it is presented to the customers for what it is: a unique film on a subject never before covered in anything like the scope and splendor it receives here.





"A masterpiece! A bell-ringer for the coming summer months!"
M. P. HERALD

"Fantastic revelations! Startling photography! Combines scientific fact with top showmanship!"
VARIETY

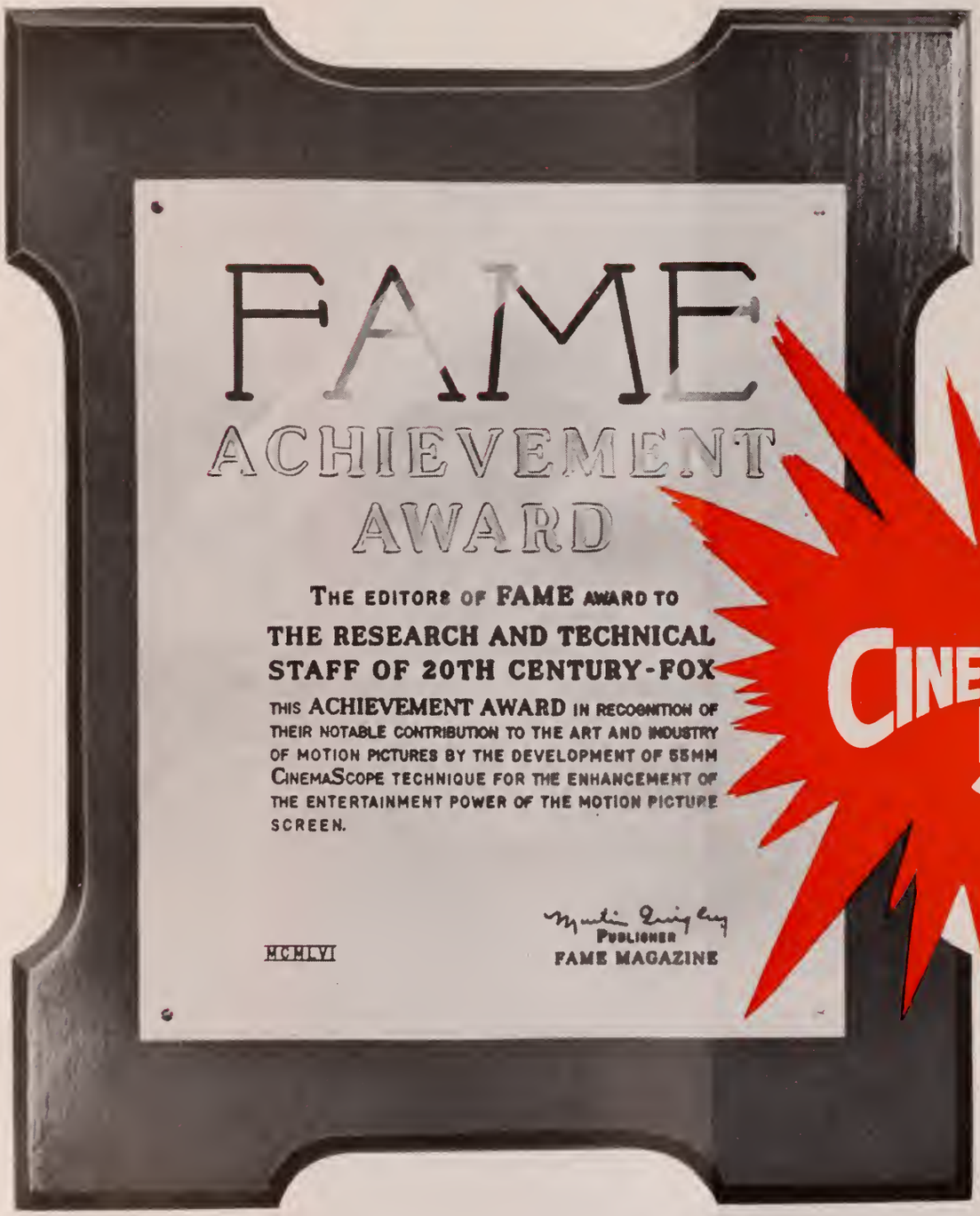
"Should not be missed by anyone! Most unusual in drama, suspense and excitement!"
SHOWMEN'S TRADE REVIEW

"Should attract audiences of all ages!"
FILM DAILY

"A bigger and better picture than Academy Award winning 'Sea Around Us'!"
M. P. DAILY

OR PRODUCTION • WRITTEN, PRODUCED AND DIRECTED BY IRWIN ALLEN • PRESENTED BY WARNER BROS.

20th's Greetings to SMPTE and 20th's Gratitude to FAME MAGAZINE



FOR

CINEMASCOPE® 55

presented during the convention of the Society of Motion Picture and Television Engineers this week at the Hotel Statler, New York



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THE WONDER
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OF THE WORLD!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 203, No. 5

May 5, 1956

What?—No Snake Oil!

ALL through history it has been a characteristic of human nature to seek panaceas, cure-alls and nostrums. In another era in this country the medicine man and his snake oil were offered to heal the ills of mind and body, real and imagined. However, all ages have had their snake oil. Our own times are peculiarly apt for pitch men with the statistical brands of snake oil.

The motion picture industry has gone through several cycles of romance with statistics. More than a decade ago Hollywood was bitten hard by the research, statistics and fact-and-fancy finders. In one period Dr. George Gallup was looked upon as an oracle. Little was then done in the film capital without the advice and consent of pollsters. Many thought that a magic formula had been found for determining such inevitable indeterminates as the perfect film title, the ideal story and the best lures for both the ardent and the cool potential patron. Eventually the excitement subsided.

Now there is another interest wave in statistics. This time the fire is directed principally at exhibition and distribution rather than production. With the passage of time the wonder and complexity of the figures and the areas in which attempts are made to measure sentiment have been magnified. One of the principal exponents of this new activity is Sindlinger and Company. Alfred Sindlinger and his organization rendered competent and useful statistical research service to COMPO in connection with the admission tax repeal campaigns. The organization has broadened its activities and covers many film topics, plus television.

WHEN pollsters leave the business of fact-finding and venture to weigh and assess opinion, they invite criticism. For example, it is one thing to inquire whether an individual plans to vote for Eisenhower or Stevenson and something quite different to ask if he believes that the Government should concentrate on a 5,000-mile guided missile rather than on one of a range of 1,000 to 2,000 miles. In the former case, the individual has direct control over the action. If the poll is based on a representative sample, the results will closely parallel actual voting. On the other hand, in the second case most individuals polled would not have the knowledge necessary to form a responsible opinion or have any influence on the action to be taken.

There is nothing wrong with many forms of so-called audience research. Dangers are that some may misunderstand and misinterpret the results. There is also the related problem that some may take the so-called conclusions furnished by research organizations as substitutes for their own thinking, or even worse, as substitutes for action. When figures are flying around indiscriminately one may always recall the saying of Mark Twain—"There are lies, damned lies and statistics."

At present the Sindlinger organization is circulating to clients, and to the press for publicity purposes, a flow of statistics in bewildering array. Mr. Sindlinger and his staff, among other things, specialize in what people are talking about, measurements of "know-how," "appeal" and "intensity of appeal." They also have advice on how pictures should be sold to the public.

SOME of the conclusions reached are obvious and require no so-called research. Others are debatable. Others are simply unprovable. One example of the latter category may be cited. Television promotion of "Carousel" is estimated to have "cost the exhibitors of the nation 2,843,260 lost admissions, and more than $3,513,500 in box office receipts." A debatable comment is, "Its audience will be of 'drop-in-from-the-street' nature" ("Tribute to a Bad Man"). In the obvious category are references to Disney's "Song of the South," "let the kids know when you play it" and "The appeal and intensity of this attraction is exclusively the teenagers" ("Rock Around the Clock").

Research is important. Compilation and study of statistics are important. But these potentially effective tools should confine themselves to their proper field of fact-finding. They should not attempt to invade the province of judgment and experience—for which they are no substitute.

■ ■ ■

¶ The motion picture industry now has an opportunity to establish a $500,000 medical project in the new Albert Einstein College of Medicine of Yeshiva University in New York City. Samuel Rosen, executive vice-president of Stanley Warner Theatres, and a director of the College, is spearheading the drive. This is the first medical school established in New York State in a century. Despite the tremendous needs for more doctors, there are fewer than four score medical colleges in the whole country. The campaign for this important medical project deserves fullest support.

■ ■ ■

¶ Despite expressions to the contrary, Hollywood is still making pictures for the family trade. Some companies have always tried to have a number of such attractions on each year's production program. A particularly happy example of a good family picture is Universal's "Toy Tiger," starring Jeff Chandler, Laraine Day and Tim Hovey. Thousands of theatres need more films suitable for parents and children.

—Martin Quigley, Jr.

Letters to the Herald

The Quigley Awards Judging

The twenty-second annual judging for the Quigley Awards for Showmanship will be held next Monday in New York. The judges, as always, will comprise the top advertising, publicity and exploitation executives of the distributing companies and major circuits. They will examine the campaigns submitted during the last year to the Managers' Round Table and select three winners, one each for large and small situations and the foreign market. Below are comments of some judges who have been invited.

"The Quigley Showmanship Awards have become an important event in our industry and deserve every support. I wish you continuing success at your forthcoming event on May 7."—**Barney Balaban, President, Paramount Pictures Corp.**

"Congratulations . . . for instigating and maintaining these awards for Good Showmanship. The success of this project is clearly indicated to me by the many Skouras Theatres managers who compete for and so proudly display their Quigley Awards emblems."—**Spyros S. Skouras, President, Skouras Theatres Corp.**

"The Showmanship Awards serve a very constructive purpose in our industry, and if there is any chance of changing my schedule . . . I will certainly be with you."—**F. H. Ricketson, Jr., President, Fox-Inter-Mountain Amusement Corp., Denver, Colo.**

". . . I have no notions about anything being wrong with film advertising. In my opinion, the fellows by and large do a swell job, considering the material they work with and the conditions under which the ads are produced."—**Harry Goldberg, Stanley Warner Mgmt. Corp.**

"It strikes me that your Twenty-second Judging should be the best of all of the previous Quigley Showmanship Awards that have helped to shape our industry."—**Dave A. Bader, Vice-president, Astor Pictures Corp.**

"Over the years this annual affair of the Quigley Publications has assumed greater importance in focusing the attention of motion picture people on sound showmanship methods."—**Charles E. McCarthy, Information Director, Council of Motion Picture Organizations.**

". . . the panel discussion, which is to deal with the question of 'What's Right and What's Wrong With Film Advertising' is a topic which is mighty close to me."—**George F. Dembow, President, National Screen Service Corp.**

"Although they do not appear on your balance sheet, the Quigley Awards represent one of the greatest assets of your internationally read publication because of the vital role they have played for more than two decades in promoting and establishing high standards of showmanship throughout the world."—**Samuel Cohen, Foreign Publicity Director, United Artists Corp.**

"Count me in. No Quigley Award winner can, with good conscience, turn his back on an opportunity to contribute to the health of the showmanship awards."—**J. Raymond Bell, Columbia Pictures Corp.**

•

Bad Housekeeping

To the Editor:

Just a few lines to point up a discussion I've heard here lately, one I'm sure is nation-wide and not purely local.

It's the old cry:—"They're just not coming in." Well, I'm sorry to say but the boys have no one to blame but themselves.

Twenty years ago you went into a beautifully kept theatre with good service, saw a lavish program and came out satisfied. Today you go into a dirty theatre and are greeted by indifferent help, see a single or double feature and pay twice the amount that a neighborhood theatre charges to see the picture 14 days sooner—if you're that interested.

Downtown theatres are just as dirty, just as badly staffed as the one around the corner. The only thing that they put out in the way of customer service is a more highly specialized effort to get any small change you might have for the concession stand.

If a retail merchant in any other line of business was as poor a merchandiser, and as indifferent to his clientele as a theatre manager, he would have been in the poorhouse years ago. I've been in the theatrical business thirty years, nine of which I spent managing downtown theatres, and I know what I'm talking about.

I hope you wake the boys up before it's too late.—*FRANK M. PAUL, Indianapolis, Ind.*

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On the Horizon

BIDDING FOR WARNERS?

High level and high finance negotiations were reported this week involving the controlling interest in Warner Brothers Pictures, now owned by Harry, Jack and Albert Warner and their families. Reports at midweek were that Elliot Hyman, president of Associated Artists, for himself and for a syndicate of Canadian financiers including Louis Chesler, had offered the equivalent of $26 a share for all the assets of the corporation, a deal similar to that under which Howard Hughes several years ago bought outright all the assets of RKO Pictures Corp. The cash would amount to more than $60,000,000. Mr. Hyman and Mr. Chesler were the principals who bought the Warner backlog of pictures for TV recently. Late Wednesday Jack L. Warner in Hollywood and a Chesler spokesman in New York denied a deal with the Chesler group was in negotiation.

NATURAMA EXHIBITED

Republic Pictures recently screened its new Naturama process for the trade press in New York. The process, an anamorphic one campatible with similar processes, has an aspect ratio of 2:35 to 1, requiring no additional equipment for those theatres that are now equipped with anamorphic lenses. "The Maverick Queen," the first Republic picture utilizing the process, is reviewed in the Product Digest in this issue. With the new system, Republic will release an optical sound track only.

STEPPING UP

In 1955 Bel-Air Productions, the Aubrey Schenck-Howard W. Koch producing company, made nine pictures, the largest number of features turned out by an independent. To maintain this rate of production the company added story and casting to their organization and broadened its promotional activities, which are co-ordinated with those of United Artists, its distributor. This year, with four pictures completed and a fifth in preparation, Bel-Air has set out to make an even dozen in 1956. The Bel-Air example could turn out to be the pattern of the production future of the film industry.

12 SUITS DISMISSED

A total of 12 anti-trust suits, involving more than $18,000,000, were dismissed with prejudice in New York Federal Court this week. The defendants included the major companies and the Skouras and Metropolitan Playhouse circuits. Among the plaintiffs were East Islip Theatre, Inc.; South Shore Theatres; Leff-Myers Corp.; Phoenix Theatre, Inc.; Tower Amusement Corp.

20TH-FOX MEXICAN FILMS

20th Century-Fox will spend $8,000,000 in the production of six pictures in Mexico this year, most of them in CinemaScope and Technicolor, the company announces. Durango State will be the principal locale because of desirable terrain and special facilities provided by the Mexican government. At least half of the $8,000,000 outlay will remain in Mexico, it is expected.

NICOLE TOURS QUEBEC

Nicole Maurey, bi-lingual French actress who appears in the Irving H. Levin production, "The Bold and the Brave" for RKO, took the Province of Quebec, including Montreal, by storm on her recent publicity junket for the film, according to Joe Longo, RKO field man and Alan Bader, RKO publicity man, who accompanied her. Interviews with the press, public appearances, a greeting from Montreal mayor Jean Drapeau, radio and TV appearances, all were part and parcel of Miss Maurey's successful promotion barrage.

FOR POP

Milton LeRoy, enterprising operator of the Blue Hills Drive-In Theatre, Bloomfield, Conn., has promoted use of a TV set in his concession building on Wednesday nights, in return for a card display, plugging the co-operative TV dealer. Wednesday night is featured boxing night on metropolitan Hartford TV channels.

William R. Weaver--Vincent Canby--Floyd Stone

WHEN AND WHERE

May 8: Annual convention of Allied Independent Theatre Owners of Kansas-Missouri, Aladdin Hotel, Kansas City, Mo.

May 8-9: Spring meeting of the Montana Theatres Association, Northern Hotel, Billings, Montana.

May 8-9: Annual convention of Allied Independent Theatre Owners of Iowa-Nebraska, Fontenelle Hotel, Omaha.

May 9-12: Annual convention of Variety Clubs International, at the Waldorf-Astoria, New York.

May 15-16: North-Central Allied Independent Theatre Owners, annual convention, Nicollet Hotel, Minneapolis.

May 29-31: Annual convention of the Motion Picture Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

June 11-13: Annual convention of the New Mexico Theatre Association, Hilton Hotel, Albuquerque.

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

June 25: Annual golf tournament and dinner party of Albany Variety Club, Shaker Ridge Country Club, Albany, N. Y.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association, Coliseum, New York.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

November 24-28: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

This week in pictures



NOW IT'S ALL PAID FOR. IATSE president Richard Walsh, Cleveland Local 160 business manager Perry Carter, and IATSE secretary-treasurer Harland Holmden burn the local's mortgage, in a ceremony the climax of dinner and dancing the other midnight at the Hollenden Hotel. The mortgage was on headquarters built in 1949.





IT'S A NEW OFFICE, and a new promotion. Byron Adams, left, who has been managing United Artist's office at Atlanta since 1951, will head its new exchange at Jacksonville when it opens this summer. Bill Hames, formerly Dallas branch manager, will go to Atlanta.



THIS IS ACTRESS ANN GRIFFITH, conferring with Bill Elliott on the lot of Allied Artists' "Night Target." We bring her to your attention because she is an exhibitor's daughter. Henry J. Griffith, of Dallas, president of Frontier Theatres, Inc., is her father. Miss Griffith is making her debut in a supporting role in the new, dramatic film.



ALLIED ARTISTS' youngest star (and youngest stockholder), 10 year old Richard Eyer, gets some tips on the market from Edward T. McCormick, president of the American Stock Exchange, which incidentally lists AA. Master Richard was in New York last week helping to promote William Wyler's "Friendly Persuasion."



THE HIT OF THE SHOW — New York Variety's luncheon preparatory to its sponsorship of the international convention—master dialectician Myron Cohen illustrates a point. With him, convention chairman Martin Levine, actress Cleo Moore, and tent 35 chief barker Harold Klein, who appealed for convention support.

ON TOUR, Gil Wilson, artist, painter of "Moby Dick" scenes. At the right, he is being interviewed in New Bedford by WBSM's Hal Peterson. With him are Harry, Mort, Fisher, and Robert Zeitz of the Zeitz Theatres. The Warners release will have its world premiere in New Bedford June 27.



ON TOUR, Nicole Maurey, actress, of France, and of RKO's "The Bold and the Brave." Below, she is the guest at a reception in Montreal, and her new friends are John Speradkos, United Amusements advertising director; George De Stounis, film buyer; John Ganatakos, president; Jack Labow, RKO district manager; and Allan Spencer, United Amusements publicity manager.



PHILANTHROPY, below. The appeal, at luncheon in New York last week, was for Yeshiva University's Einstein College of Medicine. The speaker is Stanley Warner vice-president Samuel Rosen. With him, William Brandt, Nathaniel Goldstein, Dr. Arthur Abramson, and Michael M. Nisselson. Mr. Rosen is on the University board and was luncheon chairman.





OPENING SHELLY FILMS, LTD., new service studio at Toronto. In array are Peter Meyers, 20th Fox; N. A. Taylor, International Film Distributors; Leon C. Shelly; O. S. Silverthorn, Ontario censor chairman; Haskell Masters, Warners; Frank Fisher, Odeon Theatres general manager.



A LITTLE LUNCHEON for James Velde, new UA general sales manager, and Al Fitter, who came from Paramount to be western division manager. At the St. Francis Hotel, San Francisco, in usual order, are Mike Naify, United California Theatres; Mr. Velde; George Mann, Mann Theatres; Mr. Fitter; August Panero, Panero Theatres; John C. Bowles, Bowles Theatres; and Ralph Clark, UA west coast manager.



IT'S JAMES STEWART with a knife which of course he doesn't really know how to use (merely having found it in that body). To find out more about this strange circumstance, please turn to page 881, this week's Product Digest, for Paramount's new Hitchcock thriller, "The Man Who Knew Too Much."

Present FAME Achievement Award to 20th-Fox Engineers





Earl I. Sponable, above left, director of the research and development division of 20th Century-Fox, accepts the 1956 FAME Achievement Award from Dr. John G. Frayne, president of the SMPTE.

Meanwhile, left, on the West Coast Buddy Adler, center, 20th-Fox executive producer, congratulates Lorin Grignon, left, sound development engineer, and Sol Halprin, head of the camera department, on the presentation of the Award to their department.

DR. JOHN G. FRAYNE, president of the Society of Motion Picture and Television Engineers, presented the 1956 FAME Achievement Award Wednesday at the opening of the organization's annual convention devoted to motion picture equipment.

Earl I. Sponable, director of the research and development division of 20th Century-Fox, accepted the award from Dr. Frayne on behalf of the entire research and technical staff of the company. The FAME Award cites the notable contribution to the art and industry of motion pictures made by the development of the CinemaScope 55 technique for the enhancement of the entertainment power of the motion picture screen.

"Since this is the first year that this award has been given to engineers," Dr. Frayne said, "it is fitting that it be presented as a part of the SMPTE convention."

Accepting the award, Mr. Sponable told the delegates, "Doing a job of this kind is strictly a team job. The 20th Century-Fox team works together well. My job is largely to explain to Spyros Skouras why it all costs so much and why we can't do it sooner."

Mr. Sponable introduced members of the 20th-Fox technical staff present including H. E. Bragg, assistant director of the research division, hailed as "the father of the 55mm process;" Otto Wantuch, specialist in processing; Alex Alden, printer; Ralph Whitmore; Yorick Hurd, screens. Not present was Fred Leslie, projection, who was in Germany. Mr. Sponable also cited the important contribution to the process made by Lorin Grignon, sound development engineer at the studio; Sol Halprin, head of the camera department; Jimmy Gordon, Henry Goldford, and between 50 and 60 other engineers and technicians in California.

Martin Quigley, Jr., represented FAME magazine and the other Quigley Publications at the presentation ceremony. The SMPTE equipment session was under the chairmanship of Fred J. Kolb, Jr., who also expressed thanks that such an award was given to engineers and congratulated Mr. Sponable and his associates.

Owners Are Angered by Cafe Shows

The Federal Bureau of Investigation has been asked by Columbia Pictures to determine how a 16mm print of its "Three Stripes in the Sun" was shown at a Springfield, Mass., cafe. Columbia said no regular 16mm release of the film was planned for at least two years and that the only legitimate 16mm prints in existence were made for Armed Service use.

It was reported from Springfield last week that one of the cafes, Miller's, played the film one week before it played day-and-date at E. M. Loew's Riverside Drive-in and Nicholas Zeo's Parkway drive-in, North Wilbraham. Springfield drive-in operators and owners of regular theatres were reported angered at the cafe situation, with a few local cafes showing 16mm films free of charge twice a week, and Miller's playing them nightly.

Other Films Shown

Other films shown in the cafes were "The Outlaw," "A Prize of Gold," "Magnificent Obsession," "The Glenn Miller Story" and a double bill of "War Arrow" and "Dead Reckoning." Shorts are added to round out a program similar to that in a theatre.

There are eight drive-ins in the area and 13 regular theatres. As cafes need no license to show 16mm films because they are free of charge, some of the drive-in owners are organizing to remedy the situation by appealing directly to the film companies.

Chicago Welcome Mat Out for George Gobel

CHICAGO: George Gobel's home town saluted the TV comedian and star of Paramount's "The Birds and the Bees" during his visit here May 1-2. Features included an invitational homecoming premiere of "The Birds and the Bees," at the State-Lake theatre, an interview appearance on TV, luncheon with Chicago film critics, and radio taping. On May 3 Mr. Gobel departed for Boston and other cities on the second leg of his "Birds and Bees" key cities promotion tour.

Glowmeter Corporation Is Declared Bankrupt

BUFFALO: The Glowmeter Corporation of North Tonawanda, N. Y., manufacturer of motion picture theatre screens, has been adjudged bankrupt in an order signed by Federal Judge Justin C. Morgan. The order was signed after attorneys for stockholders, certificate holders, wage claimants and creditors appeared before Judge Morgan. Radiant Manufacturing Co. of Chicago, a creditor of Glowmeter for $646,809, made the original motion for the order.

ALLIED AND TOA TO MAP NEW JOINT STRATEGY

. . . Leaders will meet after committee hears testimony of distributors May 21; Justice Department asked for report

Preparations were going ahead on all fronts this week in anticipation of D-day, May 21, the day the distributors will take the stand in Washington before the Senate Small Business subcommittee studying motion picture industry trade practices. Included in those preparations were:

The appointment by distribution of a committee of four men to represent the film companies in testimony answering exhibition complaints;

The subcommittee's request that the Justice Department submit by May 20 written replies to the charges made against the Department by exhibitor witnesses in the first phase of the subcommittee's hearings;

The appointment by Theatre Owners of America of a committee of four to sit in, as observers, along with Allied States Association leaders, on the distribution testimony; and

An invitation from Allied to TOA leaders asking the latter "to sit in and listen in" to the meeting of Allied's Emergency Defense Committee, which will be convening in Washington the day after distribution testimony and which kicks off with the Allied board meeting.

The four-man committee which will represent the film companies at the May 21 hearings is comprised of Charles Reagan, general manager of sales and distribution for Loew's, Inc.; Charles J. Feldman, vice-president and general sales manager of Universal Pictures; Adolph Schimel, vice-president and general counsel of Universal Pictures; and Louis Phillips, vice-president and general counsel of Paramount Pictures. It had been expected earlier that sales managers from all the companies would testify, but because distribution testimony must be completed in one day, a committee was named. A number of distribution sales executives are expected to attend anyhow.

In its written testimony to the committee, the Justice Department is expected to answer exhibitor charges that the department has been lax in policing the Paramount consent decrees and has done a generally poor job of enforcing anti-trust laws in the motion picture industry. Subcommittee chairman Hubert Humphrey (D., Minn.) of the subcommittee said he wanted the Justice Department's answers by May 20 so that the subcommittee could close its record and prepare a report on the hearings soon after the May 21 session. A subcommittee spokesman said further that since the department's comments would deal solely with exhibitor testimony, it was decided to ask for those comments now to save time.

Comprising the TOA committee of observers at the May 21 hearings will be Alfred M. Pickus, vice-president; Alfred Starr, chairman of the executive committee; Herman Levy, general counsel, and George Kerasotes, assistant to the TOA president, Myron Blank. The latter, currently in Europe, may return in time to attend.

Allied's intention to invite TOA leaders to sit in on the EDC meeting was revealed by Rube Shor, national Allied president. Mr. Shor, in New York last week, said the agenda for the Allied board meeting was still being formulated but that a new drive for complete elimination of the Federal admissions tax "might be discussed."

Two days later, in Minneapolis, Benjamin Berger, president of North Central Allied and leading spirit in the EDC, repeated the call for an all-industry conference and added that he believed that a one-year trial of "all-inclusive" arbitration was the "best and most peaceful method" of settling differences.

Television Monopoly Charge by Bricker Brings a Quick and Vigorous Denial

WASHINGTON: The Columbia Broadcasting System and the National Broadcasting Company "exercise a stranglehold" over the entire television industry, Senator John W. Bricker (R., Ohio) said last week. In a report on networks, prepared for the Senate Commerce Committee, of which he is a member, Mr. Bricker recommended that Congress initiate legislation to empower the Federal Communications Commission to regulate the networks.

He has been a long-time decryer of the networks' activities and was instrumental in bringing about hearings on the television industry currently conducted by the Senate Commerce Committee.

Sharp and emphatic exception to Mr. Bricker's statement was taken by Frank Stanton, president of CBS. He said that "by no accepted standards does CBS have anything even approaching a monopoly in the television broadcasting business."

Mr. Bricker also recommended that either Congress or the FCC reduce service areas of VHF stations in heavily populated sections of the country, in order to build up smaller television stations; and eliminate the five-station ownership rule, substituting "a more realistic population criterion . . . opening the door to the establishment of competing network organizations." He said he was introducing a bill to implement his recommendations.

Mr. Bricker said that CBS and NBC, together with their eight wholly owned stations, had a net income before taxes in 1954 which equalled 46 per cent of the entire television industry's income. Both the American Broadcasting Company and the DuMont network reported a loss for the year, he said.

He maintained that the large market stations "preempted service areas extending far beyond any limits imposed by economic necessity" and said the effect was to "abnormally depress the economic potential of the smaller market."

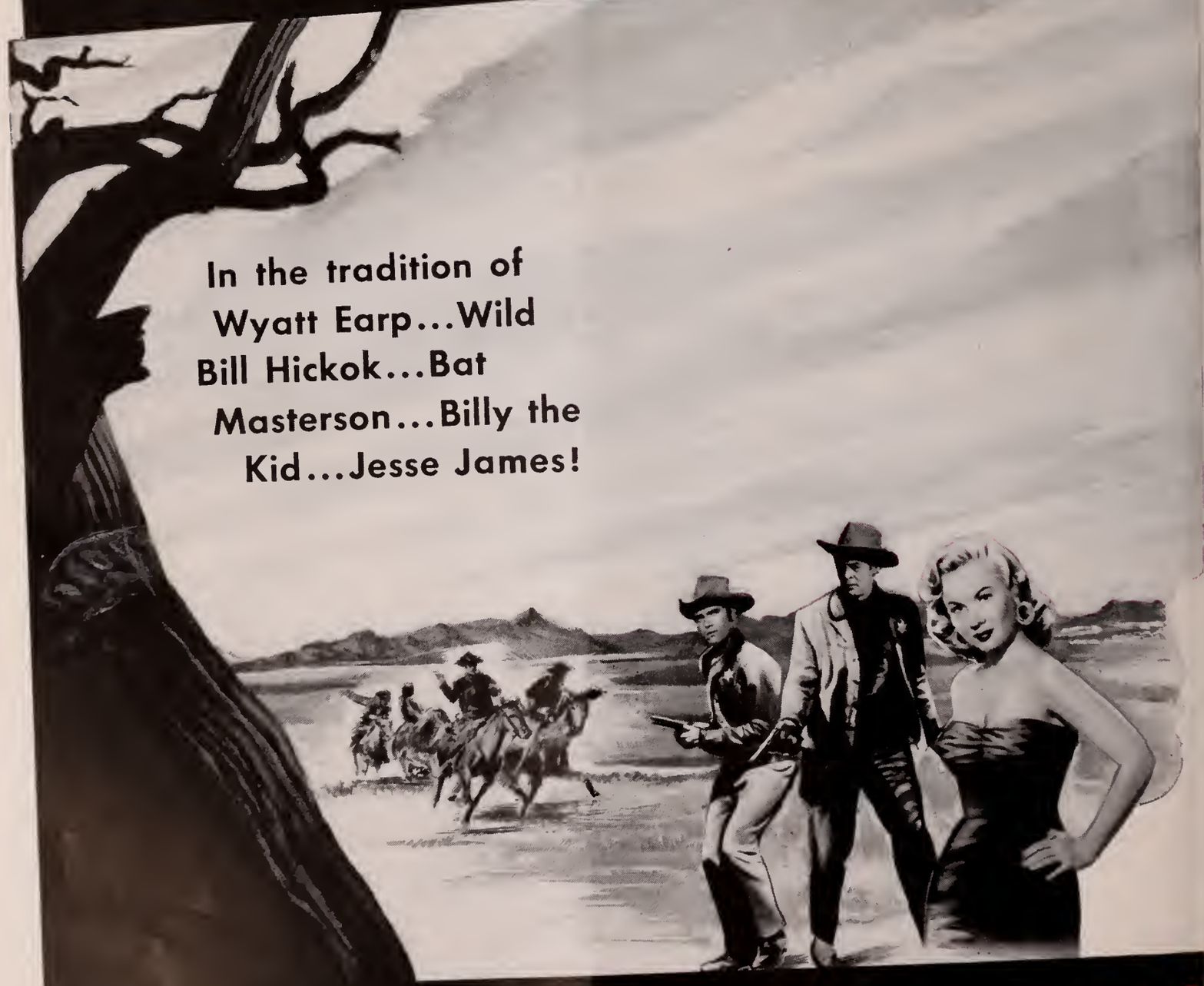
The Senator believes that not only a network affiliation but also actual access to substantial numbers of network programs "is nearly 100 per cent essential to profitable operation of the individual station." The smaller station is barred from network affiliations in many instances, he said, because it reaches a narrow market and the continuance of this practice can bring about two results: "many such stations will be forced off the air; television broadcasting will be vested in the hands of a few superpower stations serving vast areas."

Mr. Stanton said Senator Bricker's charges are "utterly without foundation. While CBS does not apologize for its success, the Senator has ignored those basic and easily ascertainable facts which demonstrate how far short of monopoly CBS television falls.

"CBS television owns less than one per cent of all TV stations in the country; CBS television division receives only 3.2 per cent of the national advertising dollar, and about 20 per cent of the TV advertising dollar; all network programs occupy less than 17 per cent of all broadcasting hours of all stations in the U.S. and the most intense competition prevails in TV operations and other national ad media."

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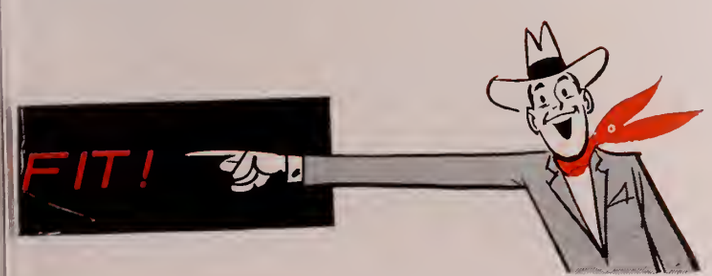
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TOLL TV STILL A QUESTION MARK

. . . Senate Commerce Committee completes hearing, but shows no sign of action now, especially in election year

by J. A. OTTEN

WASHINGTON: The Senate Commerce Committee, having concluded a week of hearings on subscription television, seemed in no rush to do anything about the subject, one way or the other.

Friends and foes of toll TV rehashed the old arguments during the hearings. When it was all over, the general feeling among observers was that the committee wanted to think the matter over for a long time—especially in an election year—before making any recommendation on the subject.

In fact, only a small minority of the committee attended the hearings. Ten of the 15 committee members never appeared at any point, and an eleventh member for only a few minutes on one day. Rarely were there more than one or two Senators present in the hearing room, indicating some lack of committee enthusiasm for the very hot and controversial subject.

Proponents of toll television testified first, arguing that the new service would improve the quality of television fare with fine new films, theatre attractions, ballet and other cultural events. The backers included witnesses for the three firms proposing subscription television—Zenith, Skiatron and Telemeter—and various "public" witnesses rounded up by Zenith.

Then the opponents had their innings, centering their attack on the claim that toll television would ultimately destroy free television. These witnesses included spokesmen for the Committee Against Pay-to-See-TV, the National Association of Radio and Television Broadcasters, the New York City Council, Columbia Broadcasting System, the AFL-CIO, the National Appliance and Radio-TV Dealers Association, the American Federation of Television and Radio Artists, and other private groups. Finally a witness for Jerrold Electronics put in a plug for his firm's TV cable system.

Take No Stand

The few committee members who attended the hearings were careful not to indicate any stand one way or the other, trying to question both sides critically so as to develop all the facts.

Some time this month the committee will turn to the next phase of its television industry study—a look at TV network practices. The committee will hear this month the complaints of independent station operators, and next month will get rebuttal testimony from the networks. The committee staff has sent out to the networks and stations a detailed questionnaire on network practices, with a May 7 deadline for replies.

Here's what some of the closing witnesses in the toll television hearings had to say:

Marcus Cohn, counsel for the Committee Against Pay-to-See-TV: The Communications Act does not authorize subscription television systems, and Congress must determine the question itself. He warned that if the consuming public ever were told it had to pay to see television programs, "the Boston Tea Party will fade into an insignificant skirmish."

Harold Fellows, president of the NARTB: Free television will bring better and better programs to the public. If subscription television were authorized, "the sources of programming for free television would quickly wither." He argued that if toll TV came along and were successful, the free broadcasters would have to jump on the bandwagon whether they liked it or not.

Abe Stark, New York City Council president: Pay-as-you-see TV would give the public nothing new except a bill at the end of the month. He attacked the FCC Commissioner Robert E. Lee, who wrote a magazine article defending toll-TV, as having "prejudged the case."

Richard Salant, CBS vice-president: There is "a reasonable chance that pay TV will never get off the ground," but if by any chance it does, it would "gravely hurt, if not destroy, free television."

Owners Would Protest

Former Rep. Andrew Biemiller, legislative representative of the AFL-CIO: Toll TV would transfer the cost of television programs from the commercial advertisers to the viewing public. The 35,000,000 TV set owners "would not accept this drastic shift without protest."

Mort F. Farr, president of the Radio-TV dealers group: TV dealers feel an obligation to set owners who bought their sets "on the assumption that the service would be free and full."

Milton J. Shapp, president of Jerrold Electronics, urged motion picture exhibitors to join his company in the development of the Jerrold Cable Theatre—a coaxial cable system for the distribution of subscription television programs. He said the exhibitor has been intimidated by the apparent efforts of Zenith, Skiatron and Telemeter to dominate the new medium by controlling both the transmission facility and the entertainment merchandising of subscription programs. Toll TV, he added, should be tested and then the companies' proposals "will fall of their own weight."

Loew's Plans New Houses Overseas

Loew's International plans to have one exhibition outlet in every key city of Western Germany, under its theatre expansion program, it has been announced by Arthur M. Loew, president of Loew's, Inc., in a report to stockholders.

The report, consisting for the most part of an account of the stockholder meeting last February 23, also contained a brief letter in which Mr. Loew outlined company plans. With regard to theatre expansion abroad, Mr. Loew said the German program was inaugurated with Loew's International's operation of the Waterloo theatre in Hamburg, and that the company has acquired its first foreign drive-in in Salisbury, the largest city and capital of Southern Rhodesia, Africa. Mr. Loew added that this also represented the initial move in a long-range plan to lease, buy or construct drive-in theatres in areas particularly suited to this type of operation. He said that in Buenos Aires, Argentina, the company will open its new 2,500-seat Metro theatre sometime this Spring.

Regarding TV, Mr. Loew said the company "continues to explore various arrangements looking toward the presentation of MGM pictures on TV." A revised format of "The MGM Parade" is considered for Fall presentation, he added.

Under the option agreement previously approved by stockholders, the following exercised their options: Mr. Loew, 33,000 shares; Dore Schary, vice-president in charge of production, 50,000; Louis K. Sidney, vice-president, 18,332; Benjamin Thau, vice-president, 22,000, and Joseph R. Vogel, president of Loew's Theatres, 22,500.

Referring to current operations, Mr. Loew said "The Swan," starring Grace Kelly, has opened in more than 250 theatres since its Philadelphia opening April 11.

Plan Short Story Series In Cinemiracle Process

A series of short stories, both factual and fictional, on the order of what would be a 1956 "March of Time," is one of the plans contemplated for the first production in the Cinemiracle process, according to producer Louis de Rochemont.

Mr. de Rochemont, who is currently planning a series of Cinemiracle productions, conferred in New York recently with Elmer Rhoden, president of National Theatres, which developed the process.

Mr. de Rochemont also maintained that "wonderful refinements" on the system have been recently made on the Coast. He said he may go to the Coast shortly for further work on the system and production plans. Currently, he added, he is assembling his technical crew and will get into production as soon as possible.

TWO MEDIA "COLD WAR" AT END, SMPTE TOLD

. . . Frayne, president, says the society aided in bridging gap; equipment exhibit and technical papers occupy delegates

This week's 79th semi-annual convention of the Society of Motion Picture and Television Engineers—Monday through Friday at the Statler Hotel in New York—drew near-record attendance of 1,000 delegates as the spotlight was focused with equal brightness on both motion pictures and television.

At least half of the convention's 20 sessions and approximately the same percentage of technical papers read at the meeting were devoted to matters relating to television, a factor which prompted Dr. John G. Frayne, SMPTE president, to point out in his initial luncheon address that the "cold war" between the two media is at an end.



by the Herald

"THE OPENER," at the 79th semi-annual convention of the Society of Motion Picture and Television Engineers was Dr. Albert William Trueman, chairman of the National Film Board of Canada. With him on the dais during the opening luncheon are W. F. Kelley, Motion Picture Research Council; Barton Kreuzer, of RCA, SMPTE executive vice-president; Dr. John G. Frayne, SMPTE president; Herbert Barnett, past president; Vice-Admiral George F. Hussey, Jr., American Standards Organization, and Norwood Simmons, SMPTE editorial vice-president.

Equipment Exhibit

Another feature of the convention was the equipment exhibit, with more than 40 companies participating in displays of film processing and editing machines, motion picture and high speed cameras, lenses, sound and animation equipment, and TV color cameras and projectors. Preceding the Wednesday afternoon session, Dr. Frayne presented the "Fame" Award for 1956 to 20th Century-Fox technicians in recognition of the development of CinemaScope 55.

It was at the get-together luncheon Monday that a capacity audience heard Dr. Frayne welcome the recent end of "the cold war" between motion pictures and television on the commercial side. At the same time the SMPTE president noted that to the engineer there has long been a close alliance between the two media. The Society, said Dr. Frayne, has been responsible to some degree for bridging the technological gap "by offering to technical specialists in both areas a common technical forum of long standing and experience."

First TV Paper in 1923

Interest in television on the part of SMPTE members existed for many years before the SMPE became the SMPTE in 1950, he said. In 1923, the first paper on television was presented before the Society by C. Francis Jenkins, its founder. At the 13 conventions since the 1950 change, 50 of the 173 technical sessions have been devoted to television subjects. At the present convention, he continued, 10 of the 20 sessions related to TV.

"On the commercial side of the film industry, however," Dr. Frayne said, "the development of television on a large scale was less gracefully received." He declared that the evolution of compatible business relationships "has followed by 10 to 15 years the meeting of the technical minds."

For the future Dr. Frayne predicted the introduction — in TV film production — of electronic techniques and other cost-cutting devices and methods developed by the TV industry for their live programming. These will be necessary, he said, "in order to make films for television of a high artistic quality . . . at a cost the television industry can afford."

Guest speaker at the Monday luncheon was Dr. Albert W. Trueman, chairman of the National Film Board of Canada, who discussed the documentary film and its role in maintaining the stability of a democratic society and in helping to solve great national and international problems.

With distance losing its former significance, he declared, the necessity of greater sympathy and understanding among far-flung peoples grows greater. "The documentary film, capable of treating an enormous variety of subjects, of conveying accurate information in interesting pictorial form," is a potent instrument for extending and enriching individual experience, he said.

Broadens Knowledge

Applying his remarks to the influence of feature films, Dr. Trueman said that the recent Academy Award winner, "Marty," has increased "the measure of sympathy, kindness and understanding of the world." It represents people authentically and the United States authentically, he said, and thus broadens the knowledge and experience of those who see it.

Dr. Trueman also reported that motion picture production, technical developments and facilities have been steadily increasing. Last year, he said, the National Film Board produced 487 reels, all of which were documentary films or parts of documentary films.

Monday's morning, afternoon and evening sessions had to do primarily with laboratory practices, although there also was a concurrent session on television studio lighting. Among the subjects tackled in the laboratory practices sessions were the use of stainless steel bearings in film processing machines, the use of plastics in film processing machines, an experimental machine for cleaning motion picture film, scene change cueing in motion picture printing, and the improvement of contact motion picture printers through the use of internally directed air.

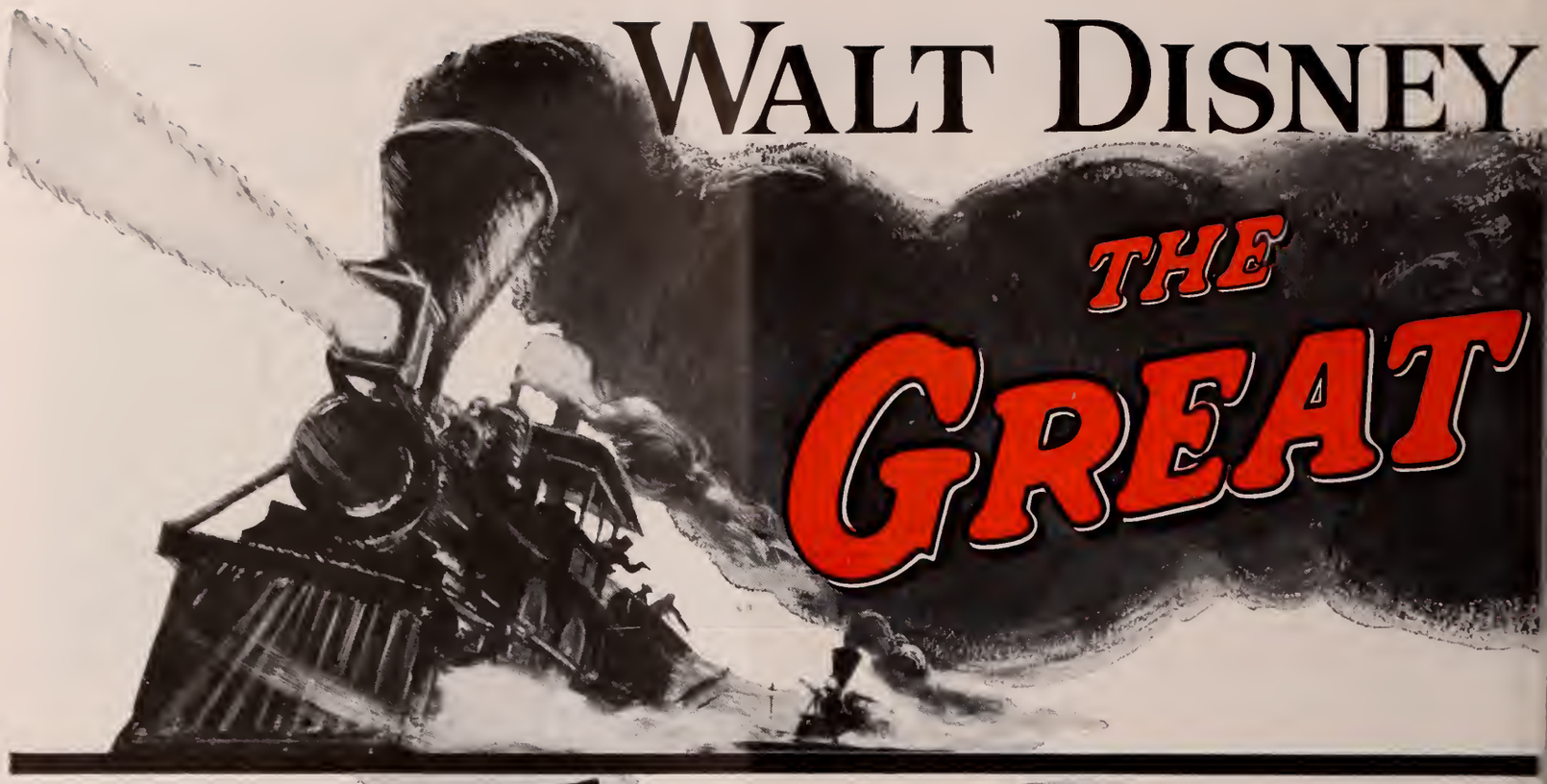
Tuesday morning the delegates attended a special screening at the Rivoli theatre of Magna Corporation's "Oklahoma!" the first motion picture filmed in the 65mm Todd-AO process. Dr. Walter Zigmund, of the American Optical Company, was on hand to describe the process and introduce the film, during the showing of which the projection booth was open for inspection by the delegates.

Discuss Commercials

The entire Tuesday afternoon session was turned over to the subject of television film commercials, featuring, among others, Robert Klaeger, of Transfilm, Inc., who discussed what the television film commercial producer expects from the cooperating advertising agency. The importance of the television film commercial to film producers

(Continued on page 20)

WALT DISNEY



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. . . a NATIONAL ADVERTISING campaign that will reach millions . . . TV selling on two of the nation's top programs, "Disneyland" and the "Mickey Mouse Club," as well as other TV and radio shows . . . a NATIONAL 24-SHEET posting campaign coast-to-coast . . . NATIONAL PROMOTION in 400,000 stores, with 15 million pieces of merchandise . . .

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ABOARD A GREAT CAMPAIGN!

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HOLLYWOOD'S TALENT TRAINING PAYING OFF

ESTEEMED EDITOR:

Last week's several announcements of intention to set up talent-training courses for young players, for the purpose of grooming replacements for waning stars and of expanding beyond the present short supply the number of players whose names on a marquee mean money in the exhibitor's cash drawer, are more firmly grounded on going precedent than most people—even most Hollywood people—realize.

The going precedent is the Universal-International talent-training school, now in its sixth year of operation and showing a decidedly rewarding profit on a substantial investment.

In New Building

The U-I talent school, recently moved from adapted housing into its own new $50,000 building on the studio grounds, costs about $1,000,000 a year to maintain. That is a bulky and comprehensive figure, including in its total the salaries of all the players—usually about 25—attending the classes. All of these are U-I contract players, under pact to the studio for seven years from date of signing, subject to the usual optional provisions.

These players attend training classes as regularly as employees in any category report for work at their places of employment. On occasion, depending on their progress, they are withdrawn from their studies and cast in U-I pictures in roles suited to them and to the display of their personalities and talents. When they have completed their roles, they return to school.

A complete list of the players who have learned their profession at the U-I training school would have to contain, to be sure, the names of a good many who didn't move on to stellar billing. Ditto Harvard, Yale, Columbia. But here are 10 who did.

Jeff Chandler, Rock Hudson, Tony Curtis, Audie Murphy and George Nader are U-I school graduates; Piper Laurie, Julie Adams, Mamie Van Doren, Leigh Snowden and Mara Corday are five more. The 10, paired in he-and-she co-starrings, can carry five pictures, at a pairing to each, to highly successful grosses. It is extremely doubtful that any other studio in Hollywood can star-cast five features at one time without going outside of its own talent roster. If all studios could—or if only all 10 of the major studios that are members of the Association of Motion Picture Producers could—there'd be no star shortage to plague producers, and therefore, presumably, no product shortage to plague exhibitors.

•

The pro-Hollywood people who have been contending for 30 or 40 years that a properly-disposed and journalistically skilled columnist can cover the production community revealingly and interestingly for his readers without resorting to rumor, gossip, innuendo or outright slander, are having it proved for them, most pleasantly indeed, by E. T. Buck(real name) Harris, long time public relations director of the Screen Actors Guild, official spokesman for the AFL Film Council, and since the first of the year the Hollywood columnist of the nationally-distributed *AFL-CIO News*.

At the close of his fourth month in newsprint Mr. Harris is reaching an estimated 1,000,000 readers. As his column is not contractually restricted to publication in the newspaper of its birth, his potential readership is unlimited.

Publicist Harris, who writes his "Hollywood Observer" column under the pseudonym Paul Patrick, is a graduate of ranking newspapers in his native San Francisco, Alaska, Salt Lake City, Seattle and Minneapolis, and got a solid grounding in public relations theory and practice as chief of the publicity division of the San Francisco World's Fair in those bland years before world war made world's fairs obsolete.

With Co-ordinator

When wartime circumstances brought about the creation of the Office of the Co-ordinator of Inter-American Affairs he devoted himself to the San Francisco branch of that instrumentality, and came to Los Angeles in the final months of the conflict to take up his present SAG post.

In a dozen years of intimate participation in the affairs of a guild whose membership consists of some 10,000 actors, together with weekly attendance at the meetings of the 24,000-member AFL Film Council, a public relations man can be expected to learn about all there is to know about the uses and misuses of newsprint in reporting the personal and professional doings of entertainment personalities. This is the knowledge, thorough, deep, seasoned, first-hand, that he brings to the writing of his "Hollywood Observer." It shines through his writing, gives the stamp of accuracy to his statements, authenticates his commentary.

Whether his "Hollywood Observer" overflows its present single channel and spreads by syndication into lay publications of all varieties, or doesn't, it is peforming a vital service in proving a point of trade-wide importance and in providing an example that newspaper publishers disposed to give the motion picture an even break with its sister arts, column-wise, can follow as a pattern.

—WILLIAM R. WEAVER

Stanley Warner Dividend

The board of directors of Stanley Warner Corporation has declared a dividend of 25 cents per share on the common stock, payable May 25, 1956 to stockholders May 4.

SMPTE MEET

(*Continued from page* 17)

was pointed up by Mr. Klaeger, who noted that the TV film commercial industry has increased in dollar volume more than 1,000 times in nine years to become a $30,000 000-a-year industry.

Also participating in this session were Frank Arlinghaus, president of Modern Talking Picture Service; Ben Bloom, production manager of Movielab Film Laboratories; William Nemeth, president of Movieoptics, Inc., and William Gibbs, film supervisor at Young & Rubicam. Chairman was William Morris, production manager of Wilding Productions, Inc.

Much of Wednesday was devoted to various lighting problems as they relate to black and white television and color television, both for live and film production. A concurrent session Wednesday morning was devoted to a report of the activities of the magnetic sound subcommittee of the sound committee. Ellis W. Darcy was chairman of the session which included an open forum for debate on the question of the number of frames by which the sound leads the picture on a 16mm film with a magnetic track.

Another concurrent session Wednesday afternoon heard papers on automatic film inspection, a dual-purpose sound synchronizer, and a 35mm projector for color television. C. R. Daily, of Paramount Pictures, Hollywood, discussed a new type of high efficiency rear-projection screen which permits a projected color picture to be photographed on standard Eastman color negative film. Jasper S. Chandler, of Eastman Kodak, read a paper on film projection with large reels. In addition, there were two film showings; one a 2,000-foot 35mm film on the history of projection, and another a series of early film clips (1895-1915) to illustrate a talk by Paul Killiam of the "Movie Museum," New York, on famous "firsts" in newsreel reporting. Wednesday evening was devoted to manner and uses of underwater television.

Sound Recording Sessions

Thursday's sessions were divided about equally between papers on high-speed photography and sound recording. In the latter category was a paper by Ellis W. Darcy, EDL Company, Gary, Ind., describing a magnetic-sound camera conversion and a sync-shifting apparatus; and another by C. Robert Fine and Elmer O. Wilschke, of Fine Sound, New York, describing the versatility of combined magnetic-optical film. In the afternoon Mr. Darcy was moderator of a panel discussion on the use of prestriped magnetic film.

Thursday evening was highlighted by the formal banquet, while the concluding sessions Friday were devoted to television, including papers on the development of a new "zoom" lens for commercial and industrial telecasting, closed circuit TV, color kinescope recording on embossed film and television as a military intelligence and communications medium.



"PACKS A TERRIFIC WALLOP!"
—M. P. DAILY



"Highest Rating! Impact and suspense!"
—N. Y. DAILY NEWS

"A-1 movie! Absorbing! Fascinating! Powerful!"
—N. Y. DAILY MIRROR

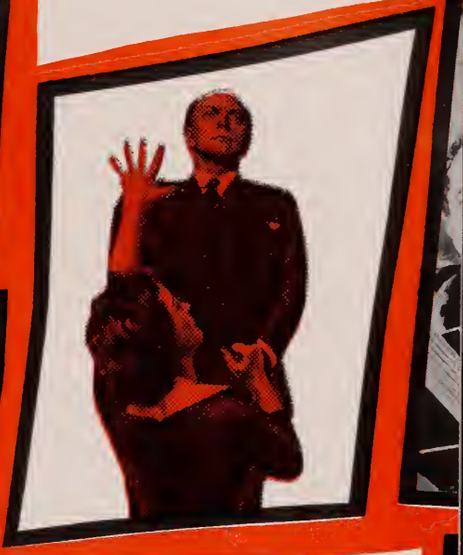
"Powerful stuff! Highly dramatic!" —BOXOFFICE



"Powerful drama!"
—N. Y. TIMES

"Should be a top boxoffice grosser!"
—HARRISON'S REPORTS





"Tightly knit! Tensely and sharply played drama!"
—FILM BULLETIN

"Fine picture making! Intensely gripping!"
—VARIETY



"Superior!" —N. Y. POST

"Excellent! Emotionally powerful!"
—SHOWMEN'S T. R.

GREAT REVIEWS →

SET THE PATTERN →

FOR GREAT BOX OFFICE!

VAN HEFLIN IN "PATTERNS"

...OF POWER!

and featuring
EVERETT SLOANE · ED BEGLEY · BEATRICE STRAIGHT · ELIZABETH WILSON

Original & Screenplay by Rod Serling · Director of Photography Boris Kaufman, A.S.C. · Directed by Fielder Cook

Produced by Michael Myerberg · A Jed Harris & Michael Myerberg Presentation



THRU UA

STILL HOPE FOR BRITISH TAX AID

. . . Industry leaders, despite rejection by Chancellor, offer facts in effort to win relief in late stage of measure

by PETER BURNUP

LONDON: In a comparative calm following the storm of indignation at the Chancellor of the Exchequer's bland turndown of their tax relief claims, industry leaders here have turned to the question of ways and means of gathering some crumb of comfort.

The all-industry tax committee set out again particulars of the original claim for relief in the hope of some body of M.P.s continuing their campaign on the committee stage of the Government's Finance Bill; but more likely with the intention of keeping the Commons aware of the industry's plight when the fight is resumed next year.

Equity Is Conceded

Supported by impressive facts and figures, the all-industry committee called for an over-all concession of £20,000,000 out of the total of £35.9 million which now passes annually to the Exchequer as cinema entertainment tax. The equity of the claim is conceded, but the Chancellor has settled for austerity as the only means of defeating the peril of inflation.

CEA strategists have decided on unilateral action to help the small exhibitor only. They have arranged to have a new clause moved for in the committee stage, introducing a new principle of tax rebate to exhibitors with weekly gross up to £350 as follows:

Weekly Gross	Tax Rebate
Up to £125	£22. 10. 0
Over £125 to £200	£17. 10. 0
Over £200 to £250	£12. 10. 0
Over £250 to £300	£7. 10. 0
Over £300 to £325	£5. 0. 0
Over £325 to £350	£2. 10. 0

It is calculated that those extremely modest amounts of Governmental benevolence would about suffice to keep several hundreds of little theatres in business. It is reasoned also that Chancellor Macmillan, having got his major and grim financial proposals through the Commons, may well be in a mood of sympathy with a body of hard-pressed business men and at the cost to the country of a mere £2 million.

That stage of the bill will not be reached until early June, but lobbying of M.P.s shows that many of them are prepared to challenge the Government on the issue. The little exhibitors are keeping their fingers crossed.

CEA prescience, it is generally felt, was revealed also in the submission now made by the Association to the National Film Finance Corporation in regard to the future policy of the industry.

Entertainment tax naturally looms large in the course of the association's lengthy and closely reasoned document. "So far as it is shown that there is an absence of a state of health in either British film production or exhibition," runs the document, "exhibitors would point to one major reason for this state of affairs, i.e., the excessively heavy rate of entertainment tax."

But significantly the document goes on to argue that a healthy production industry is essential "to the extent that it provides a healthy balance against what would otherwise be the need to show 100 per cent imported product." It concedes also the necessity of providing a secure home market for producers based on quota and "subject to certain qualifications, direct financial assistance."

Those qualifications relate mainly to exhibitor arguments that tax relief is an essential prerequisite to the continuance of the Eady Levy and also that quota percentages be fixed more flexibly and have regard to local conditions, the size of theatres and such things. CEA also demands that, although the levy be continued on a so-called voluntary basis, the industry should have power to deal with Eady defaulters.

Want No Divorce

But more importantly the association's submission throws down proposals discriminating against Americans as, for example, the suggestion that tax relief be granted when a British film is shown or that the renters' quota be reimposed. CEA also doesn't want "divorcement" introduced here. "They consider," says the document, "that the danger of divorcement being followed, as in America, by shrinking output from British studios is considerable and consequently they do not favour it."

CEA JOURNAL ADS CAUSE CONCERN

Trade journals here view with a degree of concern CEA's recently announced decision to permit advertising announcements in its fortnightly *Film Report,* which is issued to all members of the Association and carries assessments of films on current offer.

It is generally admitted that CEA "markings" in the *Report* carry considerable weight, at least with independent theatre men.

Approached on the matter by CEA's officers, the Renters' Society held to the position that it could not advise its members to add to their advertising budgets by taking space in the *Report.* CEA retorted by registering its dissatisfaction at the decision; adding that it felt what it called a blanket decision was "unreasonable and a retrograde step in regard to the hopes for greater unity in the industry and a set back to the recent progress towards individual trading."

CEA sets great store by that tendency toward individual trading between distributor and exhibitor. It has now engaged an advertising contractor to sell space in its *Report,* which admittedly has a guaranteed and closely-read circulation among virtually every exhibitor in the country.

Teaser announcements have begun to appear in advertisement trade journals emphasising the virtue of space in the Exhibitors' *Report.* They are directed, momentarily, at the vendors of confectionery, cigarettes, soft drinks and the like. But underground approaches are being made also to individual film distributors. It is felt that if one distributor defies the KRS bar a deluge of advertisements will follow from his competitors.

•

Reports from West Germany indicate that the executors of the late Sir Alexander Korda's will are negotiating the sale of the Korda interests in Deutsche London Film G.m.b.H. Sir Alexander, it is known, had considerable holdings in distribution concerns not only in Germany but other countries through which his London Film product proceeded.

Deutsche London Film, specialising in the local exploitation of British films, has moved up into the top echelon of West Germany distributors. Its current offering is comprised of 12 German features, five British, and two others. It already has been announced that prominent in the company's offerings for the 1956-57 season will be London Films' "Richard III" and it is surmised here that close trading relations will continue between the West German concern and the British company.

Officials of London Films who had been appointed also executors of Sir Alexander's will decline currently to comment on the West German reports.

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Taylor, Taylor and Hobson, Ltd.—a member company of the Rank Precision Industries Group—celebrated its 70th anniversary April 12. Trade press representatives were bidden to an exhibition of the company's products and factory on that day.

The band-mark of Taylor-Hobson is associated throughout the world with high quality lenses. The company is equally famous in industry for its high-precision measuring instruments and machine tools. Each year its factory sells £750,000-worth of goods.

•

The Board of Trade announces that Mr. A. R. Mingaye, film-studio organizer for the National Association of Theatrical and Kine Employees, has been appointed a member of the Government's Cinematograph Films Council as a representative of employees in the film industry.

UNIVERSAL FILM EXCHANGES, INC.
445 PARK AVENUE
NEW YORK, N.Y.

OFFICE OF
C. J. FELDMAN

AN OPEN LETTER TO OUR CUSTOMERS:

There is one more machine needed in this electronic age business world--a practical device by which a man, in behalf of his Company, could personally convey thanks and appreciation to his customers for co-operation and consideration beyond the call of duty.

Lacking such a machine, I must take this means to salute the many good friends of Universal who really extended themselves to help make the 6th Annual Charles J. Feldman Drive an outstanding success.

The true measure of our appreciation will be reflected in the boxoffice quality of our forthcoming product and the maximum merchandising effort we shall put behind each picture.

Best wishes for summer-long good business.

Sincerely,

C. J. Feldman

Vice President and General Sales Manager

Fox Closes $15,000,000 Credit Deal

Twentieth Century-Fox has entered into a new credit agreement with a group of banks for $15,000,000, it was disclosed in the company's recent annual report to stockholders, issued by Spyros P. Skouras, president. Thus far, the report stated, the company has borrowed a total of $8,000,000 under the new agreement, of which $2,000,000 was obtained during the month of April. The agreement, dated September 9, 1955, calls for a loan of $15,000,000, "all or any part of which can be borrowed from time to time until December 31, 1957," and thereafter the debt consists of serial notes which become due quarterly in increasing amounts from March 31, 1958, to and including December 31, 1962.

During the year, it was stated, $5,125,000 was paid to redeem a like amount of notes outstanding under a former loan agreement which originated June 13, 1952. Reporting on the projected takeover of African Theatres, Ltd., in South Africa, the company stated that its offer to purchase 100 per cent of the circuit's stock "will be accepted" according to "present indications."

The report stated that $1,026,000 has been spent in converting the old Western Avenue studio into a completely modern plant for the making of TV films. The total cost of the entire conversion will be $2,250,000.

Other Announcements

Other announcements: Investments and other assets were increased by $1,564,000, reflecting the purchase of the remaining 25 per cent minority interest in the theatre circuit in New Zealand, and a deposit in escrow of $1,406,550 in South Africa to facilitate the expected acquisition of the African theatre circuit in June.

Referring to the company's projected program to develop new personalities, the report stated that a similar program will be carried out for the purpose of developing writing talent. The writing phase of the program will be under the supervision of Joseph Moskowitz, head of the company's literary department, who will collaborate with Buddy Adler, acting studio head.

Referring to TV, Mr. Skouras said, "We have received offers to sell such films produced up to and including the year 1948 for television purposes, and we believe that it is to the interest of our stockholders and the corporation not to entertain any such offers unless the price offered is more commensurate with the true value of the films.

"Management at this time can give no indication as to whether we may in the immediate or distant future sell these assets for cash, or distribute our library to television stations throughout our own distribution organization, or spin off these assets, as well as other specific assets."

Expect 1,000 at Variety Club Annual Convention in New York May 9-12

At least 1,000 members of Variety Clubs from all over the world are expected to attend the 20th annual convention at the Waldorf-Astoria Hotel, New York, May 9-12, it was announced by Martin Levine, convention chairman, at the New York Variety Club Tent No. 35 luncheon last week. He said that more than 600 registrations have been received thus far.

Besides the regular convention sessions, which will be held all four days, there will be several special events for the ladies and many social activities, including a visit to the United Nations, a cruise around Manhattan, "Mardi Gras Nite" and the Humanitarian Award dinner.

At the luncheon, Harold J. Klein, chief barker, appealed to the local tent's membership for more support of the organization's activities and announced the launching of a campaign on behalf of the Variety Club Foundation to Combat Epilepsy. He also announced that the CinemaScope short subject, produced by 20th Century-Fox, dealing with epilepsy is completed and will be available for distribution shortly. The guests of honor at the luncheon, held at Toots Shor's Restaurant, were Cleo Moore, Myron Cohen and Martin Starr, Mutual broadcaster and "Mr. Showman" for the forthcoming international convention.

Council Lifts Boycott On "Daniel Boone"

HOLLYWOOD: The AFL Film Council has announced the lifting of the nationwide boycott against the Ganaway-Ver Halen production, "Daniel Boone," following consummation of new contracts with council-member guilds and unions and a promise to consult with the council before again undertaking production outside the United States. The council imposed the boycott several weeks ago, claiming that Ganaway-Ver Halen had produced "Daniel Boone" in Mexico without using Hollywood production crews, in contravention of the council's rule against "runaway production" by Hollywood producing companies.

Big Magazine Promotion For UA's "Trapeze"

United Artists will inaugurate a national magazine advertising program budgeted at $333,000 for the film "Trapeze," which stars Burt Lancaster, Tony Curtis and Gina Lollobrigida, the company announces. Features of the drive, which will be triggered in late May and carry through July, will be multi-page and full-page insertions in publications with a combined readership of 175,000,000. The Hecht-Lancaster production was filmed in CinemaScope and color by DeLuxe on location in Paris.

Disney Releases in July

The national release date for two new Walt Disney theatrical features, "Davy Crockett and the River Pirates" and "Man in Space," has been set for July 17, it is announced by Leo F. Samuels, president and general sales manager of Buena Vista, Disney film distributors.

IFE Has Six For Release

I.F.E. Releasing Corporation has acquired six new films for distribution in 1956, it was announced last week by Seymour Poe, executive vice-president. The new films include three in color, one in CinemaScope and five spoken in English. The addition of these films makes a total of 13 currently on I.F.E.'s schedule for this year. The new films are:

"Roman Tales" (tentative title) in color and CinemaScope, starring Silvana Pampanini, Vittorio De Sica and Toto and based on stories by Alberto Moravia.

"Symphony of Love," a musical dramatization of the life of Franz Shubert in color, starring Marina Vlady, Lucia Bose and Claude Laydu and spoken in Engish.

Film with Fernandel

"Forbidden Fruit," the company's first French-produced film, starring Fernandel and Francoise Arnoul.

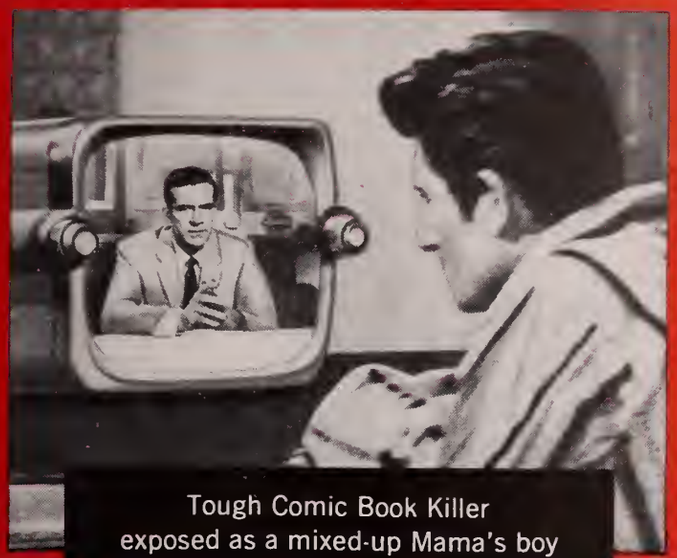
"Torpedo Zone," an American language film starring Lois Maxwell and Renato Baldini.

"Con Men," an American language film starring Broderick Crawford and Richard Basehart, produced by Titanus Films and directed by Federico Fellini.

"Fabulous India," a Titanus production, narrated in English and photographed in color by Claude Renoir.

Other films on the company's schedule include "Riviera," "The Return of Don Camillo," "Lease of Life," "Maddalena," "Madame Butterfly," "Lost Continent" and "Neapolitan Carousel." The last two are scheduled for release shortly.

Confidential



Tough Comic Book Killer
exposed as a mixed-up Mama's boy



What famous publisher's wife
visits her "mother" once too often?



TV Newscaster and Sob Sister
have a few too many and then . . .



Gray Flannel Executives on
great newspaper in dirty triple-cross

What goes on
WHILE THE CITY SLEEPS

TEN TOP STARS! TEN PEAK PERFORMANCES! starring:

DANA ANDREWS · RHONDA FLEMING · GEORGE SANDERS · HOWARD DUFF · THOMAS MITCHELL
VINCENT PRICE · SALLY FORREST · JOHN BARRYMORE, Jr. · JAMES CRAIG and IDA LUPINO

Directed by FRITZ LANG Produced by Bert Friedlob
Screen Play by Casey Robinson Music by Herschel Burke Gilbert

The most talked-about movies are coming from the NEW RKO

RKO RADIO PICTURES

Paramount's '55 Revenue At New Peak

Paramount Pictures' operating revenue last year was $114,000,000, reportedly the highest since the new company began operation in 1950. Barney Balaban, president, told stockholders this week in the company's annual report. The report is a 33-page document, illustrated with scenes from forthcoming Paramount product, including Cecil B. DeMille's "The Ten Commandments" and the Ponti-DeLaurentiis production of "War and Peace."

Mr. Balaban also pointed out that the company's 1955 net profit of $9,700,000, recently announced, was the highest since 1950, and more than maintained the percentage of revenue improvement over the net of the preceding year. The operating revenue for last year was an increase of almost five per cent over 1954.

"In 1955," Mr. Balaban stated, "the box office response to more appealing pictures produced for the industry as a whole was generally good, and Paramount with its smash box office hits made its full contribution not only to its own improved results but to its exhibitor customers as well." He added that following two relatively slow quarters—the final for 1955 and the first of 1956—he anticipates "a marked improvement in film rentals in the second quarter and progressively during the balance of the present year as the momentum of releases accelerates and Paramount begins to feel the benefit of its important pictures with higher revenue potentials, culminating with the showing of "War and Peace" and "The Ten Commandments."

Esther Williams, NBC In "Spectacle" Pact

Actress Esther Williams and the National Broadcasting Co. have entered into an agreement for the production of "The Aqua Spectacle of 1957," which will have its world television premiere in a 90-minute version as an NBC color spectacular during the early Fall of this year, it is announced. The first of the four spectaculars, all to be produced during a two-year period, is expected to take place some time during October, and the second in the Spring of 1957. The announcement added that the points of origin will be the NBC-TV studios in Brooklyn, N. Y., and Burbank, Calif.

Schlesinger to ATP

LONDON: John Schlesinger and A. E. Harmel, directors of the Schlesinger Organization, South African motion picture company and financiers, have joined the board of Associated Talking Pictures and its subsidiary Ealing Studios. Barry Wieland, the Schlesinger United Kingdom representative, will be alternate director.

Box Office Champions For April

The box office champions for the month of April, listed alphabetically below, are selected on the basis of reports from key city first run theatres throughout the country.

Alexander the Great
(United Artists)
CinemaScope

Producer, Director and Writer: Robert Rossen. Technicolor. Cast: Richard Burton, Fredric March, Claire Bloom, Danielle Darrieux, Harry Andrews, Stanley Baker, Niall MacGinnis, Peter Cushing, Michael Hordern.

Carousel
(20th Century-Fox)
CinemaScope 55

Produced by Henry Ephron. Directed by Henry King. Written by Phoebe and Henry Ephron with Music and Lyrics by Richard Rodgers and Oscar Hammerstein II. In De Luxe Color. Cast: Gordon MacRae, Shirley Jones, Cameron Mitchell, Barbara Ruick, Claramae Turner, Robert Rounseville, Gene Lockhart, Audrey Christie, Susan Luckey, William Le Massena. ***(Champion for the second month.)***

I'll Cry Tomorrow
(Metro-Goldwyn-Mayer)

Produced by Lawrence Weingarten. Directed by Daniel Mann. Written by Helen Deutsch and Jay Richard Kennedy (based on the book by Lillian Roth, Mike Connolly and Gerold Frank). Cast: Susan Hayward, Richard Conte, Eddie Albert, Jo Van Fleet, Don Taylor, Ray Danton, Margo. ***(Champion for the second month.)***

The Man in the Gray Flannel Suit
(20th Century-Fox)
CinemaScope

Produced by Darryl F. Zanuck. Directed and written by Nunnally Johnson (from the novel by Sloan Wilson). Color by De Luxe. Cast: Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan, Lee J. Cobb, Ann Harding, Keenan Wynn, Gene Lockhart, Gigi Perreau, Portland Mason, Arthur O'Connell.

Meet Me in Las Vegas
(Metro-Goldwyn-Mayer)
CinemaScope

Produced by Joe Pasternak. Directed by Roy Rowland. Written by Isobel Lennart. Color by Eastman Color. Cast: Dan Dailey, Cyd Charisse, Agnes Moorehead, Lili Darvas, Jim Backus, Oscar Karlweis, Liliane Montevecchi.

Picnic
(Columbia)
CinemaScope

Produced by Fred Kohlmar. Directed by Joshua Logan. Written by Daniel Taradash (based on play by William Inge). Technicolor. Cast: William Holden, Rosalind Russell, Kim Novak, Betty Field, Susan Strasberg, Cliff Robertson, Arthur O'Connell. ***(Champion for the second month.)***

20th-Fox Has Five Releases for May

Hitting an accelerated distribution pace going into the important summer exhibition season, 20th Century-Fox has announced that five major productions, four in CinemaScope and one in standard dimension, will be in simultaneous release during May. All five are in color. The five-picture slate, keyed for diversified exhibitor programming, numbers two May and three late April releases which will be in key first-run situations during the next four weeks domestically and in Canada. Listed for May are "23 Paces to Baker Street" and "The Proud Ones." The three late April offerings are "The Revolt of Mamie Stover," "Hilda Crane" and "Mohawk."

New York Theatres Asked To Join Summer Festival

New York theatres will be asked to join the city's 1956 Summer Festival program again this year, Thomas W. MacLeod, president and chairman of the New York Convention and Visitors Bureau, has announced. Mr. MacLeod said theatres will be asked to herald the festival in their advertisements. The city's many summer events will be emphasized this year by the bureau to make New York "the most popular vacation spot in the world," Mr. MacLeod said. Royal W. Ryan, executive vice-president of the bureau, said it still is planning to put on a film festival in New York. He said such a festival, if it comes off, will not be an international one, but an American one.

THIS WEEK IN PRODUCTION:

STARTED (9)

ALLIED ARTISTS
Chasing Trouble

MGM
A Man Is Ten Feet Tall (Jonathan Prod.)
The Power and the Prize

RKO RADIO
Public Pigeon Number One

20TH-FOX
Best Things in Life Are Free (CinemaScope; Technicolor)

UNITED ARTISTS
Five Steps to Terror (Grand Prod.)

U-I
Tammy (CinemaScope; Technicolor)
I've Been Here Before

WARNER BROS.
The Old Man and the Sea (WarnerColor)

COMPLETED (8)

ALLIED ARTISTS
Night Target

AMERICAN INTL.
It Conquered the World (Sunset Prod.)

RKO RADIO
Beyond a Reasonable Doubt
Back from Eternity

20TH-FOX
The Day the Century Ended (CinemaScope; Color)

UNITED ARTISTS
The Sharkfighters (Goldwyn, Jr. Prod.); CinemaScope; Color)

U-I
The Mole People

WARNER BROS.
Toward the Unknown (Toluca Prods.; WarnerColor)

SHOOTING (26)

ALLIED ARTISTS
Notre Dame de Paris (Technicolor)

COLUMBIA
Guns of Fort Petticoat (Brown-Murphy Pic.)

INDEPENDENT
Creatures from Green Hell (Gross-Krasne Prod.)

MGM
Barretts of Wimpole Street (CinemaScope; Color)
Teahouse of the August Moon (CinemaScope; Color)
Tea and Sympathy
Raintree County (65 MM; Color)
Julie (Arwin Prods.)
The Opposite Sex (CinemaScope; Eastman Color)

PARAMOUNT
Hollywood or Bust (VistaVision; Technicolor)
Funny Face (VistaVision; Technicolor)
The Loves of Omar Khayyam (VistaVision; Technicolor)
The Lonely Man (VistaVision Technicolor)
The Maverick (VistaVision; Technicolor)
Gunfight at OK Corral (VistaVision; Technicolor)

20TH-FOX
The Last Wagon (CinemaScope; De Luxe Color)
One in a Million (CinemaScope; De Luxe Color)
Bus Stop (CinemaScope; Technicolor)

UNITED ARTISTS
Pride and the Passion (Stanley Kramer Prod.; VistaVision; Technicolor)
The Brass Legend (Bob Goldstein Prod.)
The Boss (Boss Prods.)

U-I
Star Light (CinemaScope; Technicolor)
Gun for a Coward (Technicolor)
The Great Man
Battle Hymn (CinemaScope; Technicolor)

WARNER BROS.
The Wrong Man (Alfred Hitchcock Prod.)

Hollywood Scene

HOLLYWOOD BUREAU

Nine picture properties reached camera stage during the week, and eight others were turned over to film editors on completion of the photography, for a gain of one production, over-all, to a total of 35. The new ventures are of wide variety as to subject matter, budget, processes and personnel.

Possibly most notable in a number of somewhat special respects is the Warner production of "The Old Man and the Sea," the richly awarded and artistically distinguished Ernest Hemingway story which, most people agree, is going to take extraordinary handling to hold mass audiences for a feature length of time.

So it is receiving the attention of extraordinary talents—Leland Hayward as producer, Fred Zinnemann as director—and there is assurance in the presence of Spencer Tracy in the role of the old man. Actor Tracy played a comparable role in another story of the sea back in 1937 and won an Academy Award for it. That role was played in "Captains Courageous." The present picture is being shot in Cuba and in WarnerColor.

Gordon MacRae, Dan Dailey, Ernest Borgnine and Sheree North are the highly exploitable personalities playing the top roles in "The Best Things in Life Are Free," a 20th-Fox production in CinemaScope with color by Technicolor which looks mighty promiseful. Production is by Henry Ephron, who provided exhibitors with "Carousel," and direction is by Michael Curtiz, whose contributions to the commercial welfare of the American box office (and usually to the artistic welfare of the medium) are far too numerous and well recognized to require naming.

Robert Taylor Starred

MGM's Robert Taylor, a box office power whether cast as hero or heel, has Elizabeth Mueller, Charles Coburn, Burl Ives, Mary Astor and Sir Cedric Hardwicke as cast companions on "The Power and the Prize," which Nicholas Nayfeck is producing, with Henry Koster directing.

MGM is also represented in the list of new undertakings by "A Man Is Ten Feet Tall," a film that's been some while in the making in New York by Jonathan Productions, for MGM release. This is a former television production, converted now to theatrical use, and it has TV's John Cassavetes, Sidney Poitier of "Blackboard Jungle," Jack Warden and a good many other players, largely from television, whose names are yet to acquire marquee meaning. David Suskind, who produced this and many other television shows, is producing the film, and Martin Ritt, a Broadway actor and director, is directing the production as his first endeavor in the motion picture medium.

Universal launched two films, one of which is "Tammy" in CinemaScope and in color by Technicolor, with Debbie Reynolds and Leslie Nielson in principal roles. Ross Hunter is the producer, and Joseph Pevney is directing.

"I've Been Here Before" is the first of the many projected "reincarnation pictures" to go before the cameras. It has Jock Mahoney and Leigh Snowden, two of U-I's outstanding younger stars, in the lead roles, and is produced by Howard Christie, directed by Richard Bartlett.

Red Skelton went to work in RKO's "Public Pigeon Number One," produced by Harry Tugend and directed by Norman McLeod. Others in the cast are Vivian Blaine, Janet Blair, Allyn Joslyn, J. C. Flippen and Benny Baker.

Ruth Roman and Sterling Hayden are top names in "Five Steps to Terror," a Grand Productions enterprise for United Artists release. Henry S. Kesler is the producer. Ellie Fredericks is directing.

"Chasing Trouble" is the first of the Bowery Boys (Dead End Kids, etc.) pictures to go to the cameras without Leo Gorcey in who-can-remember-how-many years, but Huntz Hall is still on hand and Stanley Clements is back in the cast, along with other regulars and with Adele Jergens. Ben Schwalb is the producer and George Blair is directing.

O'Shea, Dozier Plan RKO Film Schedule

Daniel T. O'Shea, president of RKO Radio Pictures, and William Dozier, RKO vice-president in charge of production, are conferring in New York on the next group of films to be put into production by RKO in the near future. Among the projected films to be discussed are: "Bundle of Joy," starring Eddie Fisher and Debbie Reynolds; "Run of the Arrow," to be produced by Stanley Rubin; "Strike a Blow" starring James MacArthur, and "The Day They Gave Babies Away," to be produced by Sam Wiesenthal.

"Duchin Story" Set For CBS Promotion

Columbia Pictures announces it will sponsor 25 segments of eight top CBS radio network programs to promote its forthcoming release, "The Eddy Duchin Story," starring Tyrone Power. The company's sponsorship of the programs gets under way June 24 and will continue over a three-week period. Included are the following shows: "Edgar Bergen Hour," "Bing Crosby Show," "Amos 'n Andy Music Hall," "Jack Carson Show," "Galen Drake Show," Peter Potter's "Juke Box Jury," the "Mitch Miller Show" and the "Robert Q. Lewis Show."

FPC Net Shows Drop for 1955

TORONTO: Fewer boxoffice hits released in 1955 and increased installation of TV sets in Canada were given as reasons for the drop in theatre revenue of Famous Players Canadian Corp. Ltd. in 1955 by president John J. Fitzgibbons.

In the company's 36th annual financial report, for the year ending December 31, 1955, the consolidated net profits of the company were down to $2,933,112 as compared with $3,384,825 the year previous.

Earnings from operations were $4,823,285, as compared with 1954's $6,241,121. The statement shows $1.69 per share earned in 1955 as compared with $1.95 the previous year.

Mr. Fitzgibbons' statement to the shareholders said substantial progress was made in reducing costs, however, "it was not possible to reduce these costs sufficiently to offset entirely the drop in business."

The company's policy, he said, "has been to divest itself of unprofitable or marginal operations. During the past year it has disposed of several theatres, including one drive-in theatre."

Improved Financial Condition

Sales of the theatre properties which were disposed of within the year were "carried on the books at $195,087 and were sold for a total consideration of $574,085," said the statement.

An improvement in the company's financial position was shown in the balance sheet, with net current assets of $9,202,147, an increase of $489,311.

During 1955, the company paid dividends of $1.50 per share, but the 10 cent per share bonus dividend paid during the previous two years was not paid "in order to maintain the strong financial position which your company has always enjoyed."

A total of $8,781,000 in taxes was paid by the company and all of its subsidiary and affiliated companies, of which $4,598,000 was paid in amusement taxes. These were described by Mr. Fitzgibbons' statement as being "unfair and discriminatory," but that the company in association with other theatre interests throughout the country, is continuing to make representations on this tax to the various Provincial and Municipal governments concerned.

Ballantyne Fete May 8

OMAHA: The Ballantyne Company will hold a silver anniversary party celebrating "25 years of continued and uninterrupted service to all exhibitors" at their plant, 1712 Jackson Street, here May 8. Features will be a reception, inspection of plant facilities, buffet supper and entertainment.

William Goldman Acquires Theatres in Reading, Pa.

READING, PA.: William Goldman, president of William Goldman Theatres, Inc., has announced the acquisition of two major theatres here. The houses, the Astor and the Strand, were acquired from Harry J. Schad of Schad Theatres. The Goldman firm assumes actual operation May 30. Extensive renovations are now in progress at both.

UJA Drive To Open in N.Y. May 23

Industry leaders, corporation executives and independent theatre operators throughout the New York entertainment field have accepted membership on the Motion Picture and Amusement Division's executive committee for the United Jewish Appeal, according to Leon Goldberg, 1956 chairman of the industry's drive and vice-president of United Artists.

This year's annual luncheon, which will be held as a testimonial to Adolph Schimel, general counsel and vice-president of Universal Pictures, will be held May 23 at the Park Lane Hotel.

Mr. Goldberg, in a special statement to the industry, said: "The regular New York UJA campaign, in keeping with the high budgetary needs of its six major beneficiary agencies, is seeking $109,230,000 nationally for the conduct of worldwide humanitarian programs. In addition, all-out contributions are being solicited for the Special Survival Fund, set up by the national United Jewish Appeal, to finance absorption in Israel of 45,000 refugees expected from North Africa this year. It is estimated that at least $45,000,000 will be required for this purpose alone, in addition to $50,000,000 required to meet emergency needs unanticipated at the time of the Fund's establishment."

The executive committee members are: Maurice A. Bergman, Charles Boasberg, William B. Brenner, Julius M. Collins, Ned E. Depinet, S. Charles Einfeld, Edwin L. Fabian, Leopold Friedman, Emanuel Frisch, William J. German, Harry Goldberg, Leonard H. Goldenson, Irving H. Greenfield, Edward L. Hyman, Arthur Israel Jr., Leo Jaffe, Saul Jeffee, Harry Kalmine, Malcolm Kingsberg, Arthur Krim, Al Lichtman, Harry Mendel, Abe Montague, Joseph H. Moskowitz, Charles B. Moss, Louis A. Novins, Arnold M. Picker, Eugene Picker, Milton Rackmil, Harold J. Rinzler.

Also Samuel Rinzler, Emanuel Sacks, Arthur Rosen, Abraham Schneider, Leonard W. Schneider, Fred J. Schwartz, Leslie Schwartz, Sol A. Schwartz, Maurice Silverstone, Nathan B. Spingold, Solomon Strausberg, Morton Sunshine, Adam Wachtel, Major Albert Warner, Robert M. Weitman, Mortimer Wormser, and Max E. Youngstein.

Telecasting Starts Soon In Australia

by FRANK O'CONNELL

SYDNEY: In introducing a new broadcasting and television bill into the Australian Parliament recently, Postmaster General C. W. Davidson announced that national television stations in Sydney and Melbourne would start with a service of 15 hours a week in November and that the service would be increased to approximately 25 hours a week by the middle of 1957.

The Postmaster General told the House that the four commercial companies were well advanced with preparations to start telecasting this year. Directly or indirectly, some 34,000 Australians are shareholders in the four companies. The broadcasting-television bill provides for the following:

1. Ownership or control of the TV stations by any person would be limited to one in any capital city and two in the Commonwealth;

2. Licenses would be granted to stations initially for five years instead of three, as at present, and would be renewable annually;

3. No less than 80 per cent of issued capital of a TV company must be owned by Australian residents; overseas shareholders are limited to 15 per cent.

Mr. Davidson said also that the principle of self-regulation by stations to keep undesirable material off the air would be encouraged. The Australian Broadcasting Control Board at present has absolute control over radio and TV censorship, but Mr. Davidson said this power would only be used where it had reason to believe that matter about to be telecast would be objectionable.

In another bill, the Postmaster General asked for an increase in the price for radio and TV licenses, because of the heavy increase in radio profits, he said. It is expected that the listener's license fee for a TV set will be £5 (about $11.25) annually.

Ireland Film Festival To Be Held May 21-27

Arrangements are now well advanced for the International Film Festival, one of the highlights of Cork's An Tostal program, which will open in the Savoy Cinema, Cork, May 21 to May 27. The festival is to be held with the approval of the Federation Internationale Des Associations de Producteurs de Films. Among the countries sending entries are Britain, Egypt, Japan, France, Malaya, India, the U. S., Ireland and New Zealand. Italy and Western Germany will also be represented. A feature of the program will be morning lectures by outstanding figures in the film world, including Thorold Dickinson of Britain, who directed "Hill 24 Doesn't Answer."

Film Import Rule Eased In Germany

WASHINGTON: The West German Government has agreed not to institute any licensing system or other restrictions on film imports for two or three years, it was announced here by the State Department. This was among the main provisions of a modification announced for the German tariff concessions on motion picture films under the general agreement on trade and tariffs. The modifications were signed at Bonn.

In return, the Germans were given the right to go as high as they wish in fixing screen quotas for domestic films. There was no indication whether they would set such quotas or how high they would go. Motion Picture Export Association officials indicated they were satisfied with the changes which they said would guarantee them the right to send an unlimited number of films to Germany in the coming few years.

Old Clause Never Used

A clause in the old tariff agreement provided that if the German Government wanted to establish a screen quota for domestic films, it couldn't go higher than 27 per cent. The Government never used this provision, but objected bitterly to the low figure. Some months ago, the German Government indicated it wanted to set up an import licensing system, release tax or other restriction on foreign films. Negotiations have been going on since then, culminating in the recent announcement. Under the new agreement, the State Department agreed to remove the ceiling on the screen quota that could be set for German films. In return, the Germans agreed not to impose restrictions on the films coming into Germany through December 31, 1957, with extension of this provision for another year after that unless one Government serves notice in advance that it does not want the extension.

The Germans also agreed that if at the end of the period a screen quota should be necessary, and if the German foreign exchange positions should demand further restrictions on foreign films, those restrictions could only take the form of a limit on convertibility and transfer of earnings.

'Boats' Pre-release Openings in July

"Away All Boats," Universal-International's VistaVision and Technicolor production based on the book by Kenneth Dodson, will be given a series of key city pre-release openings during the month of July with the cooperation of the U. S. Navy, which has endorsed the film, it is announced by Charles J. Feldman, U-I vice-president and general sales manager. The film is an August release.

Youngstein in Europe For Top Conferences

Max E. Youngstein, vice-president of United Artists, has flown to Europe to conduct a series of conferences in Paris, Rome and Madrid on U.A.'s new program of global production and promotion. In Paris, on the first leg of a three-week tour, he will meet with Charles Smadja, vice-president in charge of European production; Francis M. Winikus, executive assistant to Mr. Youngstein, and Ben Halpern, manager of advertising, publicity and exploitation for Europe and the Middle East. In Spain he will confer with Stanley Kramer on production and advance promotion of "The Pride and the Passion," VistaVision production in color by Technicolor now before the cameras there, and in Rome he will meet with local U.A. officials and producers preparing films for release by the company.

Allied Artists Arranges Netherlands Distribution

Allied Artists International Corp. announces consummation of a long-term agreement with City Film, the Hague, Netherlands, for the exclusive distribution of Allied Artists product in that territory. The deal was negotiated by Edwin J. Smith, AA International Corp., vice-president in charge of European operations, and H. P. Juten of City Film. Mr. Smith has been touring Europe for the past few months.

Set Formula For Import Permits Split

Eric Johnston, president of the Motion Picture Export Association, announced last week that the MPEA member companies, after lengthy negotiations, had reached a final decision on a worldwide formula for the division of foreign import licenses.

Eight nations—Japan, France, Italy, Belgium, Spain, Indonesia, Formosa and Bolivia—are covered in the formula, since they are the only countries in which there are official restrictions on the number of film imports from the United States. Division of permits in each of the countries involved is based on the following:

1. Thirty-six per cent of the permits to be divided equally among the 10 member companies.
2. Thirty-two per cent of the permits to be based on the billings of each company's American pictures in the country covered.
3. Thirty-two per cent to be based on the combined billings of each member company in the group of seven representative countries, including the United States.

Japan, when MPEA member companies have a total of 102.09 import permits, will be the first country where the new formula will be applied, Mr. Johnston said.



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Savini Dies At Age of 71

MIAMI: Robert Madison Savini, 71, an early motion picture distributor and head of Astor Pictures Corporation of New York, died April 29 at his winter home on the Florida Keys near here. Born in New Orleans, he entered film distribution with the Dixie Film Company in New Orleans, then a Warner exchange.



Robert M. Savini

Afterward he organized Savini Film, Inc., with offices in New Orleans, Atlanta, Charlotte and Memphis. After 1925 he operated theatre enterprises in Florida, and financed many films. In 1933 he formed Astor Pictures Corp. He also was president of Yucca Pictures, Ajax Pictures, Charbob Pictures, Astor Export Corp., and Atlantic Television Pictures Corp.

In recent years, his 26 companies, of which the Astor concern is the parent organization, reissued films for television and educational purposes. Mr. Savini at one time held a near-exclusive franchise to distribute early motion pictures in many southern states. He was a member of the Motion Picture Pioneers and Variety Clubs International and is survived by two brothers and two sisters.

Edward Arnold, 66, Veteran Actor

HOLLYWOOD: Edward Arnold, 66, veteran screen character actor who entered films in 1915, died here April 26 of a cerebral hemorrhage. Born Guenther Schneider in New York February 18, 1890, he made his stage debut in 1907, later winning prominence in films. Among the many pictures in which he appeared were "Diamond Jim," "Sutter's Gold," "Come and Get It," "Dear Ruth," "Three Daring Daughters," "City that Never Sleeps" and "Man of Conflict." He is survived by his widow and three children by a previous marriage.

Edward Weiss

CUYAHOGA FALLS, OHIO: Edward Weiss, manager of the State theatre here, died April 24 in Mariemont Hospital of a heart condition. A wife and daughter survive.

Reissue "Divorcement"

"A Bill of Divorcement," produced by David O. Selznick for RKO Radio in 1932 and starring John Barrymore and Katharine Hepburn, opens for a limited run May 9 at the 72nd Street Playhouse, New York. George Cukor directed.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended April 28 were.

Albany: THE LADYKILLERS (Cont.) 2nd week; MEET ME IN LAS VEGAS (MGM).

Atlanta: BODY SNATCHERS (A.A.); INDESTRUCTIBLE MAN (A.A.); THE MAN WITH THE GOLDEN ARM (U.A.) 3rd week; MEET ME IN LAS VEGAS (MGM); MIRACLE IN THE RAIN (W.B.).

Boston: I'LL CRY TOMORROW (MGM); THE LADYKILLERS (Cont.); THE SWAN (MGM); TOUCH AND GO (U-I).

Buffalo: FORBIDDEN PLANET (MGM); JUBAL (Col.) 2nd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 5th week; MOHAWK (20th-Fox).

Chicago: ALEXANDER THE GREAT (U.A.) 4th week; COMANCHE (U.A.) 2nd week; COME NEXT SPRING (Rep.) 2nd week; DIABOLIQUE (UMPO) 19th week; FORBIDDEN PLANET (MGM) 3rd week; THE HARDER THEY FALL (Col.) 3rd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 4th week; MEET ME IN LAS VEGAS (MGM) 2nd week; THE SWAN (MGM) 2nd week.

Cleveland: COCKLESHELL HEROES (Col.); JUBAL (Col.).

Columbus: ON THE THRESHOLD OF SPACE (20th-Fox); THE SWAN (MGM).

Denver: BALLET OF ROMEO AND JULIET (Tohan); THE CREATURE WALKS AMONG US (U-I); HEARTBREAK RIDGE (Tudor); JUBAL (Col.) 2nd week; THE LADYKILLERS (Cont.) 5th week; THE SWAN (MGM).

Des Moines: THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 3rd week.

Detroit: I'LL CRY TOMORROW (MGM) 7th week; OKLAHOMA! (Magna) 10th week; THE SWAN (MGM).

Hartford: CAROUSEL (20th-Fox) 3rd week; COMANCHE (U.A.); DIABOLIQUE (UMPO); JUBAL (Col.) 2nd week; LITTLEST OUTLAW (B.V.) 2nd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week; ON THE THRESHOLD OF SPACE (20th-Fox).

Indianapolis: FORBIDDEN PLANET (MGM); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 3rd week; ROCK AROUND THE CLOCK (Col.).

Jacksonville: LITTLEST OUTLAW (B.V.); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox); SERENADE (W.B.).

Kansas City: THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week; THE SWAN (MGM).

Memphis: THE SWAN (MGM).

Miami: THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 3rd week; OKLAHOMA! (Magna) 9th week; THE SWAN (MGM) 2nd week.

Milwaukee: FORBIDDEN PLANET (MGM) 2nd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 3rd week; THE MAN WITH THE GOLDEN ARM (U.A.); THE SWAN (MGM) 3rd week.

Minneapolis: DIABOLIQUE (UMPO) 2nd week; THE SWAN (MGM).

New Orleans: FORBIDDEN PLANET (MGM) 2nd week; JUBAL (Col.); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week; THE SWAN (MGM).

Oklahoma City: JUBAL (Col.) 2nd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 3rd week; ON THE THRESHOLD OF SPACE (20th-Fox) 2nd week; SERENADE (W.B.); THE SWAN (MGM) 2nd week.

Philadelphia: CAROUSEL (20th-Fox) 7th week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox); MEET ME IN LAS VEGAS (MGM) 3rd week; PICNIC (Col.) 9th week; SERENADE (W.B.) 4th week; THE SWAN (MGM) 2nd week.

Pittsburgh: BACKLASH (U-I); DIABOLIQUE (UMPO) 3rd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 3rd week; NIGHT MY NUMBER CAME UP (Cont. Dist.) 4th week; THE SWAN (MGM).

Portland: THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week.

Providence: THE SWAN (MGM).

San Francisco: DIABOLIQUE (UMPO) 18th week; DOCTOR AT SEA (Rep.) 5th week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 3rd week; OKLAHOMA! (Magna) 11th week; THE SEA SHALL NOT HAVE THEM (U.A.) 2nd week; THE SWAN (MGM) 2nd week.

Toronto: THE BIRDS AND THE BEES (Par.); THE COURT JESTER (Par.) 2nd week; FORBIDDEN PLANET (MGM) 2nd week; I'LL CRY TOMORROW (MGM) 5th week; THE LADYKILLERS (Cont.) 5th week; THE MAN WITH THE GOLDEN ARM (U.A.) 3rd week; SERENADE (W.B.).

Vancouver: THE SWAN (MGM).

Washington: THE HARDER THEY FALL (Col.); PICNIC (Col.) 10th week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 4th week; THE SWAN (MGM).

Two New York Houses Sold

Two theatres in New York City have been sold by Samuel Friedman, it is announced by Berk & Krumgold, theatrical real estate specialists. Assessed for a total of $300,000, they are the 1,500-seat Palestine theatre and the 1,000-seat Charles theatre. Buyer was an investing client of Gainsburg, Gottlieb, Lavitan & Cole.

The National Spotlight

ALBANY

A sizeable portion of the territory's spring business drop-off can be attributed to drive-ins, forced first to postpone openings—because of heavy snowfalls—and then to operate under handicaps of cold and wet weather, according to many Film Row observers. . . . Total of drive-ins serviced from here will approach 60, when Joseph Warren opens one under construction near Ballston Spa. Owner of the Greater Pittsburgh drive-in and of the Super 30 drive-in (McKeesport), Warren hopes to have the 1,000-car business operating by July 1. He is said to plan bidding for the first run in Saratoga area. . . . Catholics employed in motion picture industry are eligible for membership in the new Communications Art Guild of Diocese of Albany, which will be addressed by Bishop William A. Scully at a May dinner meeting. . . . Marriages: Adam Mlinarick, Columbia head shipper and Local B-43 president, and Louise Cavotta, in Mechanicville; Sarah Torre, 20th-Fox biller, to Ronald Houghtaling, in Albany.

ATLANTA

The McLendon theatre circuit, Union Springs, Ala., has again taken over the Claydon, Clayton, Ala., and the Brundidge theatre, Brundidge, Ala., from Olin Evens. . . . Sidney Flever has closed his Regal theatre Smyrna, Tenn., and F. H. Timmons has closed his Star, Goodlettsville, Ala. . . . The Film Booking Office has taken over the buying and booking for the Kingsport drive-in, Kingsport, Tenn., owned by Max Wilson. . . . The Atlanta Variety Club held its April meeting in its club rooms with Clyde King, manager of the Atlanta baseball team, as guest speaker. Plans were set for Old Newsboy's Day, May 18, the proceeds from which go to the Atlanta cerebral palsy school.

BOSTON

"The Swan" took top honors in its first week at Loew's State and Orpheum theatres for the new films, while "The Ladykillers" led the field at the Kenmore in the holdovers. . . . Joseph E. Levine, president of Embassy Pictures Corp., has acquired the New England rights for "Female Jungle" starring Jayne Mansfield. May 2 is known as "Godzilla Day" when Embassy Pictures opens the shock-thriller "Godzilla" in nearly 300 situations in this territory. It is backed by a strong TV saturation campaign over stations in Boston, New Haven, Providence, Bangor, Mt. Mansfield, and Mt. Washington. . . . James Guarino is operating the Memorial drive-in, West Springfield, which ATC had leased for many years. . . . UA's "Alexander the Great" is booked into Loew's State and Orpheum theatres for a May 17 opening. Two publicists, Joe Mansfield of UA and Karl Fasick of Loew's Theatres are working out a campaign. . . . The first of the new drive-ins for this season opened its gates April 25 when Steve Minasian welcomed prominent townspeople and industryites at the Route 114 drive-in, Middleton, Mass.

BUFFALO

Elmer F. Lux, chief barker, Variety Club of Buffalo and past president of the Common Council, spoke before the newly organized Greater Buffalo Film and TV Council the other day in the Katharine Pratt Horton Chapter of the DAR and told the members they should become interested in learning the true facts about Hollywood and its people and that their energies should be directed along the lines of constructive criticism. . . . Rudolph Bach, former sales representative for Allied Artists in the Buffalo and Albany territories, has been named to the same position for I.F.E. Releasing Corp., in the Buffalo and Pittsburgh areas, with headquarters in Buffalo. . . . John R. Zimmerman, 68, Williamsville, for almost 20 years the owner of the Candy Vending Machine Company, is dead. Surviving is his wife, Mrs. Mayme Haas Zimmerman. . . . The Teck theatre's international attendance in April has bested the first April of Cinerama in Buffalo, a year ago, by 30 per cent, according to Boris Bernardi, managing director of the house. "Cinerama Holiday" is in its third month on Main Street, and Bernadi considers its steady advance beyond marks set early last year by "This Is Cinerama."

CHARLOTTE

Bob Sandbach, United Artists exploitation man, was here to publicize "Alexander the Great." . . . "Man in the Gray Flannel Suit" went into its second week at the Carolina as "I'll Cry Tomorrow" began its fourth at the Manor. . . . "The Swan" opened at the Plaza just one day before the first ceremony of the Prince Rainier-Grace Kelly wedding. . . . "Goodbye My Lady" had a good opening at the Imperial. . . . Cy Dillon, Republic branch manager, and Jimmy Greenleaf, Universal-International exchange chief, went to Florida for a fishing trip. . . . Everett Olsen, South Carolina Beach drive-in operator, was here to book and buy pictures for his theatres. . . . Gene Dyer, manager of Allied Artists exchange, just can't seem to get away from the former location of his office on Poplar St. Gene parked his car in a small space next to the exchange and after leaving it the emergency brake suddenly popped loose. Gene heard it rolling and looked around just in time to see the car, which had backed into the street, smash through the plate glass window of the old building.

CHICAGO

Big news for the week was George Gobel's return to the city. A Hollywood-type premiere, with searchlights and celebrities, introduced Gobel's first film, "The Birds and the Bees," May 1 at the State Lake theatre. . . . Eleven outdoor theatres, all in full swing operation, have had some "ups and downs" as far as the weather is concerned, but a roundup report shows a profit at the various box offices. Several managers feel the "suburbanites" on whom they largely depend for patronage may be welcoming first run films out of the loop after a winter of TV. . . . The Essaness Halsted Outdoor has designated Friday evening as "College Night." It's especially for young people who want to meet with friends from school and enjoy top film fare and popular-priced food and beverages. . . . Mr. and Mrs. John Balaban celebrated their 40th wedding anniversary this week.

CLEVELAND

Continued cold and rainy weather has worked a hardship on drive-in theatres in this area but has failed to redound to the benefit of indoor theatres as expected. . . . Cleveland Cinema Club with president Sally Swisher presiding, celebrated its 40th anniversary April 25 with a luncheon in the Higbee Lounge. Main speaker was Miss Bertelle Lyton, one of its founders, who recalled some of the club's accomplishments such as coining the phrase "better films," urging a film delivery service to supplant the then current managers' pick-up of films, organizing junior cinema clubs in High Schools to study the various arts in motion pictures for better evaluation and the establishment of selected films for children's matinees. . . . John Dugan is here from St. Louis to join Co-operative Theatres of Ohio, filling the gap created by the resignation of H. E. MacManus. . . . Variety Club members at a forthcoming meeting will vote on a new club location. Present location is in the Hollenden Hotel. Chief barker Marshall Fine announces July 27 as the date of the annual golf tournament to be held at the Lake Forest Country Club.

COLUMBUS

The New Lexington theatre at New Lexington, Ohio, has been acquired by the Epifano Corporation of New Lexington from Paul Russell, who will continue to operate the Russell theatre at nearby Somerset, Ohio. . . . Manager Robert Sokol of Loew's Broad and Ralph G. Pollock of United Artists persuaded Mayor M. E. Sensenbrenner to sign a petition addressed to the U. S. Treasury, asking the recoinage of Indian head pennies. The stunt, which landed in local newspapers, was arranged in advance of the opening of the Carl Krueger Western, "Comanche." The Treasury discontinued the minting of Indian head coins some 20 years ago. . . . Free drive-in operated by the Inter-denominational Christian Theatre on West Mound Street opened for the summer season on April 28. The theatre, which is supported by free-will donations, operates Saturday nights only. James Rea is manager.

DENVER

Park-In Theatres Inc., Camden, N. J., which claims to own patent rights on drive-in theatres, won a judgment of $36,530 from the Denver Drive-In Theatre Corp., operating the North, East, West and South drive-ins here. The judgment was entered in U. S. district court. The suit was filed

(*Continued on following page*)

(*Continued from preceding page*)
because of a contract that called for $1,000 down, and 3½ per cent of net boxoffice receipts. . . . Don Beers, owner of the Santa Fe, Santa Fe, N. M., went to California on a two-week vacation. . . . The office force at Metro gave Mike Cramer, sales manager, a party in celebration of his 25 years with the company. They gave him a pen and pencil set. . . . Sam Langwith, owner of Western Service & Supply, is on the mend after a stay in St. Luke's hospital. . . . Berverly McAdam, booking secretary at Columbia, and Robert Biesemeier were married at Venango, Neb. . . . C. U. Yaeger, Atlas Theatres president, has returned from a lengthy stay in Florida, and he and Dave Davis, general manager, are making a tour of the company theatres in Lamar, Salida, Gunnison, Monte Vista, Golden and Denver, all in Colorado.

DES MOINES

John Houseman of MGM was speaker at a three-day regional convention of the Catholic Theatre Conference at Dubuque recently. Delegates from Illinois, Wisconsin, Michigan, Nebraska and Iowa attended.... A premiere showing of Alec Guinness in "The Prisoner" added about $500 to the treasury of the Scott County Association for Mental Health. The showing was held at the Coronet theatre in Davenport and tickets were sold for $1.50 each. . . . I. C. Jensen, 56, manager of the Met theatre at Iowa Falls, since 1944, died at Ellsworth Municipal hospital there. He had been ill for three months. Before moving to Iowa Falls, Mr. Jensen had managed a theatre in Fort Dodge and had been in the banking business in Clear Lake and Mason City.... A WOMPI chapter has been organized in Des Moines by a group of about 35 women. Dorothy Pobst of United Artists was named president of the newly-formed chapter. First vice-president is Thelma Washburn of RKO; Alice Weaver of Realart Pictures is second vice-president; Joleen Callahan, Paramount, recording secretary; Betty Hemstock, NSS, corresponding secretary, and Enda Cloonan, RKO, treasurer. Board members include Florence Work and Mary Jane Jones, Central States Theatre Corp.; Gladys Crandall and Nan Bishop, Iowa Film Delivery; Kaye Hansen, RKO; Pearl Fort, Tri-States Theatre Corp., and Mable Magnusson, Universal.

DETROIT

Oldtime and well-known circus publicist Frank Braden was in for "Trapeze." Braden, who has passed out Ringling tickets over the years, knows a lot of newsmen usually untouchable through regular channels. . . . Censors looked at 457,000 feet of film without a cut. One theatre front out of a possible 31 was objectionable. . . . Jack Krass's Main in Royal Oak will offer new seats. Service Seating Co. doing the job.... Harry Balk moves up to supervisor at Korman Enterprises. . . . Bernard Samuels takes over management of the Jolly Roger drive-in. . . . Injunction against Highland Park's no overhanging sign ordinance has been extended another six months.

HARTFORD

John O'Connell has been named manager of the Manchester drive-in theatre, Bolton Notch, Conn., by Bercal Theatres Inc. of Hartford. . . . Gregory Stewart has been named assistant manager, Brandt's Portland drive-in, Portland, Conn. . . . Four circuit suburban theatres have increased adult admissions by ten cents. The Hartford Theatre Circuit has boosted adult charge from 60 to 70 cents at the Lennox, Hartford. Same situation went from 25 to 30 cents on children's admissions. Perakos Theatre Associates increased adult charge from 60 to 70 cents at the Eastwood, East Hartford, and Elm, West Hartford, and children's price from 25 to 30 cents at the Elm. The Eastwood had been charging 30 cents for children for sometime. The Plaza, Windsor, Lockwood & Gordon house, has gone from 60 to 70 cents on adult admissions.

Friends Pay Tribute to Vollendorf on His Retirement from Milwaukee Film Post



MILWAUKEE: Eddie Vollendorf, veteran booker, is shown above, second from right, seated, at the farewell luncheon tendered him here recently by the local Variety Club. He is flanked by, left to right: his daughter, his wife and his son-in-law. Standing are, left to right: Oliver Trampe, H. Perdewitz, Harold Peason and Edward Johnson. Over 100 attended the luncheon for Mr. Vollendorf, who in his many years in the industry worked for such outfits as General Film Co., Pathe News, Fox Midwestern Theatres and Warners. Prior to the recent heart condition which sidelined him, he served 14 years as booker and buyer for Theatre Service. Eddie is repairing to Florida for his health.

Among the guests who got up to sing his praises were such as Jack Lorentz, branch manager of 20th Century-Fox, who said Eddie's "cards were always face up"; Mr. Perlewitz of Theatre Service, who said "Eddie's word was law. He always wound up on top. We never had a picture go wrong, and there never was a time he couldn't take care of his work. I never worked with a squarer person than him." Harold Fitzgerald, known as the "dean of Wisconsin Showmen," said: "If it wasn't for the Eddie Vollendorfs there wouldn't be any big producers. The booker is the heart of the business." Eddie's friends presented him an inscribed watch, indicative of the high esteem in which he is held.

INDIANAPOLIS

The Variety Club will hold its annual golf tournament and outing at the Indianapolis Country Club Thursday, Aug. 9. . . . Dick Frank, Paramount branch manager, and Dave Friedman, field representative, spoke before the Indiana Council of Women here Thursday. . . . William H. McNabb, retired theatre owner, died at Mooresville April 18. He was 81. . . . Jerry Haugk of Mooresville has been named manager of the Wheel-In there. . . . Mike Make has installed a new 78-by-40 screen at the Airline drive-in, Winchester. . . . Dick Hand also has installed a new wide screen at the Melody drive-in, Culver. . . . Ben Misenheimer, former Monticello hardware store owner, has bought the DeLuxe drive-in at LaPorte.... Jerry Allan, ex-field representative for MGM here, has started an independent agency to help with theatre or circuit promotions. . . . Mrs. Ed Spiers, president of the Variety Club's ladies auxiliary, will attend the Variety International convention in New York.

JACKSONVILLE

Jack Wiener, MGM press representative for Florida, resigned his post and left for New York City. . . . Evelyn Carmichael is Tom Sawyer's new secretary at FST. . . . Veteran film salesman and booker Abner Camp has been appointed branch manager of the local Howco Exchange. . . . The United Artists organization is in the process of setting up a full-fledged branch office here

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with Byron Adams moving in from Atlanta to serve as manager. Salesman "Buck" Robuck has maintained an office here for a long time. . . . Leonard Allen, Paramount publicist, came in from Atlanta to promote bookings of "The Birds and the Bees." . . . Thomas P. Tidwell, 20th-Fox branch manager, spent several days in South Florida. . . . Leon D. Netter Sr., retired FST president, and Mrs. Netter have moved from Ponte Vedra Beach to Broxville, N. Y. . . . Dick Beck came in from Kissimmee to visit his son Bill Beck, manager of the Five Points theatre. . . . Jimmy Bello, Capitol Releasing Corp., Atlanta, was a caller at circuit and booking offices. . . . J. R. McCloud has acquired the Cedar theatre, Cedar Key, from R. C. Mullis.

KANSAS CITY

The program for the meeting May 8, at Kansas City, of the Allied unit of Kansas and Missouri, will include presentation of the Federal tax situation, by Senn Lawler, general manager of Fox Midwest. Mr. Lawler is chairman of the tax committee for the exchange area. . . . The Cowtown drive-in at St. Joseph, Mo., operated by Beverly Miller, has a new and spectacular sign—an animated neon portraying a cowboy lassoing a cow. . . . Mr. and Mrs. Herbert Miller, exhibitors of Junction City, Kas., drove their son's car to Ft. Collins, Colorado, for delivery to him at Camp Carson. . . . The board of directors of the Kansas-Missouri Theatre Association met recently under the chairmanship of Don Burnett, president, and discussed plans for the next general meeting.

LOS ANGELES

Leah Rosenbaum has resigned her position at Columbia to join the Favorite Film office as secretary. . . . The Loma theatre in Burbank, which was closed due to damage by fire, will re-open May 9, owner Chuck reports. . . . Freddie Stein has appointed George Walcott, formerly of the United Artists circuit, manager of his recently acquired Lyric theatre in Monrovia. . . . Back from Seattle was N. P. Jacobs, president of Favorite Films of Calif. . . . Resigning as salesman from Republic was Ken MacKaig, who has joined an organization producing prefabricated products. . . . The stork visited the home of Connie Baker, who handles the theatre directory for the Los Angeles *Herald Express*, and delivered a baby girl. . . . Saul Goldman has been transferred from Chicago to the sales department of RKO here. . . . In from Las Vegas to line up some new product for the Nevada Theatres was Lloyd Katz. . . . Hugh Braly of Distributors Corp. of America, departed for Portland and Seattle. . . . Seymour Borde and Harry Novak, manager and booker respectively at RKO, are chairmen for Film Row of the May United Cerebral Palsy drive.

MEMPHIS

Sale of Houlka theatre, Houlka, Miss., to L. L. Latham by Alfred Bishop is announced. . . . Dixie theatre, Ripley, Miss., has been sold by Strand Enterprises, Inc., to Gradon Farrow and Wesley McGar. . . . Malco Theatres, Inc., Memphis is increasing its drive-ins to five. Two new 685-car drive-ins are being built in Memphis, one near Jackson Avenue where it reaches the Raleigh Community and one on Highway 61, South, at Raines Avenue, M. A. Lightman, Jr., announced. Both will be finished during May and opened right away for the 1956 season. This new construction will give Memphis 10 drive-ins with more than 5,000 parking spaces. . . . Ned Green has opened his Cardinal drive-in, Mayfield, Ky., for the summer. . . . W. T. Ellis, owner, has closed the Ellis theatre, Philadelphia, Miss., temporarily for repairs and remodeling. . . . The Missouri theatre, Parma, Mo., which has been closed, has reopened for weekend operations.

MIAMI

Hank Meyer, publicity chief for Miami Beach, was exuberant over the fact that 11 national network shows were originated from Miami last week. "Big Payoff" had five daytime shows and Arthur Godfrey contributed the remainder. . . . Hollywoodian hoopla christened the recent opening of North Dade drive-in, according to managing director George Wilby. This 750-car operation, latest in the Wometco chain, had all the VIP's of the circuit and its company affiliate, WTVJ, together with the station's TV personalities in a grand turnout to meet the opening crowd. . . . Arthur Davis of Gold Coast Pictures reports the Sunset in South Miami has gone first run, on an independent picture basis. . . . FST reports some personnel changes with Harry Margolesky managing the Beach, Allan Johnson managing the Gables and Lynn Goodyear coming down from Daytona to manage the Warner in Ft. Lauderdale, Fla.

MILWAUKEE

Wisconsin Variety Club, Tent 14, held an eventful farewell luncheon for Lewis Elman, former branch manager at the RKO exchange, who is returning to the West Coast. The luncheon, attended by about 100, was held at the Jewish Center. A watch was presented to Mr. Elman. . . . Joe Reynolds, manager of the Towne theatre, ran a successful contest promoting "Forbidden Planet" which has done very well there. The contest was promoted over WOKY. Contestants had to write on a post card as many times as they could "Robbie the Robot." Two Robots were given to the ones who wrote the three words the most on the cards. . . . United Artists' new division manager, Al Fitter, will make his first visit to Milwaukee since his appointment with Mike Lee, district manager. Mr. Fitter is from Minneapolis. . . . Gerry Schober, contract clerk at United Artists, is vacationing in New Orleans. . . . Nina Stewart, stenographer at United Artists, was married last Saturday to Douglas Knowlton.

MINNEAPOLIS

The town board and the zoning board of suburban Eden Prairie have voted not to rezone land needed for the proposed Flying Cloud drive-in from agricultural to commercial. Otto W. Kobs, operator of the Oxboro theatre in suburban Oxboro, had planned to erect an outdoor stand on the property. . . . Don Swartz' Independent Film Distributors has been given the franchise for distribution of product of Associated Film Releasing Corp. of Beverly Hills, Calif., in the Minneapolis film zone. Five pictures are being put into immediate release. . . . Don Urquhart, salesman at Warner Bros., is the father of a baby girl, Mary Kay. . . . C. J. (Fay) Dressell, branch manager of RKO, is back at work after being hospitalized. . . . Ted Mann, operator of the World theatres in the Twin Cities, and Charles Rubenstein, operator of the Hollywood, Minneapolis, and the Faust and Dale, St. Paul, vacationed in Hot Springs, Ark. . . . Norm Levinson, former press representative in Minneapolis for MGM who was recently transferred to Jacksonville, Fla., and Atlanta, is engaged to Claudia Johnson of Duluth, Minn. A summer wedding is planned. . . . Al Fitter, new UA division manager, was in to meet circuit heads along with Mike Lee, UA district manager.

NEW ORLEANS

The secretary of the state of Mississippi in Jackson issued a charter to the Beverly Drive-in Theatre Corp., Hattiesburg. Capital stock was listed as $20,000. Herb and Sue Hargroder are the chief owners of the drive-in. . . . Mr. and Mrs. Billie Bray reopened the 82 drive-in, Stamps, Ark. The drive-in has been closed since the middle of the summer last year. . . . Arthur C. Bromberg, president of Allied Artists Southern, returned to his home in Bayou La Batre, Ala. after a week's stay in a hospital here for a check-up. . . . Sammy Wright, Jr., of Southern Theatre Service, and his partner, Frank Lais, Jr. in theatre and Dixie Film Exchange operation, accompanied their families on an early vacation jaunt to Florida. . . . A. L. Royal informed Transway that the reopening of the Meridian drive-in, Meridian, Miss. was been delayed to May 4. . . . WOMPI members, Augusta Woolverton, MGM, and Ruth Toubman, Southeastern Theatre Equipment Co., attended the district convention of the Pilot Club at the Buena Vista Hotel, Biloxi, Miss., April 21-23. . . . Cecil Kelly reopened the Cil in Stamps, Ark. Kelly also operates the Fox, Plain Dealing, La.

OKLAHOMA CITY

Work has been started on Barton's new Hillcrest drive-in theatre in the Hillcrest Addition. The theatre will have a twin screen, 150 by 75 feet and the tower will be about 100 feet tall. Completion is scheduled for early Fall. . . . The concession stand, a twin cafeteria, is now completed at the 77 drive-in theatre. . . . The Warner theatre is now being converted to handle Cinerama for the local premiere May 21 of "This Is Cinerama.". . . "Guys and Dolls" was being shown for the first time at two suburban theatres this week: Barton's Redskin theatre and the Will Rogers theatre. . . . "The Life of Vervi" is at the Plaza theatre this week. . . . Jack Benny was in Oklahoma City April 28 at the Municipal Auditorium. Proceeds from the show went to the Oklahoma City Symphony and the Oklahoma County Council for Mentally Retarded Children.

PHILADELPHIA

Frank Wolf, veteran Stanley Warner Theatres manager, leaves the circuit to become steward-manager of the local Variety Club; and Charlotte Zeglin leaves Berlo Vending Company to replace Molly Ross as club secretary. . . . The Orient, Dunmore, Pa., has been reopened and is now under the management of Percy Carr, former business agent of Local 329, Motion Picture Projectionists Union in Scranton, Pa. The post of business agent is now held by Sam Kessler,

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of the Comerford Theatres there. . . . George Resnick has sold his Dell, neighborhood house here, to Sam Shapiro; and William Fishman has transferred the operation of his Vogue, also a neighborhood house, to Sam Stiefel, who also operates the Uptown. . . . Jack Jaslow, independent distributor, is handling the area distribution for "The Sheep Has Five Legs" and "Diabolique.". . . George Beatty, William Goldman Theatres executive, was hospitalized and is now in Florida recuperating from ulcer trouble. . . . Tom Walker, Comerford Theatres executive, was named to serve on the Sustaining Fund Committee in the current Chamber of Commerce membership drive in Scranton, Pa. . . . Management of the Manor, Wilmington Manor, Del., announced that because of the noise and mischief, no children or teenagers will be permitted to attend the theatre unless accompanied by parents. . . . Republic exchange is conducting a Bookers' Month drive.

PITTSBURGH

"Hilda Crane" has been added to the Harris booking chart following "The Harder They Fall.". . . Shortage of top product is driving the Stanley back into the double bill policy again. "Slightly Scarlet" and "Glory," both from RKO, are set for the big de luxer. . . . "Bhowani Junction" and "Lust For Life" booked into the Penn after the May 25th date of "Alexander the Great." . . . "Seven Wonders of the World" is going great guns in the Warner, with show trains from Akron, Canton and Cleveland helping a lot. . . . The local critics have been invited to New York May 15 by United Artists for "Trapeze" screenings. . . . The Fulton snagged "The Revolt of Mamie Stover" to follow "Backlash.". . . Business in the neighborhood art houses is still potent, with "The Night My Number Came Up" staying a fifth week and "Diabolique" going a fourth. . . . Clara Smith, hospitalized Stanley Warner switchboard operator, returned to her job. . . . John Wood, Harris utility manager, temporarily filling in at the Penn, which the Harris interests operate for George Skouras.

PORTLAND

Marty Foster, managing director of the Guild theatre, has returned to his office in San Francisco. . . . Liberace will be in town on night for a concert at the Auditorium and Foster has set the pianist to cut the ribbon on opening night of the redecorated Guild, May 17. . . . Colleen McKay in town for a week on a personal appearance tour. She has returned home after appearing in several U-I films. . . . Herb Royster, manager of J. J. Parker's Broadway theatre, reports that the deluxe first run is nearing completion of its big overhaul job. Mrs. J. J. Parker has just returned from a brief trip to Los Angeles.

PROVIDENCE

Al Siner, Strand manager, recently returned to this city following an emergency plane trip to California, to the bedside of his ailing father. Happily enough, his father's condition sufficiently improved for Al to come back to Providence sooner than expected. . . . The New England premiere of "Serenade," starring Mario Lanza, took place at the Majestic. . . . The Rhode Island premiere of "The Bed" was screened at the Avon Cinema. . . . A gun fight by two patrons armed with water pistols was broken up recently at the Park theatre, Woonsocket, by a deputy of that city's law enforcement department. . . . Phil Nemirow, Albee manager, treated his patrons to a special sneak preview of "The Bold and The Brave" recently, in addition to the regular screening of the current attraction, "The Conqueror." . . . E. M. Loew's Providence drive-in inaugurated the first of its Sunday stage shows, presenting the Dial Trio in addition to the customary double-feature film fare. No extra admission charge was required. . . . For the first time in many years, a full page advertisement was used in newspapers to exploit a coming attraction. Bill Trambukis, Loew's State manager used the large unit to herald "The Swan."

ST. LOUIS

Among the drive-in theatres that have opened for the season in this area are the following: Harrisburg drive-in at Harrisburg, Ill.; the Skyway, Forrest City, Ark.; Haven, Wynne, Ark.; Starlite, Brinkley, Ark.; Pine Hill, Piedmont, Mo.; Midway, New Madrid, Mo.; Strand, Lancaster, Mo.; Starlight, Alton, Ill.; Starlite, Boonville, Mo.; Hilltop, Ste. Genevieve, Mo.; 21 drive-in, Ellington, Mo.; Rolla, Rolla, Mo.; East St. Louis, East St. Louis, Ill.; Cowtown, Durwood and Skylark, St. Joseph, Mo. . . . The Autovue drive-in theatre, Malden, Mo., has provided a new playground and merry-go-round for the children. . . . Police arrested a 20-year-old youth who assaulted Louis Speros, manager of the Marquette theatre, while Speros was carrying the box office receipts to the projection room. As Speros went down he dropped the cash box, which flew open and scattered the money, causing the youth to flee. . . . MGM will film part of "Raintree County" at Reelfoot Lake in Arkansas this month.

SAN FRANCISCO

Stan Lefcourt, first assistant chief barker of Tent 32, announced the following new members of Variety, inducted at the April 24 meeting: Irvin Atkins, John Bakhurst, James Chisholm, Joseph Emerson, Martin Foster, Richard Ivy, Sidney Klein, Elwood Slee, Paul Spiegel, Henry Stark and Jack Stevenson. . . . John Bowles is booker and buyer for the Valley theatre, Anderson. The owner is Louis Blair. . . . The Lucky drive-in, Turlock, was sold by Bob Clark to the Affiliated Theatres, effective April 29. . . . Jesse Levin, General Theatrical Co., is the agent for the booking and buying for the Mountain View drive-in, Mount Shasta. . . . Sam Goldwyn arrived here last Thursday aboard the President Cleveland following the Tokyo premiere of "Guys and Dolls."

TORONTO

Named to succeed Emerson S. (Torchy) Coatsworth as film procurement officer of the Canadian Broadcasting Corp. was William K. Moyer. Coatsworth resigned recently to become assistant general manager of Motion Pictures for Television (Canada) Limited, an Empire-Universal subsidiary headed by T. A. Metcalfe. . . . James R. Nairn, publicity and advertising head of Famous Players Canadian Corp., was the recipient this year of the Variety Club Tent No. 28 annual Heart Award. He was the 11th person to be honored with such an award. He was given the award for his work in connection with the various charity events conducted by the club. . . . The 11th Anniversary of Tent 28 was also the occasion to honor the 11 founders of the club, while the first chief barker, J. J. Fitzgibbons, was given a new lifetime rank by the club. . . . Turning in a perfect paper of 60 correct answers in a tiebreaker, Mrs. Billie Hutson, 25-year-old switchboard operator, won an Oldsmobile automobile, the top prize in the recent Academy Awards contest sponsored by 83 theatres in Metropolitan Toronto and *The Telegram*.

VANCOUVER

Peter Barnes, a Texas rancher who also operates six theatres in Washington State on the British Columbia border and three in British Columbia, has expanded his holdings with the purchase of nine theatres in the Columbia Basin circuit in eastern Washington. His 15 theatres now comprise the largest independent chain in the area. . . . Frank Fisher, vice-president of Odeon Theatres, is here from Toronto on an inspection trip of Pacific coast theatres. . . . Pioneer theatre operator, Mrs. Annie Graham, 87, died after a brief illness. From 1914 to 1926 she operated the Star theatre on Main Street. It was torn down recently to make way for the new police building. Her son Guy is a veteran projectionist. . . . Mickey Stevenson, office-manager-salesman at Paramount Pictures here, was promoted to branch manager in Toronto. He was replaced by Mel Hayter, former shipper; Marvin Proudlock moves from Warner Bros. to succeed Hayter. . . . Richard Walsh, president of IATSE, was here on his way to Toronto to attend the labor convention. . . . The FPC Capitol in Victoria is closing May 5 for a face-lifting job. This includes a new marquee and new sound equipment. The theatre is expected to be closed three to six months.

WASHINGTON

Mrs. Earl Warren, wife of Chief Justice Earl Warren, will be the Variety Club's "Mother of the Year" and will be honored at a Mother's Day Luncheon in the Statler Hotel May 14. . . . The Metropolitan Opera appeared at Loew's Capitol theatre for one performance April 30. "The Marriage of Figaro" was presented. . . . George Gobel is expected in Washington on May 9, for a personal appearance at the Ontario theatre, for "The Birds and the Bees.". . . The Variety Club Board of Governors will meet on May 7. . . . More than 100 youngsters attended the Variety Club Teen Age Juke Box Dance in the club rooms April 20. Disk jockeys and record artists were present. . . . "Cinerama Holiday" is attracting hundreds of the nation's capital sightseeing visitors.

"Gaby" Opens May 9

The gala opening of "Gaby," starring Leslie Caron, will be held at the Trans-Lux theatre, New York, May 9. The proceeds will go to the French Hospital. The French consul general and his staff will attend. Curtis Bernhardt directed "Gaby," which was produced by Edwin H. Knopf for MGM in CinemaScope and Eastman Color.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

CREATURE WITH THE ATOM BRAIN: Richard Denning, Angela Stevens—This type of picture always brings in extra business. Played it late which did not hurt too much. Small town and rural patronage. Played Friday, Saturday, February 17, 18.—James Hardy, Shoals Theatre, Shoals, Ind.

IRON GLOVE, THE: Robert Stack, Ursula Thiess—A la "Knights of the Round Table," Robert Stack leads two other "miks" in restoring the merry old King of England to his rightful throne and overthrowing George, the tyrant, and various other heavies. Ran with three cartoons to a house full of kids, so I didn't do any worse than usual. Played Sunday, Monday, February 12, 13.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

THREE HOURS TO KILL: Dana Andrews, Donna Reed—A good Technicolor western that did very well at the box office. Played Sunday, Monday, Tuesday, Wednesday, Thursday, January 15, 16, 17, 18, 19.—Agha Rafique Ahmed; New Majestic Theatre, Hyderabad Sind, Pakistan.

THREE HOURS TO KILL: Dana Andrews, Donna Reed—Good Technicolor western with Dana Andrews as a misunderstood hero who comes back to settle accounts. Doubled with "Fire Over Africa," but didn't make expenses. Played Thursday, Friday, Saturday, March 15, 16, 17.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

IFE

OUTLAW GIRL: Silvana Mangano—An English speaking Italian picture that's all right for the art fans but not for family fare. Had a few of my young adult ticket buyers who are Saturday afternoon fans come down and mistake the one-sheets for something of a western, so when the show was over, they were on the disappointed side. From comments made by art fans and otherwise, there is no apparent connection between the title and plot, but other than this, comments were most generally favorable, and business was better the second night than the first. Played Tuesday, Wednesday, March 13, 14.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

THEODORA, SLAVE EMPRESS: Gianna Maria Canale, George Marshal—Playing to the kids and families on both ends of the week and art fans midweek is getting better all the time. Not making any money—just not losing as much. This Technicolor Roman Empire affair was a patron pleaser, and Miss Canale is quite a looker. Played Tuesday, Wednesday, March 20, 21.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

Metro-Goldwyn-Mayer

ESCAPE FROM FORT BRAVO: William Holden, Eleanor Parker—This makes the second time in two years I've shown this, and about the fifth time I've seen it, and I still think it's the best Technicolor "hoss," Cavalry and "Injuns" I've seen yet. Business was average on Sunday and nothing on Monday, but if I'm ever in California, Bill Holden is the first person I'd like to meet. Played Sunday, Monday, March 18, 19.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

MANY RIVERS TO CROSS: Robert Taylor, Eleanor Parker—Nothing wrong with this picture—a very good one to put on your weekend billing. At least, that's what I did and it turned out O.K. for me. Excellent picture, comments good. Play it. I played it late. Comments 100% on this picture. Small town and rural patronage. Played Saturday, January 19.—James Hardy, Shoals Theatre, Shoals, Ind.

STUDENT PRINCE, THE: Ann Blyth, Edmund Purdom—Here to date is our record breaker! Not only did it play to over 16,000 patrons at our theatre (our town has about 6,000 cinema-goers) but it's broken records at nearly every theatre it played in South Africa! Our patrons call it one of the very best musicals ever seen—by the sound our cash register made, nobody argues with them. I personally loved this film too. I noticed when over in the States that nobody seemed to be over-thrilled with this film—why, I would not know! Played second time, Wednesday, Thursday, Friday, Saturday, January 11, 12, 13, 14.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

TERROR ON A TRAIN: Glenn Ford, Anne Vernon—A couple whose marriage is at the near-breaking point is reconciled as the husband, Glenn Ford, is called in the middle of night to locate and disarm a time-bombed mine on a loaded munitions train. Taking place in England, the saboteur is caught, his plot foiled, and all's well that ends well. Played Thursday, Friday, Saturday, February 9, 10, 11.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

Paramount

TO CATCH A THIEF: Cary Grant, Grace Kelly—Played a benefit show Friday night, March 16, to practically no one. Excellent Technicolor cops and robbers a la French Riviera that was funny, serious, tense, enjoyable and downright good entertainment for all but the 24,950 people who didn't see it—so who got up early, stayed late and didn't make any money? Weather bad.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

TRAIL OF THE LONESOME PINE: Fred MacMurray, Henry Fonda—We had small crowds for this, but we did get several who had seen it before. Color and scenery beautiful. Since it isn't out of date, it seems it might be brought back again and again—a fine story of the feuding mountain people. Played Thursday, Friday, March 8, 9.—C. B. Sullivan, Crown Theatre, Camp Hill, Ala.

ULYSSES: Kirk Douglas, Silvana Mangano—Very good spectacular Technicolor production of Homer's "Odyssey." Action spectaculars are always big box office hits here. Did outstanding business. Played three weeks, Friday, February 17, to Thursday, March 8.—Agha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

Republic

DIVIDED HEART, THE: Cornell Borchers, Yvonne Mitchell—This was beautifully handled—never a sob story, but intensely human. Interest was held to the end and many came out saying the decision wasn't just. Our sympathy was first with one mother, then the other. Both mothers well played. Played Sunday, Monday, February 5, 6.—C. B. Sullivan, Crown Theatre, Camp Hill, Ala.

HEADLINE HUNTERS: Rod Cameron, Julie Bishop—Doubled this cops and robbers a la ace reporter with "Ten Wanted Men" (Col.) for a fair weekend date. Played Thursday, Friday, Saturday, March 22, 23, 24.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

Twentieth Century-Fox

BLACK WIDOW: Gene Tierney, Van Heflin—One of the best thrillers seen for a long time and doubly enjoyable due to CinemaScope. Performances all excellent, with enough suspense, humor and action to make this suitable for all types of houses. With this title and the impressive cast, together with the catchline not to reveal the ending, this ought to do business for most of you. Played Wednesday, Thursday, Friday, Saturday, February 15, 17, 18.—Dave. S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

GIRL IN THE RED VELVET SWING, THE: Ray Milland, Joan Collins—Just finished this to one of our lowest grosses in six months—not the type for our customers. Played Friday, Saturday, February 10, 11.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

TALL MEN, THE: Clark Gable, Jane Russell—Best grosser in more than a year—a natural for here. It was partly filmed west of here. Played Saturday, Sunday, Monday, Tuesday, January 21, 22, 23, 24.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

TALL MEN, THE: Glark Gable, Jane Russell—This is old and had played all around us, but drew above average business on Sunday, Monday, January 15, 16.—Hugh G. Martin, Princess Theatre, Mt. Dora, Fla.

Universal

ABBOTT AND COSTELLO MEET THE MUMMY: Bud Abbott, Lou Costello—No creeps for Abbott and Costello when they meet the mummy. But they are back at their crazy antics, this time in Egypt. Did good business. Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, February 10, 11, 12, 13, 14, 15, 16.—Agha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

AIN'T MISBEHAVIN': Rory Calhoun, Piper Laurie—This picture sure surprised me—a cute picture with a good plot, also swell songs. Pleased all who came out to see it, good color, good cast. Play it. Small town and rural patronage. Played Wednesday, February 29.—James Hardy, Shoals Theatre, Shoals, Ind.

FEMALE ON THE BEACH: Joan Crawford, Jeff Chandler—I never fail with Chandler. This one is a little heavy for small towns, but I think it will give you extra on mid-week hilling, as it did me. I have several Chandler fans here. Play it. Played Tuesday, Wednesday, February 14, 15.—James Hardy, Shoals Theatre, Shoals, Ind.

TARANTULA: John Agar, Mara Corday—Excellent business which broke house record. Topped all candy counter income for a Sunday. Had SRO out for first time in three years. Percentage O.K. Played Sunday, Monday, Tuesday, January 15, 16, 17.—Rodda Harvey, Jr., Grove Theatre, Lindsay, Calif.

TOO HELL AND BACK: Audie Murphy, Marshall Thompson—I can say one thing on this picture—it sure brought back some of my lost patrons. A swell picture, play it. This is the first time I have turned patrons away on account of a full house in three years. This is the kind of picture that puts a smile on your face. It looked like old times. Terms are a little steep, which is the only thing wrong with this picture. If I could get three pictures a month like this, my worries would be over. Small town and rural patronage. Played Sunday, Monday, Tuesday, February 26, 27, 28.—James Hardy, Shoals Theatre, Shoals, Ind.

Warner Bros.

COMMAND, THE: Guy Madison, Joan Weldon—A good outdoor Technicolor CinemaScope picture with plenty of action. Did good business. Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, February 3, 4, 5, 6, 7, 8, 9.—Agha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

HELEN OF TROY: Rosanna Podeska, Jack Sernas—Very good box office. Excellent acting in this family movie. Large cast with very good work in action. Both stars will climb to great heights. Very enjoyable to all who see it. Played Monday, Tuesday, March 5, 6.—David Treadway, Duncan Theatre, Union, S. C.

Seek Single Censor Unit For Canada

TORONTO: A single national censorship board for Canada has been advocated by the chairman of Ontario's Board of Censors, O. J. Silverthorne. Such a board, in Mr. Silverthorne's opinion, should include the Province of Quebec, instead of having it on the outside.

Mr. Silverthorne's opinion, respected both in this country and in the U. S., was asked following recent suggestions from Manitoba and Saskatchewan cabinet ministers that there be two censor boards—one from the west and one from the east, with the possible exception of Quebec. "We seem always to be excluding Quebec in our thinking," Mr. Silverthorne observed. "Why shouldn't we find common ground with Quebec?"

Sparking the current interest in a single board was a comment by Manitoba censor, M. V. B. Newton, who was supported by his superior, C. L. Shuttleworth, Minister of Utilities. The British Columbia censor, Raymond McDonald said the matter merited discussion. Most non-committal of all was Charles S. Chaplin, president of the Canadian Motion Picture Distributors Association, saying that the CMPDA "would look with interest on such a plan." He was in favor, however, of a single board for the west.

Suggestion of combining censorship boards was brought up by Honorable C. C. Williams, Minister of Labor, for the Province of Saskatchewan, in the provincial legislature. His portfolio includes the censorship board headed by the Rev. D. J. Vaughan. Mr. Williams said there were too many boards.

Film Companies Scored

While unflattering to the film companies —"some motion pictures use the filthiest of words and expressions which have nothing to do with the theme or story"—Mr. Williams charged film companies play off censor boards, one against the other. He said the boards are subject to strong protests from the film owners who "then use every means at their command to have the decisions reversed, and with some success."

"The film companies," he said, "lament the amount of money they will lose, and that censors of other provinces have passed the same picture, or most of the states have passed it, and so on." He said it was doubtful whether Quebec would enter his plan for two censor boards for Canada. Quebec laws were "quite strict."

'Lincoln' Set for Cannes

The Academy Award-winning short film, "The Face of Lincoln" will be shown at this year's Cannes Film Festival, it is announced by Harvey Pergament, president of Cavalcade Pictures, Inc., the distributor.

People in The News

ERIC JOHNSTON, Motion Picture Association of America president, will be host at a dinner in Hollywood May 31 to Indonesia President Soekarno.

J. EMMETT DALTON has been appointed exclusive representative for the Superscope 235 process in Great Britain.

MORRIS LEFKO will join Paramount Film Distributing Corp. May 7 to become associated with CHARLES BOASBERG in the world-wide distribution of "The Ten Commandments" and "War and Peace."

DICK DICKSON, veteran circuit executive, has resigned his post at United Artists theatres. No successor has been named.

GEORGE H. WILKINSON, JR., president of the Motion Picture Theatre Owners of Connecticut, and operator of the Wilkinson theatre, Wallingford, has been named to the advisory board of the Wallingford branch of the Union and New Haven Trust Co.

MERVIN HOUSER, RKO studio publicity director, arrived in New York this week from Hollywood for a series of meetings at the home office.

DAVID A. LEVY, retired Universal executive, will be honored by the Motion Picture Bookers Club of New York at the Hotel Taft on May 14. The occasion will be a closed meeting.

Legion Approves 17 of 21 New Productions

Of the 21 productions reviewed last week by the National Legion of Decency, seven were put in Class A, Section I, morally unobjectionable for general patronage; 10 in Class A, Section II, as morally unobjectionable for adults; three in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I are "Earth vs. the Flying Saucers," "Goodbye, My Lady," "King of the Coral Sea," "The Leather Saint," "Quincannon, Frontier Scout," "Screaming Eagles" and "Toy Tiger." In Section II are "Bhowani Junction," "The Catered Affair," "Emergency Hospital," "Foreign Intrigue," "Johnny Concho," "Kid for Two Farthings," "The Last Ten Days," "Massacre," "Murder on Approval" and "Safari." In Class B are: "The Killing," because of "low moral tone;" "The Revolt of Mamie Stover," because it is "highly questionable for entertainment purposes," and "tends to glamorize and arouse undue sympathy for an immoral character, and contains suggestive dialogue and situations," and "While the City Sleeps" because of suggestive costuming, dialogue and situations. In Class C is "The Naked Night," because of "grossly suggestive costuming, dialogue and situations seriously dangerous to Christian and traditional standards of morality and decency. It is completely lacking in morally compensating values."

Wisconsin Allied Meets At Resort June 11-13

MILWAUKEE: Wisconsin Allied will hold its annual convention at the Schwartz Resort Hotel Elkhart Lake, Wisconsin, June 11-12-13, the group announces. This will be the first year in Wisconsin Allied's history that its convention was not held in Milwaukee. According to Angelo Provinzano, president, the resort offers complete meeting facilities and also recreational resources.

Japan Trade Important: Goldwyn

HOLLYWOOD: The need for recognition of Japan's intention of trading with the west, rather than have its goods marketed to Communist China, was pointed up by Samuel Goldwyn last week, following his return from a six-week tour of the Far East.

He said that during his trip he had the opportunity of talking to many persons in various walks of life and that there is a real liking for Americans. However, "they were also obviously perplexed and surprised at what to them appears a violent anti-Japanese sentiment in the U. S. as represented by such action as that of the South Carolina legislature in requiring firms selling Japanese textiles to place on the front of their places of business large signs stating that fact.

"Best Foreign Customer"

"The perplexity of the Japanese is increased by the fact that they know that Japan is the best foreign customer for American cotton coming from the same southern state now agitating against Japanese imports. They also realize that Japan is the best foreign customer for American wheat from our farms in the Middle West and for rice from California."

Mr. Goldwyn added that the Japanese "have heard our leaders declare that it is important to keep Japan on the side of the free world and they know that Japan cannot be a healthy partner without the opportunity to trade and export her goods. If these Japanese goods cannot be sold to Americans and other nations of the free world, they will look elsewhere and the most readily available alternate market in their eyes is Communist China."

Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

Claude Mundo Brings a New Outlook to Broadway

REUNION of old friends, here at the Round Table last week, with Claude Mundo, newly appointed administrative assistant to the president of Theatre Owners of America, sitting as a judge of the quarterly entries for the Quigley Awards. We've known Claude as a hospitable and capable exhibitor leader on his home grounds, in Little Rock, Arkansas, where we've attended conventions at the Marion Hotel. He will bring his grass-roots philosophy and practical common sense to the New York headquarters of TOA, at the request of Myron Blank.

We welcome the refreshing viewpoint of a good showman and a true representative of motion picture theatre operation at the local level. Like many with a Southern accent, Claude is also a good politician, and he speaks always for the "little guy" in show business. We've known a lot of politicians who were showmen, and a lot of so-called showmen who were merely politicians, but Claude combines the best features of both. We predict that he will provide Theatre Owners of America with a new personality in this scene which will be more indicative of America "West of the Hudson River."

And also, we had with us as a judge on this occasion, Mike Simons, who with us counts Claude Mundo as his good friend. We attended four out of 24 of the MGM Ticket-Selling Workshops for which Mike was primarily responsible, in key cities from coast to coast. Nothing that has been done in recent years has been so valuable to film industry as these constructive contributions to the fine art of selling tickets at the box office. But Mike is on the go so much that we have never been able to pin him down for a quarterly judging on schedule. And, as a result of his viewing the entries last Friday, we can tell you that he went away with some new ideas for future use. And he told us of one grand new idea he has, which he will announce in his own time and fashion. He says it will do as much for ticket sales as the Workshops, and that we believe. It involves a national business-building organization, and a national magazine—and we think the idea is a honey. Now we're trying to persuade him to take just one of the top campaigns in this last quarter as a prime exhibit of showmanship as it is practiced by managers who are also capable of merchandising their motion pictures. Just one example—because it would be confusing to offer two or twenty different campaigns, to prove a point.

THINGS TO REMEMBER

We've heard "Rube" Bolstead, vice-president of Famous Players-Canadian Corporation, deliver his inspirational talks to their managers in meetings in Canada, and we have high respect for his good showmanship, which is typical of John J. Fitzgibbons, and the whole circuit organization, from the Maritimes to Victoria Island. Famous Players-Canadian boasts more two-time Quigley Grand Award winners than any other theatre organization in the world, and such work is truly inspired by their top executives.

Now, we like "Twelve Things To Remember" which comes as a note from R. W. Bolstead, to the men in the field. As Dan Krendel says, "it's verbal dynamite"—twelve points that are potent enough to incorporate into the plan and policy of every working theatre manager. We quote them verbatim, as submitted in Dan Krendel's "Ballyhoo Bulletin."

1. *The value of time.*
2. *The success of perseverance.*
3. *The pleasure of working.*
4. *The dignity of simplicity.*
5. *The worth of character.*
6. *The influence of example.*
7. *The power of kindness.*
8. *The obligation of duty.*
9. *The wisdom of economy.*
10. *The virtue of patience.*
11. *The improvement of talent.*
12. *The joy of originating.*

¶ BOB WILE, in his bulletin from the Independent Theatre Owners of Ohio, comments on the double-truck newspaper ad placed for "Alexander the Great" in the *Cleveland Plain Dealer,* which, he says, cost $2,000 and he laments the expenditure of so much money for such a purpose. He wishes that the 320 inches of space had been used as eighty 4-inch ads on as many pages in the Sunday issue, thus getting on every page, because the potential movie-goers read the amusement page, and make up their minds, without the impact of a blockbuster. Maybe, but we think that anything that is new and different has impact—and it may be a good thing to try Bob's idea, next time. But, meanwhile, the splurge that United Artists put behind "Alexander" will conquer new worlds in advertising—and anyone can play the field, if they have money to put down on win, place or show. Many small ads, repeated on as many as 80 pages, would certainly provide impact—just once. And so will the double-truck on "Alexander"—it's a one-time shot, not to be repeated soon by any others.

¶ PERHAPS, there's nothing new in this business, but there are new twists for old ideas. And we quote Dave Jones, of Kerasotes Theatres, Springfield, Ill., for another good one, which he outlined at an exhibitors' luncheon, recently. We've all had children's shows, with soft-drink bottle-caps as currency, good for admisson at the box-office. Frank Boucher once reported that they turned in over a quarter of a million bottle-caps in payment of children's admissions at the five K-B Theatres in Washington. But now—Dave tells of an auction, on stage, with the kids bidding bottle-caps for whatever they would buy. As in any auction, the top bidder takes the prize. Nothing said as to whether or not they paid coin of the realm for admission, but the attraction value of the bottle-cap auction is something to conjure with. Why does it take so long for good ideas to find acceptance among showmen always looking for these twists? —*Walter Brooks*



Jim Barnes, manager of Stanley-Warner's Lyric theatre, Huntington Park, Cal., is close enough so he can take the youngster who won his "Song of the South" contest on a personally conducted tour of "Disneyland"—and here they are at Mickey Avenue and Dopey Drive.



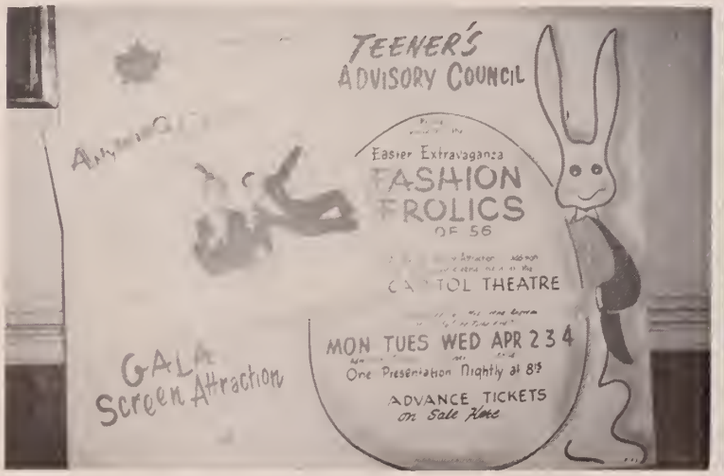
Bill Burke, manager of the Capitol theatre, Brantford, Ontario, had a lucky break when he played "The Lone Ranger"—because Jay Silverheels is a home town boy, and Brantford has a "Tonto" fan club. Here his brother and sister talk with the star from the Capitol stage, with the local audience listening to the long distance conversation from Hollywood.



"Tribute to a Bad Man" opened for a "location area premiere" at the Fox theatre, Montrose, Colorado, where the MGM picture was made—they had a real western celebration, with a "bad man" at large, and the price on his head going up $5 per hour, until caught.



Lige Brien, special events manager for United Artists, staged a lively world premiere of "Quincannon, Frontier Scout" in the western Kentucky town of Mayfield. Here Tony Martin addresses the crowd outside the Legion theatre, where Ned Greene is the manager.



Jim Cameron, district manager at Famous Players-Canadian Capitol theatre, Fort William, Ontario, is one of the best of showmen—and always has something new to offer. Above, one of the cooperative window displays in the popular "Fashion Frolics" arranged by the Teener's Advisory Council, a long-range plan for youthful participation.



And, at right, Jim Cameron also shows the interest of young patrons in his fourth annual "Salute to Education Week" art show, another factor that has been built up as an asset to the theatre in a substantial program of school and community relations. The paintings originated with the students of creative art classes in local schools.

VIC NOWE AND JERRY BAKER TOPS IN THE FIRST QUARTER

Problems arising, as a result of differences in quality and quantity of Quigley Awards entries for the first quarter of 1956, have created a new condition. We have chosen two representative campaigns, both in large situations, as top winners. There were a total of 69 entries, and many small situations among the runners-up, but no one campaign that could be called "best" from the smaller theatres. Since those that were close were so even in quality, the judges couldn't make a distinction. It never happened before, in our point-system of grading entries for merit.

Vic Nowe, manager of the Odeon theatre, Toronto, is one of the winners, and Jerry Baker, manager of the RKO Keiths theatre, in Washington, D. C., is the other. Both campaigns are on "Guys and Dolls"—and again, there was an additional point made that in these campaigns, the managers "didn't miss a bet" in making every conceivable contact in merchandisng this hit-and-run picture. When "Guys and Dolls" does eleven weeks in J. Arthur Rank's flagship theatre in Canada, that's news of importance in film business, worth special attention.

Scroll of Honor and Overseas Winners

The seven Scroll of Honor winners, in the usual alphabetical order, are listed with full knowledge that they were not only runners-up, but neck-and-neck behind the top winners. It would be hard, indeed, to distinguish between this seven for preference:

Ken Bromley, Metro theatre, Melbourne, Australia.
C. Bushnell, Odeon theatre, Bournemouth, England.
Max Cooper, Cove theatre, Glen Cove, New York.
Frank Henson, State theatre, St. Louis, Mo.
Donald Mackrell, Haymarket theatre, Newcastle, England.
Allan Perkins, Roxy theatre, Midland, Ontario, Canada.
William Wyatt, Virginian theatre, Charleston, West Va.

The overseas winners presented another problem. We have so many good entries from overseas, and it is so hard to decide just which is "best"—so we compromised with campaigns from two theatres in Australia. Therefore, Arthur Bowe, of the Metro theatre, Sydney, and Harry Marsden, of the Metro theatre, Manly will share the overseas award for material they submitted jointly. You will find others from overseas among the Scroll of Honor and Citation winners in this quarter. There were good campaigns from England, as always—and in fact, with Australia and Canada considered, the sun never sets on good evidence of British showmanship.



Old friends who have seen a lot of showmanship across the board, were our judges in the first quarter. Above, Mike Simons, who headed twenty-four MGM Ticket-Selling Workshops in as many key cities last year, and conducted these constructive discussions with more than 7,000 showmen. Next, Claude Mundo, administrative assistant to the president of Theatre Owners of America, now assigned to the New York headquarters office of this exhibitors organization, and at right, a friend and associate in our daily contact with film industry, Charlie Franke, trade-press representative for Paramount.

1st Quarter Citation Winners

J. A. BARTOLOTTI
Paramount Films
Rome, Italy

HUGH BORLAND
Embassy, Chicago, Ill.

PETER BROWNE
Plaza, Guildford, Eng.

JIM CAMERON
Capitol
Ft. William, Can.

ALLAN CLARK
Odeon
Bridgewater, Eng.

JOHN J. CORBETT
Glove
Gloversville, N. Y.

ELMER DE WITT
Millers, Defiance, O.

J. DI BENEDETTO
Poli, Worcester, Mass.

BILL ELDER
Warfield
San Francisco, Cal.

JOHN M. ENDRES
Calderone
Hempstead, N. Y.

BEN GARY
Athena, Athens, O.

CHARLES GAUDINO
Poli
Springfield, Mass.

JOHN W. GODFROY
Paramount, Ashland, Ky.

ADAM GOELZ
Showboat, Freeport, Tex.

JOE GOLDENBERG
Tuxedo, Brooklyn, N. Y.

W. J. HACKETT
Kenning Hall Odeon
Clapton, Eng.

EARL HOFFMAN
Michigan
Jackson, Mich.

MEL JOLLEY
Century, Hamilton, Can.

MELVIN KATZ
Embassy, Johnstown, Pa.

NYMAN KESSLER
DeWitt, Bayonne, N. J.

ARNOLD KIRSCH
DeLuxe, New York

BYRON D. LAMB
Odeon
Manchester, Eng.

FRANK LAWSON
Danforth, Toronto, Can.

A. LOEWENTHAL
Ward, New York

JOHN LORENZ
Pascack
Westwood, N. J.

ABE LUDACER
Valentine, Toledo, O.

PAUL LYDAY
Denver, Denver, Col.

C. L. McFARLING
Orpheum
Sioux City, Iowa

TONY MASELLA
Palace, Meriden, Conn.

M. H. PARKER
Strand, Erie, Pa.

TOM PERCY
Metro
Melbourne, Aust.

G. E. RATHMAN
New Marion
Marion, Iowa

TRUMAN RILEY
Grand, Paris, Tex.

TED RODIS
Astoria, Astoria, N. Y.

FRED ROSS
Guild
Crystal City, Tex.

G. SANTERAMO
State
Jersey City, N. J.

IRVING SCHMETZ
Forest Hills
Forest Hills, N. Y.

J. A. SHARP
Shaw Brothers
Singapore

SOL SORKIN
Keith's, Syracuse, N. Y.

MURRAY SPECTOR
Central
Jersey City, N. J.

M. C. TALLEY
State, Lake Wales, Fla.

EVAN THOMPSON
Fox, Hackensack, N. J.

WALDEMAR TORRES
Metro-Goldwyn-Mayer
Rio de Janeiro, Brazil

G. C. WILLIAMS
Regent, Chatham, Eng.

BARRY WORTH
Metro, Brisbane, Aust.

T. A. WRIGHT
Regal, Birmingham, Eng.

R. W. YOUNG
Union, Dunstable, Eng.

ZEVA YOVAN
Orpheum, St. Louis, Mo.

Showmen in Action

Steve Allen, manager of the Odeon theatre, Haney, B. C., sends a tear sheet of a full-page cooperative ad which he sold to 18 sponsors at $10 each. That realized $180, which gave the newspaper $80 for the space, and the theatre got $80 as "rental" for the special children's show. That left $20 to buy 480 ice cream bars which were given to the first kids in line—which is nice providing, for all parties concerned.

▼

National Dairy Month is June, according to Bob Wile's Ohio bulletin, and Dale Tysinger, Shea Theatres, Zanesville, Ohio, has already sold a cooperative deal to Borden's, which will net $500 profit to the theatre. Dale also accepts cash register receipts from the Big Bear Super-Market, each one amounting to $10 good for one free admission, which the sponsor reimburses at reduced rates. Questioned at the box-office, these recipients turned out to be "infrequent" movie-goers; in other words, they wouldn't have been there otherwise.

▼

Dave Kaplan, manager of the Trans-Lux theatre, Boston, had a contest last year for the best letter on "Why I Like the Movies" —with a trip to New York as a prize. He had answers from all over New England, and this year he's repeating the offer, with the help of the same sponsors, including American Airlines, and the Hotel Taft.

▼

Fox Midwest Theatres are copying some other entertainment arts in formulating "Ladies Day" in Kansas City, with a slight difference in tactics. Ladies will be admitted free when accompanied by masculine escort, who pay and pay and pay. The plan will become a regular weekly feature.

▼

Motion Picture Daily reports a 36-hour dance marathon in Atlanta, which gave "Rock Around the Clock" a big send-off at the Centre theatre. The picture went on at 1 p.m. Friday and closed at 1 a.m. on Sunday. Between those hours, 3,000 teenagers packed the theatre, and 50 spent the night. We don't know whether or not this is good business.

▼

L. E. Forester, director of advertising and publicity for Frontier Theatres, Tower Petroleum Bldg., Dallas, Texas, offers a set of mats to sell the idea "May Time is Movie Time—On Your Giant Screen" at the reasonable price of $4 for the set, which is just about enough to cover cost of production and mailing to fellow exhibitors.

▼

Ralph Bradshaw, manager of the Biltmore Motor-Vue drive-in theatre, Tucson, Arizona, has appointed "thirty little Indians"—and they are real Scouts—to prevent vandalism, and they are real detectives when it comes to finding out who-dun-it! They are friends of the theatre management and aim to stop destruction of theatre property.

Maude and Jeff Jefferis have reopened the Pine Drive-In, two miles east of Piedmont, Mo., for the summer, and we have the first of their program calendars, backed with a mimeographed but personal message to patrons. They are boasting of a new coffee machine, and likewise hot chocolate, besides pizza pies. They also have a TV set in the screen tower, and "if you must see the $64,000 question, you can still go to the movies." Hardly any better showmen, than Maude and Jeff, across this broad land of ours.

▼

Ed Linder has a good idea at the Villa theatre, Rockville, Maryland, in suburban Washington. He admits any member of the American Legion and one guest, if he presents the Commander's letter for the month, which contains a special postscript to that effect. And he has given the local Baptist Church free use of the Villa theatre on Sunday mornings, while they are building.

▼

Gene Moulinson, manager of Loew's theatre, Canton, Ohio, sends tear-sheets and photos to prove his very efficient tieup with Stark's Department Store in the promotion of "Guys and Dolls"—a natural with merchants for cooperative advertising.

▼

RKO-Pathe have a current Screenliner, "Her Honor, The Nurse," which is advertised directly to 12,000 hospital schools of nursing, and nursing career committees in a current newsletter from the National League for Nursing, Inc. That should be sufficient information for showmen.



Sol Sorkin, manager of the RKO Keith's theatre in Syracuse, N. Y., was deluged with letters of reply in his newspaper-sponsored promotion for "The Lone Ranger"—in which the neswpaper man was just as happy.



Old friend and good showman, Jack Sanson, manager of the Strand theatre, Hartford, Conn., poses with his winner in the "Miracle in the Rain" contest, which resulted in an avalanche of interest.

G. E. Rathman, manager of the New Marion theatre, Marion, Indiana, and whom we haven't heard from in too long a time, is back in the mail with an account of his campaign on "Ulysses"—which was aimed especially at the schools. Educators received a personal letter from him, regarding the picture, and with the announcement of special school matinees, at student prices. Teachers, chaperones and school bus drivers had guest passes, good for any occasion.

▼

Edwin F. Zabel, addressing all district managers and theatre managers of the Fox West Coast Theatres, gave them detailed instructions and plently of promotion tips for the proper handling of Columbia's "Rock Around the Clock"—using an original campaign from the Coliseum theatre, Seattle, Washington, as inspiration.

▼

Mrs. Lillian Claughton, of Claughton Theatres, Miami, took over a popular columnist's stint while he was on vacation and turned in professional copy, of interest to readers and the benefit of moving pictures in Claughton theatres, generally. It was a real good job, and got nice applause from local newsboys and gals. Mrs. Claughton got on some licks from her temporary rostrum that had to do with film rentals, too. With praise for new pictures that are so good they can hold over, far beyond the old days of regular runs.

▼

Phil Katz, longtime good showman and member of this Round Table, now advertising manager for Stanley Warner Management Corporation in the Pittsburgh zone, sends tear sheets of good copy originating with local newspaper by-line writers in behalf of better appreciation of our good movies on today's screens. Censorship is a recurrent problem in Pennsylvania, and good managers are more in favor of it than otherwis, on the grounds that the absence of any censorship is an invitation for trouble with opinion makers.

Selling Approach

THE BIRDS AND THE BEES—Paramount. VistaVision, in Color by Technicolor. Tell your patrons they have never really seen George Gobel until they see him on the giant screen in your theatre, in this lush, lavish, colorful film production! The television star himself says, "I've never had it so good." Clowning with Mitzi Gaynor and David Niven—in the hit with the new hit song. 24-sheet and all posters have been created by Paramount to help you make lobby and marquee displays, with pictorial art that sells comedy and tickets at the box office. Folder herald keys the campaign with all the best sales approach. Picture has been extensively pre-sold in TV Guide, with 4,000,000 circulation through 40 regional editions. Newspaper ad mats are fine and dandy, in all sizes and shapes, from the teasers to the special composite mat for small situations, which contains eleven ad mats and slugs, plus two publicity mats, all for 35c at National Screen. Paramount is currently doing the best job in selecting and preparing these composite ad mats. There's a regular trailer, a teaser trailer, a TV trailer and assorted radio plugs, available from the pressbook. George Gobel cooperative ad page heads read "You can't Hardly Get Bargains Like These No More"—which line will be recognized by his TV fans. There's a George Gobel game promotion, and music tieups with exploitable parodies on the hit song, for the special use of disc jockeys. There's a big, new George Gobel coming into your life—and twenty million TV viewers can't be wrong about his comedy antics. With Mitzi Gaynor to help him, in VistaVision and Color!

•

SERENADE — Warner Brothers. WarnerColor. The incomparable singing of Mario Lanza in all the excitement of James Cain's best seller. The story of a farm hand who won fame as a singer, and nearly lost his soul as a man. Mario sings as never before, "Serenade," "My Destiny" and many more! The thrill of his voice, the thrill of a great story, the thrill of a new motion picture triumph. 24-sheet and all posters have been designed to provide pictorial art materials for your special lobby and marquee requirements. No herald mentioned, but you can use oversized newspaper ad mats to print your own. There are plenty of these in all sizes, from teasers to 5-column widths. The special composite mat supplies five ad mats and two publicity mats, all for 35c at National Screen. Record promotion, with RCA-Victor's album, and various disc-jockey stunts, are suggested in the pressbook. A set of twelve 8x10 color stills will tell your audience you have superior color on your big theatre screen, and you have it now.

MIRACLE IN THE RAIN — Warner Brothers. You will see a picture of very special greatness! Jane Wyman, Van Johnson, in the story of a lonely girl, a soldier and their street-corner date. This is the way it begins, to change a girl's life, and bring to yours, a new excitement, a very rare glow of happiness. You can make the "Miracle" come true in your town, by following the excellent contest idea which Warners inaugurated across the country, and which has been described in the Round Table and repeated in the pressbook. 24-sheet and other posters have the trademark advertising approach for this picture, of the street-corner meeting, in the rain. Women will love this tender story of young lovers. Just a kiss ago, she was afraid of men. Newspaper ad mats are interesting and varied for size and shape, but all with that poignant quality that stands out in sales approach. The combination ad mat has been slighted, but still supplies six ad mats and two publicity mats. You better look further into the pressbook for more to work with, even in small situations. No herald mentioned, but you can print your own, using oversized ad mats, and finding a cooperative advertiser to pay all costs.

•

COCKLESHELL HEROES—Columbia Pictures. CinemaScope, in Color by Technicolor. Jose Ferrer, Trevor Howard, in one of the most astounding true-adventure stories ever printed in Reader's Digest. Ten brave men started out on the most desperate mission of the war, in canoes so tiny they didn't even have room to shake with fright! They called them "canoe commandoes"—and they paddled seventy miles to silently invade a great harbor, and blow the blockade armada to bits. One of the most breath-taking motion pictures in many years. No poster larger than the 6-sheet, but these have pictorial art you can make into lobby and marquee display. Folder herald keys the campaign with the proper advertising approach. Newspaper ad mats are good, and in sufficient variety for all situations, large or small. The special composite mat, is well put together, to include seven ad mats in 1- and 2-column size, and two publicity mats.



Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

PCA to Have 180 Booths At Annual Trade Show

Visitors to the trade show of the Popcorn and Concessions Association set for September 20th to 24th at the New York Coliseum will find 180 booths with exhibits of the latest in vending equipment, according to an announcement by Lester Grand, Confection Cabinet Corporation, Chicago, PCA exhibit chairman. The trade show and convention of PCA are being held in conjunction with the conventions and trade show of the Theatre Owners of America, the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Association. "This year's trade show will have everything for use in the popcorn, theatre, concession and vending industries," Mr. Grand said, "and all conveniently located on one floor designed with good-size booths, wide aisles and no obstructing pillars." The area will be designated as the "Popcorn-Candy and Concession Hall."

Frankfurter on a Stick

Equipment to cook and merchandise "hot dog on a stick"—a concoction made by inserting a stick into a frankfurter, dipping it in batter, and quick frying it—has been developed by the Party Batter Company. The new chrome-steel cooker is said to produce four frankfurters a minute and is obtainable in 110 or 220 volt models. The infra-red display unit uses two 250-watt bulbs that illuminate the product as well as keep it warm. The company also merchandises batter mix, sticks, signs, posters and other promotional material for this food item.

Dime-Size for Tootsie Rolls

A dime-size package for its Chocolate Tootsie Rolls, recently adopted by the Sweets Company of America, Hoboken, N. J., is now being marketed nationally. The box, which weighs 2½ ounces, utilizes chocolate as the basic color, set off by an orange trim.

New Line of Hard Candies

A line of hard candies packaged in cellophane bags, designed to retail at 39c each, has been announced by Stephen F. Whitman & Son, Inc., Philadelphia. It consists of four assortments—"sour balls," "sparkling mix," "mint wheels," and "assorted toffee."

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

LOST LEASE! CLOSING OUT COMPLETE equipment conventional theatre—50 ton Carrier air-conditioning, Simplex mechanisms, Altec sound, American seats. Will sell all or separately. JOHN WILLIAMS, State Theatre, Jackson, Miss.

STUDIO EQUIPMENT

AMER. CINEMATOGRAPHERS HANDBOOK, ½ price, $2.50; 10′ Title Animation Stand, $975.00; Bridgamatic Jr. 16mm Automatic Processor, $1,500.00 value, $975.00; Maurer 16 Camera, lens, 2 magazines, synchmotor, 12V motor w/battery, all cases, complete $2,395.00; 5000W Background Projector, reconditioned, $595.00; Bardwell McAlister studio floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Quadlite Heads only, $4.95; Stands only $19.95; Moviola 35mm composite sound/picture, $495.00. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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NEW — FOR THEATRE MANAGERS — "THE Master Guide on Theatre Maintenance," compiled from authorities, handy for reference with hard covers and index. Published by Aaron Nadell. Price $5 postpaid. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

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WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

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FOR IMMEDIATE SALE 1,800 USED HEYwood-Wakefield upholstered theatre seats. Will sacrifice. Any reasonable offer accepted. Offer ends June 7. BOX 2919, MOTION PICTURE HERALD.

BEAUTIFULLY REBUILT LIKE NEW! SUPER Simplex projectors, cabinet pedestals, 3000′ magazines, Magnarc or Mogul Arclamps, 70/140 generator, RCA PG230 sound, Price $3,950.00. Available on Time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

LOADED WITH H.I. LAMPHOUSES! Peerless Magnarcs, $395 pr.; Strong Mogul, Brenkert Enarc, Ashcraft "E" $350; Forest U.T., Ashcraft "D" Ballantyne $300—all good condition. Available on Time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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INTERMITTENT MOVEMENTS — NEW SURPLUS for Simplex $69.50; DeVry $59.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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MANAGERS WANTED FOR CONVENTIONAL and drive-in theatres in New Jersey. Many benefits, including retirement plan, group insurance, and hospitalization. Apply WALTER READE THEATRES, OAKHURST, N. J., or call Kellogg 1-1600.

THEATRE EQUIPMENT AND SUPPLY INFORMATION SERVICE

I would like the latest information concerning the equipment and supplies indicated by number below or as otherwise specified:

_____ _____ _____

_____ _____ _____

_____ _____ _____

_____ _____ _____

_____ _____ _____

Name _____

Address _____

Town _____

Name of Theatre _____ Seating Capacity _____

THEATRE OWNERS AND MANAGERS may procure the latest information concerning theatre equipment and supplies by writing Motion Picture Herald, indicating their interests. Merely fill out the adjoining coupon and mail in business envelope. For further convenience various classifications are listed below with numbers for indicating them conveniently in the coupon. Mail the coupon to Motion Picture Herald, Theatre Service Department, 1270 Sixth Avenue, New York 20, N. Y.

31W—Air-conditioning
32W—Wall materials
33W—Drive-in admission control systems
34W—In-car speakers
35W—In-car heaters
36W—Screen towers
37W—Vacuum cleaners
38W—Carpeting
39W—Rubber mats
40W—Interior lighting
41W—Projection lamps
42W—Projectors
43W—Motor-generators
44W—Rectifiers
45W—Screens
46W—Magnetic sound
47W—Auditorium seating
48W—Curtain tracks
49W—Ticket registers
50W—Hand driers
51W—Beverage dispensers
52W—Food specialties
53W—Frankfurter grilles
54W—Ice cream cabinets
55W—Popcorn warmers
56W—Carry-out trays

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 91 attractions, 3,058 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
African Lion, The (B.V.)	1	7	18	13	19
All That Heaven Allows (U-I)	5	24	9	16	4
†Anything Goes (Par.)	–	–	–	3	2
Apache Woman (A.R.C.)	1	7	2	2	–
Artists and Models (Par.)	10	33	18	7	2
At Gunpoint (A.A.)	–	1	11	26	2
Backlash (U-I)	–	5	3	10	–
Battle Station (Col.)	–	4	–	2	–
Benny Goodman Story, The (U-I)	1	6	9	21	11
Big Knife, The (U.A.)	–	–	1	11	14
Blood Alley (W.B.)	–	8	29	21	3
Bottom of the Bottle (20th-Fox)	–	2	8	11	22
Carousel (20th-Fox)	1	5	1	2	2
Come Next Spring (Rep.)	–	1	1	12	3
Comanche (U.A.)	–	2	1	–	17
†Conqueror, The (RKO)	–	3	3	–	–
Count Three and Pray (Col.)	5	10	24	9	7
Court Jester, The (Par.)	–	6	5	6	2
Court Martial of Billy Mitchell (W.B.)	1	41	27	9	–
Day the World Ended (A.R.C.)	–	20	1	1	–
Deep Blue Sea, The (20th-Fox)	–	–	1	2	10
Desperate Hours, The (Par.)	1	1	11	19	19
Diane (MGM)	–	–	1	8	27
†Dig That Uranium (A.A.)	–	4	1	–	–
Duel on the Mississippi (Col.)	1	1	5	2	2
Flame of the Islands (Rep.)	–	1	2	7	3
Forever Darling (MGM)	7	26	27	7	8
Fort Yuma (U.A.)	–	–	5	12	2
Fury at Gunsight Pass (Col.)	–	1	3	2	1
Gentlemen Marry Brunettes (U.A.)	–	9	20	15	16
Girl in the Red Velvet Swing, The (20th-Fox)	–	3	20	31	23
Glory (RKO)	1	3	6	7	5
†Goodbye, My Lady (W.B.)	–	3	–	3	–
Good Morning, Miss Dove (20th-Fox)	1	16	13	33	12
Guys and Dolls (MGM)	20	6	3	1	3
Helen of Troy (W.B.)	–	7	23	1	1
Hell on Frisco Bay (W.B.)	–	8	10	9	22
Hot Blood (Col.)	–	–	1	3	3
I Died a Thousand Times (W.B.)	–	1	5	11	9
I'll Cry Tomorrow (MGM)	9	1	2	–	–
Indian Fighter (U.A.)	–	13	24	12	6
†Inside Detroit (Col.)	–	–	–	4	2
Kettles in the Ozarks (U-I)	–	1	6	3	2
Kismet (MGM)	–	4	17	21	20
Last Frontier (Col.)	–	2	16	18	4
Last Hunt, The (MGM)	–	3	13	9	3
Lady Godiva (U-I)	–	1	5	7	5
Lawless Street (Col.)	1	6	14	4	1
Lieutenant Wore Skirts, The (20th-Fox)	–	9	24	25	3
Littlest Outlaw (B.V.)	5	9	9	6	19
Lone Ranger, The (W.B.)	7	17	7	–	2
Lucy Gallant (Par.)	–	–	23	17	11
Man Alone, A (Rep.)	–	9	23	10	11
Man Who Never Was (20th-Fox)	–	2	8	–	10
Man With the Golden Arm (U.A.)	4	16	14	11	–
Man With the Gun (U.A.)	1	20	16	8	13
Naked Dawn (U-I)	–	–	3	5	3
Never Say Goodbye (U-I)	–	7	5	4	–
Our Miss Brooks (W.B.)	–	–	2	1	4
Picnic (Col.)	12	10	1	–	–
Prisoner, The (Col.)	1	–	2	–	3
Queen Bee (Col.)	–	–	12	10	10
Quentin Durward (MGM)	–	–	5	12	26
Rains of Ranchipur, The (20th-Fox)	–	9	29	23	8
Ransom (MGM)	1	–	18	17	11
Rebel Without a Cause (W.B.)	10	54	20	6	–
Red Sundown (U-I)	–	5	4	1	3
Return of Jack Slade (A.A.)	–	2	11	3	–
Rose Tattoo, The (Par.)	11	5	13	4	1
Running Wild (U-I)	3	11	5	2	–
Second Greatest Sex (U-I)	–	8	8	18	4
Shack Out on 101 (A.A.)	–	4	6	–	2
Sincerely Yours (RKO)	–	1	9	17	16
Slightly Scarlet (RKO)	–	2	–	1	5
Song of the South (B.V.) (Reissue)	3	1	3	–	16
Spoilers, The (U-I)	1	11	13	15	2
Square Jungle (U-I)	–	1	1	11	30
Tall Men, The (20th-Fox)	7	44	19	5	2
Tarantula (U-I)	2	13	3	4	–
Target Zero (W.B.)	–	1	4	2	1
Teen Age Crime Wave (Col.)	–	6	7	2	–
Tender Trap, The (MGM)	9	30	30	15	2
Texas Lady (RKO)	–	2	10	14	6
There's Always Tomorrow (U-I)	–	–	5	3	19
Three Stripes in the Sun (Col.)	1	7	17	10	9
Treasure of Pancho Villa (RKO)	–	1	14	14	21
Trial (MGM)	1	11	41	20	4
Trouble with Harry (Par.)	10	1	7	8	1
Twinkle in God's Eye, The (Rep.)	–	2	9	2	–
Unconquered (Par.) (Reissue)	–	–	1	3	1
World in My Corner (U-I)	–	–	3	9	19

Who Wouldn't Take Another Look!?!

WHY DID MAMIE STOVER HAVE TO LEAVE SAN FRANCISCO ?



The STANDEE's got *just* the patron-pulling eye-appeal to boost your boxoffice!

See that it gets around . . . in your lobby, out-front, in hotels and terminals, all over town! Wherever this life-like, traffic-stopping Ballyhoo faces the public . . . it boosts the talk about your shows!

Get "Mamie" tonight! Call your nearest branch of



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MAY 12, 1956

MOTION PICTURE HERALD

The Quigley Awards

Broadway Barkers Hail Variety International

Better Theatres for MAY

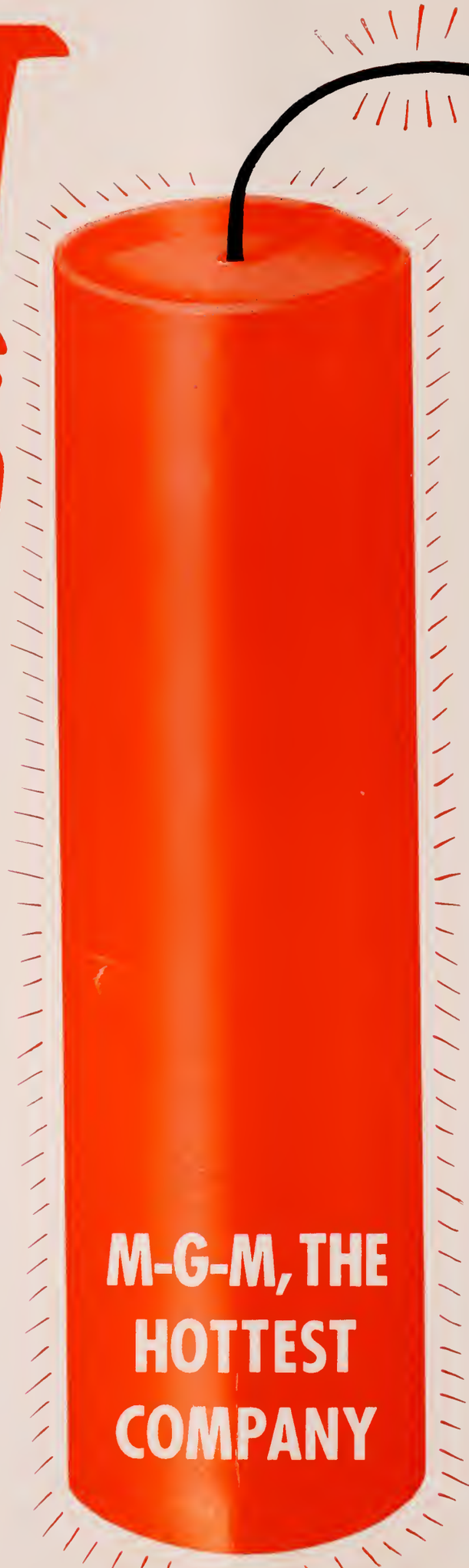
SPRING BUYERS NUMBER containing The Buyers Index
Reviving Theatre Allure . . . Exploiting Stereophonic Sound
What "Light Gain" Means to Actual Screen Performance

BETTER REFRESHMENT MERCHANDISING:

Spring Buyers Index . . . King Sizes for Bigger Profits

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HOT as a



M-G-M



ASTOR

Completes HOT
2-month run!

"MEET ME IN LAS VEGAS"

Dan Dailey, Cyd Charisse, and all-star cast
CinemaScope—Color



GLOBE

Love Adventures of the Planet Girl and the Earth-Man amazing Broadway.

"FORBIDDEN PLANET"

Walter Pidgeon, Anne Francis, Leslie Nielsen and Robby, The Robot
CinemaScope—Color

blasts Broadway!

Here's how Leo welcomed Variety International to New York town!



RADIO CITY MUSIC HALL

Packed houses love it.
Never such reviews.

"THE SWAN"

Grace Kelly, Alec Guinness, Louis Jourdan
CinemaScope—Color



RADIO CITY MUSIC HALL

(Next Attraction)

Aflame with love and revolt. A Big One.

"BHOWANI JUNCTION"

Ava Gardner, Stewart Granger
CinemaScope—Color



TRANS-LUX

52nd STREET

Not since famous "Lili" such screen entertainment! The love story of

"GABY"

Leslie Caron, John Kerr
CinemaScope—Color



VICTORIA

(Coming)

Young love faces life with joyous courage.

"THE CATERED AFFAIR"

Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald



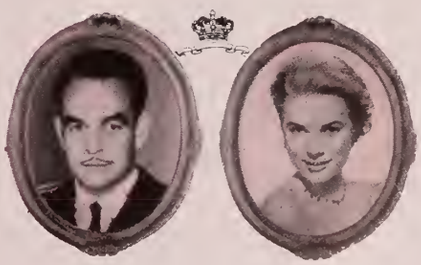
PLAZA

(Starts May 22)

Nothing like it ever! A screenful of romance and beauty.

"INVITATION TO THE DANCE"

Gene Kelly, Tamara Toumanova, Igor Youskevitch
Technicolor



EXTRA! SPECIAL!

GUILD

(Soon)

The Exclusive Featurette in CinemaScope—Color

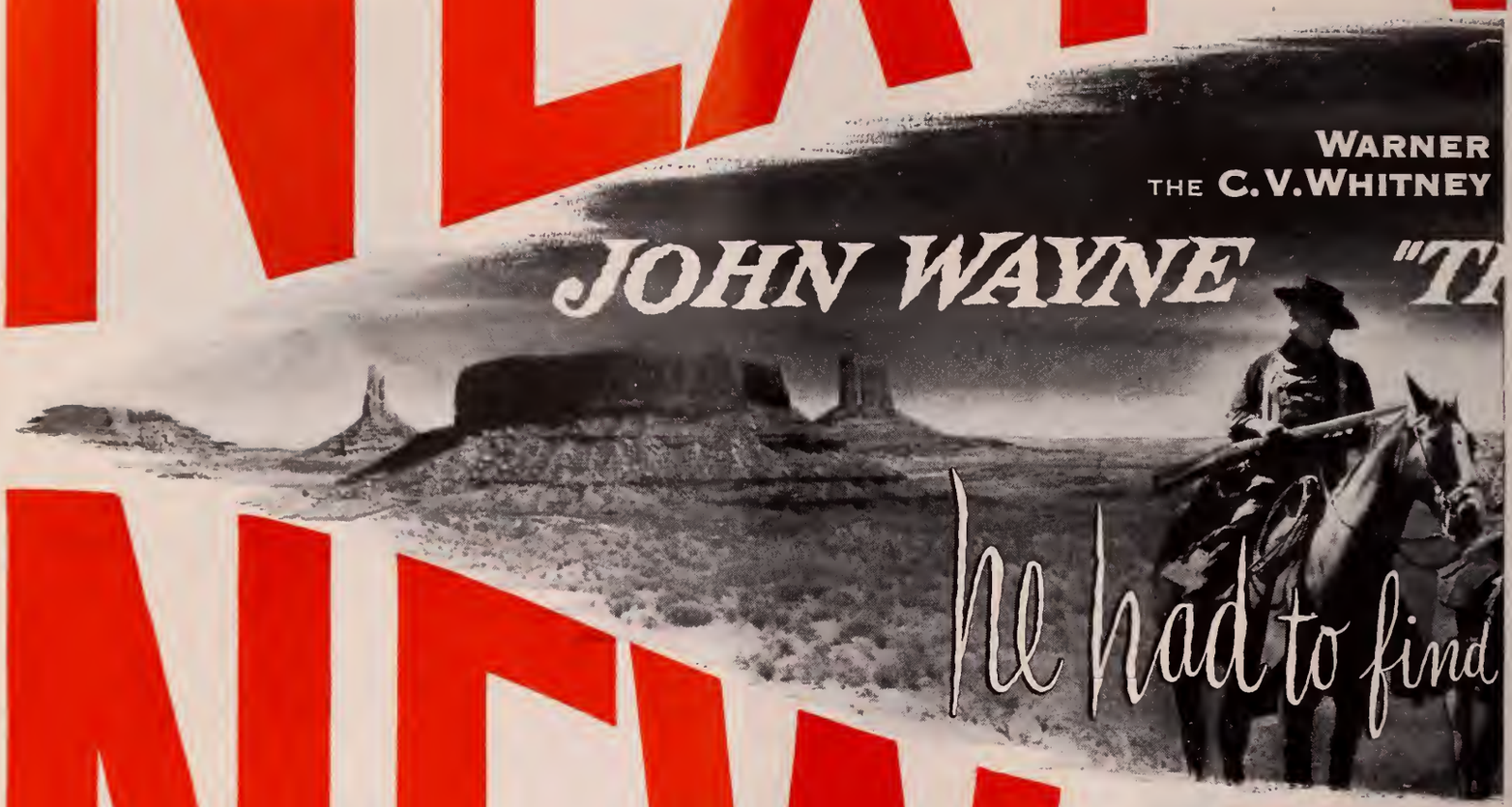
"WEDDING IN MONACO"

and

The Prize Picturization in CinemaScope—Color

"BATTLE OF GETTYSBURG"

NEXT



NEW SI

IN VISTAVISION MOTION PICTURE HIGH-FIDELITY AND COLOR BY TECHNICOLOR

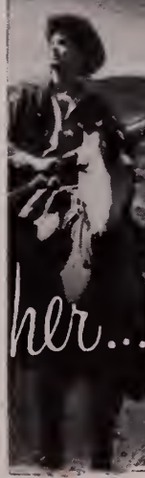
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SCREEN PLAY BY **FRANK S. NUGENT** · EXECUTIVE PRODUCER **MERIAN C. COOPER** · ASSOCIATE PRODUCER **PATRICK FORD** DIRECTED BY 4-TI

WEEK!

BROS. PRESENT
PICTURE STARRING

HE SEARCHERS"



her...he had to find her...

MASH!

Thank you
Mr. Exhibitor!
Thank you
Mr. Trade Paper!
Thank you
Mr. Columnist!
For calling it
"THE BIGGEST, ROUGHEST, TOUGHEST... AND MOST BEAUTIFUL PICTURE EVER MADE!"

WARD BOND · NATALIE WOOD

ME ACADEMY AWARD WINNER *JOHN FORD*

PRESENTED BY **WARNER BROS.**

through

these

pictures

pass

the most

bountiful

girls

on the

screen

today!



Hilda Crane

20th Century-Fox presents
JEAN SIMMONS · GUY MADISON
JEAN PIERRE AUMONT in HILDA CRANE with Judith Evelyn · Evelyn Varden · Print by TECHNICOLOR CINEMASCOPE · Produced by Herbert B. Swope, Jr. · Written for the Screen and Directed by Philip Dunne · From the Play by Samson Raphaelson

"It's a pleasure to do business with girls like these!"





MAMIE STOVER

20th Century-Fox presents
JANE RUSSELL · RICHARD EGAN in THE REVOLT OF MAMIE STOVER co-starring Joan Leslie with Agnes Moorehead · Michael Pate · COLOR by DE LUXE · CINEMASCOPE · Produced by Buddy Adler · Directed by Raoul Walsh · Screenplay by Sydney Boehm

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 203, No. 6

May 12, 1956

Spotlight on Advertising

ADVERTISING was the topic of a panel discussion May 7 following the judging of the 22nd annual showmanship awards sponsored by the Managers Round Table of The HERALD. It was a timely topic for the judges, including distribution and exhibition circuit executives, who had just studied the outstanding examples of theatre promotion which were submitted in the contest during 1955. Advertising is and always must be the fundamental instrument of motion picture ticket selling promotion.

The panelists were representative of exhibition and distribution. Ernest Emerling, advertising and publicity director of Loew's Theatres, and Seymour Morris, advertising, publicity and public relations director for the Schine Circuit, spoke for exhibition. The operations of the circuits represented run from the largest metropolitan situations to small communities. Distribution's position was outlined by Silas F. Seadler, Loew's, Inc., advertising manager, and Charles Schlaifer, head of Charles Schlaifer & Co., advertising agency.

The positions taken by the speakers were moderate and constructive in tone. In addition to the direct benefits of learning more about the other fellow's viewpoint which often may be obtained at an open forum, it is likely that some of the suggestions made will be carefully studied both by exhibitor and distributor advertising executives.

First of all the discussion helped to clarify the importance of the role of advertising in film merchandising and the difficulties involved. No other industry or retail sales outlet faces the problem of constantly selling entirely new products, each with a specialized appeal and each requiring an advertising approach of its own. There rarely is an opportunity for second-guessing. In contrast the advertising approach for, say, a soft drink may be changed again and again. Moreover, in most other fields a successful advertising format may be used for months and years with little or no change.

DISTRIBUTOR advertising men present at the discussion were doubtless pleased to hear the experienced spokesmen for exhibition suggesting that production should pay more attention to advertising than usually has been the case up to now. The advertising staff in New York of a distributor often is presented with a problem of selling to the public a type of production for which it is difficult to arouse mass enthusiasm. On occasion the advertising department also does not receive from Hollywood enough good stills and other material with which to work in planning advertising and publicity.

The success that is accomplished each year with over three hundred feature films, most of which have special campaigns, is a tribute to the skills of the distributor advertising staffs.

Speakers at the forum pointed out that there is much that most theatres could do better with advertising materials made available by the distributors. There is no denying that many fine advertisements are "butchered" at the local level and thereby lose appeal. Moreover, at least in some situations there is a tendency to take the position that advertising is the distributor's responsibility and after cooperative advertising is run, all the theatre need do is have a directory size listing. Such policies, of course, hurt the theatre as much or more than they do the film company.

The principal purpose of the panel discussion was to spotlight the fact that the most important problem facing the industry is selling more tickets and that advertising is the medium on which the major share of the burden of accomplishing this good end must rest. Every one in the business, in every branch, has a substantial stake in the effectiveness of the advertising placed daily in newspapers of the country by the theatres. As good as most film advertising is—like everything else—improvements can be made both in content and in more effective use.

■ ■ ■

Wall Street on Movies

OF LATE Wall Street observers and commentators have been taking a guardedly optimistic view of the motion picture industry. This is in welcome contrast to the prophecies of doom voiced five years or so ago. One of the more penetrating recent Wall Street studies of the motion picture industry was published May 7 by Arnold Bernhard & Co. in The Value Line investment survey. "Basically the motion picture industry should be benefiting from a favorable economic climate over the next few years," according to the report. Favorable factors are "bigger, better and more pictures," the growth of leisure time and the sharp increase in persons in the age group from 15 to 24 years, the best movie customers. Storm clouds are cited, though. These include the possibility that outside groups may obtain control of one or more of the principal producer-distributor companies for the purpose of liquidation, competition of television for feature films and the lack of teamwork between branches of the industry.

The Value Line commented, "This service does not attempt to pass judgment on either side (i.e., producer-distributor or exhibitor); we do feel, however, that such 'family squabbles' are highly injurious to the entire industry." The tax repeal campaign was cited as one area in which the branches of the industry have already demonstrated an ability to work together effectively.

—*Martin Quigley, Jr.*

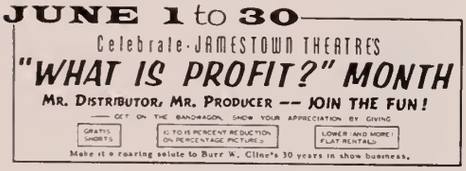
Letters to the Herald

Turned Tables

To THE EDITOR:

For years the exhibitor has been confronted with some kind of a drive, campaign, week or month put on by the producers and distributors honoring everyone from the company president to the shipping clerk. If they aren't honoring some individual then it's the company itself such as, Paramount Week, and the exhibitor is asked to bend over backwards to make it a success.

For some time I've felt that something should be done to give the exhibitor a boost so I decided to do something about it, as



you will note from the above heading. Not that I'll get any concessions, knowing producers and distributors as I do, but at least the tables are turned. Business being what it is my month could, if nothing else, get a laugh in among today's sobs.—*BURR W. CLINE, Mgr., Jamestown Theatres, Jamestown, North Dakota.*

•

Better Dressed

To THE EDITOR:

Pardon be, a common layman, a mere paying patron of cinemas since 1908, average thrice weekly, intruding among you academians, but I must protest against to whom and for why the 1955 Oscars were awarded for the best costuming.

Far better, far more effectively, dressed Chinese girls are regularly seen apart from "Love is a Many-Splendored Thing." Charles Le Maire has a genius for making women look drab. Going to, in, and returning from the theatre that picture played here, I saw at least a dozen really well dressed girls. My choice of the best dressing on and off the screen in 1955 was in "Young at Heart," particularly Doris Day. "The View from Pompey's Head" is excellent —that subtle artistry of a girl preventing the man she wants going all out for her by insisting upon wearing jeans and scarlet breeches. No wonder Dick wasn't so very sad at the final farewell.—*DOUGAL GRANTHAM, Apo 269 Mexico 1, D. F. Mexico.*

THANKS FOR HELP

TO THE EDITOR:

As a fairly newcomer to the theatre business, I wish to thank you and The HERALD for the help it has been to me in my business.—M. E. DUNN, Gem Theatre, Edmonton, Alberta.

WHEN AND WHERE

May 15-16: North-Central Allied Independent Theatre Owners, annual convention, Nicollet Hotel, Minneapolis.

May 27-29: Joint annual convention of the Motion Picture Theatre Owners and Operators of Georgia and Alabama Theatres Association, Dinkler-Plaza, Atlanta.

June 11-13: Annual conventon of the New Mexico Theatre Association, Hilton Hotel, Albuquerque.

June 11-13: Annual convention of Allied Theatres of Wisconsin, Schwartz Hotel, Elkhart Lake, Wisconsin.

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

June 25: Annual golf tournament and dinner party of Albany Variety Club, Shaker Ridge County Club, Albany, N. Y.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association, Coliseum, New York.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

November 24-28: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.

MOTION PICTURE HERALD

May 12, 1956

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MOTION PICTURE HERALD, Martin Quigley, Editar-in-Chief and Publisher; Martin Quigley, Jr., Editar; Raymand Levy, Executive Publisher; James D. Ivers, News Editar; Charles S. Aaransan, Praductian Editar; Flayd E. Stane, Phata Editar; Ray Gallagher, Advertising Manager; Gus H. Fausel, Praductian Manager. Bureaus: Hallywaad, Samuel D. Berns, Manager: William R. Weaver, Editar. Yucca-Vine Building, Telephane HOllywaad 7-2145; Chicaga, 120 Sa. LaSalle St., Urben Farley, Advertising Representative, Telephane FInancial 6-3074; Washingtan, J. A. Otten, Natianal Press Club; Landan, Hape Williams Burnup, Manager; Peter Burnup, Editar; William Pay, News Editar, 4 Galden Square. Carrespandents in the principal capitals af the warld. Member Audit Bureau af Circulatians. Matian Picture Herald is published every Saturday by Quigley Publishing Campany, Inc., Rackefeller Center, New Yark City 20. Telephane CIrcle 7-3100; Cable address; "Quigpubca, New Yark", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Thea. J. Sullivan, Vice-President and Treasurer; Raymand Levy, Vice-President, Lea J. Brady, Secretary. Other Quigley Publicatians: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a sectian af Matian Picture Herald; Matian Picture Daily, Television Taday, Matian Picture Almanac, Television Almanac, Fame.

On the Horizon

"GET TO WORK"

"We can't lick the common enemy, television, as long as you theatre owners and managers stay at home, watch Perry Como and then telephone your box office to see how business is." Thus W. C. Gehring, assistant to the president of 20th Century-Fox, spurred the Allied Independent Theatre Owners of Iowa and Nebraska at their convention in Omaha Wednesday. Mr. Gehring urged personalized operation and old-time showmanship. He also blasted the exhibitors for the numerous suits being filed in the courts and urged a single exhibitor organization. For other news of the convention, see page 35.

SKOURAS VERSUS TOLL-TV

Spyros P. Skouras, president of 20th Century-Fox, is expected to come out strongly against subscription television when he appears May 21 before the Senate Commerce Committee in Washington. Mr. Skouras recently anounced that his company had refused an offer of $2,000,000 plus a profit-participation deal, for a group of old 20th-Fox features, packaged for possible sale to TV. He also stated that 20th Century-Fox may produce black-and-white subjects in CinemaScope.

BRITISH QUOTAS

Commerce Department film chief Nathan D. Golden says British films accounted for 29.4 per cent of the first features shown in British theatres during the year ending September 30, 1955, and for 31.2 per cent of the supporting programs. The Cinematograph Films Act provides that 30 per cent of the first films and 25 per cent of the supporting films must be British. However, exceptions for relief cases actually dropped the quota requirements to 25.3 per cent for first features and 23.8 per cent for supporting programs. Mr. Golden added that the three major British circuits, which are not eligible for quota relief, exceeded their quotas for both type of films.

MORE LOCAL CENSORSHIP?

The Philadelphia City Council will explore the possibility of local motion picture censorship, it is indicated. State control was knocked out recently by a Pennsylvania Supreme Court decision. The need for power to ban obscene, immoral and crime-inciting films was emphasized in the final report of the April grand jury to Judge Eugene V. Alessandroni. The judge said that the city ought to have a censorship ordinance. However, the city council may not be able to pass a local law without special enabling state legislation, according to Council President James H. J. Tate.

SELZNICK-20TH HUDDLE

David O. Selznick, independent motion picture producer, is reportedly discussing an independent production agreement with 20th Century-Fox executives which could embrace a number of pictures. Mr. Selznick who recently voided an independent production agreement at RKO, seeks a deal whereby 20th-Fox would partially or wholly finance his future productions, it is said. Under his RKO deal, Mr. Selznick had planned to produce an unspecified number of top films, including a remake of "A Farewell to Arms."

"HIGH NOON" AGAIN

Stanley Kramer's Academy Award-winning "High Noon," starring Gary Cooper and Grace Kelly, has been set for national re-release in June. According to William J. Heniman, United Artists vice-president in charge of distribution, the picture which was initially released in May, 1952, has played more than 22,000 domestic dates and grossed over $4,000,000. The re-release will be backed with a new advertising campaign, a full-scale publicity drive and intensive promotion of the title song. The picture was directed by Fred Zinnemann.

THEATRE CLOSINGS HALTED

Businessmen of two Minnesota towns and one Iowa community have pledged their financial support to three theatres on the verge of closing. On the theory that a town's economic well being depends on keeping marquee lights flashing, merchants of Hinckley and St. Charley, Minn. and Seymour, La., have pitched in with contributions.

"MOBY DICK" COLOR UNIQUE

"Moby Dick," new John Huston production for Warners release, is unique in its use of color. Mr. Huston has increased the dramatic impact by employing "color moods" to create moods in keeping with the theme. These were achieved partly in photographing the picture and partly by application of certain flexible Technicolor processing techniques.

BIG BUDGET

Last week's repeat-telecasting of "A Night to Remember," a production of the Titanic story rivalling in number of sets and players, and in its use of them, the narrative effectiveness of the full-scale motion picture, convinced Hollywood's most determined die-hards that further reliance on sheer size of budget to protect the theatrical motion picture from the counter-pull of free video is absurd.

CENSOR TURNS MANAGER

"It's quite a change meeting the public, running a theatre and arranging for their entertainment, after censoring movies for moral objections." Thus retired Police Lieutenant William F. McTernan, for 18 years an amusement inspector, recently summed up his first week of work as a Providence, R. I., theatre manager. He has assumed direction of the Elmwood, a cozy neighborhood house in the district of the same name.

William R. Weaver--Lawrence J. Quirk--James D. Ivers--Floyd Stone

This week in pictures



VICTORY AND THE VICTORS—Governor Happy Chandler of Kentucky signs the bill repealing Kentucky ticket tax on admissions of 50 cents or less. Watching are the men who fought for it: Exhibitors Russ Brown, Jim Denton, Johnny Smith, Jim Atteberry, Box Cox and Gene Lutes, chairman of the tax repeal committee.



FESTIVE CAKE—at a dinner in honor of the election of Richard F. Walsh, president of the IATSE, to the AFL-CIO Executive Council. Cutting the cake are Charles W. Halloran, Mr. Walsh, Russell Downing.



FOR CUBA—Jack Cohn, above at right, Columbia Pictures executive vice-president, presents a silver bowl to Ernesto Smith, manager for the company in Havana, on the 25th anniversary of Columbia in Cuba. The presentation was made at a party for Cuban exhibitors.



NEW PRESIDENT, right, of ASCAP is Paul Cunningham.

CHARTER MEMBERS—below, of Variety Tent 28, Toronto, were honored at the recent Heart Award dinner of the group. Here are Nat Taylor; John J. Fitzgibbons, Big Boss; Ernie Rawley and Oscar Hanson, charter members; Dave Griesdorf, chief barker; Ben Okun and Gordon Lightstone, charter members, and Rev. G. A. Cherrier, O. B. E., tent chaplain.





"THE MAN WHO KNEW TOO MUCH"—Jimmy Stewart fights his way through one of the many labyrinthine turns in Paramount's new Alfred Hitchcock picture ready for release for Summer business.

IN SINGAPORE—below, Mrs. Loke Wan Tho, wife of the head of the Cathay Organization, exhibitors and distributors, presents an award to star Ynen Chuen at a premiere at the Odeon theatre.





GLOBAL CONFERENCE — Universal-International brought its foreign sales heads to Hollywood this week for an international meeting. (See page 22.)

"D-DAY, THE SIXTH OF JUNE"—Robert Taylor and Dana Wynter, shown below, star with Richard Todd and Edmund O'Brien in this new 20th-Fox release.



PLANNING the premiere of MGM's "Invitation to the Dance" are Walter Brecher, executive of New York's Plaza theatre, and Mrs. Walter Shirley, Jr., and Mrs. Bruce Gimbel, of the Ballet Theatre Foundation.







by the Herald

STUDIO CONFERENCE—above left. Billy Wilder, Mario Lanza, Jack L. Warner and Steve Trilling at the Warner studio. Mr. Wilder is directing "The Spirit of St. Louis" for Warners and Mr. Lanza stars in their "Serenade."

WELCOME—Sir Tom O'Brien, in New York from London for the Variety Club convention, is honored by Alan Horn, right, deputy director of the British Information Service, at a cocktail party. Ralph Champion, chief of the London Mirror U. S. Bureau, is at left.



by the Herald

INTRODUCTION. John H. Vickers, chairman of the luncheon the National Film Carriers and National Film Service tendered in New York to their friends in distribution and the press, introduces NFC president M. S. Wycoff, of the Wycoff Company, Salt Lake City. Also with him on the dais, M. H. Brandon, chairman of the NFC executive committee; A. W. Schwalberg, producers' representative; Chester M. Ross, NFS executive vice-president; Clarence Hill, 20th-Fox; Meyer Adelman, NFC.

ADS MUST BE "TNT" TO SPUR PUBLIC, QUIGLEY AWARDS JUDGES TOLD

by CHARLES S. AARONSON

Utilizing the promotional facilities at its command, the motion picture industry must use "more TNT" to shock the public out of its lethargic state and into the film theatres of the nation.

That premise, in essence, was the keynote of a panel discussion of current motion picture advertising procedure which featured the 22nd annual Quigley Awards luncheon, held Monday at Toots Shor's on New York's 51st Street.

The winners of the Quigley Awards for 1955 were:

GEORGE KEMP, Grand Award Winner for Large Situations, manager of the Stanley Warner Montauk theatre, Passaic, N. J.

JOHN McKIM, Winner of the Grand Award for Small Situations, manager of the Odeon Theatres (Canada) Ltd., Odeon theatre, Ladysmith, B. C.

H. G. SCHENK, Overseas Award, Paramount Films of Germany, Frankfort am Main, Germany.

Mr. Kemp has been a Round Tabler since 1949, and has been a manager for the Fabian circuit and the Schine circuit. He won the Stanley Warner Newark zone grand prize of a trip to Europe in 1955. He won the second quarterly award and the Grand Award for the same campaign.

Mr. McKim, a member of the Round Table since July, 1954, won a Scroll of Honor in two quarterly contests, and has also won a promotion to the home office of Odeon Theatres in Toronto.

Mr. Schenk won a Scroll of Honor in the third quarter of 1954 and the second of 1955.

Following the annual judging of the entries in The HERALD Managers' Round Table showmanship competition, with some 70 judges inclusive of the higher echelon of promotional and sales executives in New York, both of circuit and distribution management, a panel discussion on current advertising practices in the industry was held.

The Committee of Judges for the Awards will be found listed on page 45.

Representative of the circuit, or exhibition point of view in the discussion were Ernest Emerling, director of advertising and publicity for Loew's Theatres, and Seymour Morris, director of advertising and publicity for the Schine Circuit. On the other side of the table, so to speak, and representing distribution, were Charles Schlaifer, president of Charles Schlaifer, Inc., agency specializing in motion picture promotion, and for years an advertising executive in the motion picture industry, and Silas F. Seadler, advertising manager for MGM.

Presiding at the luncheon, and moderator of the panel discussion, Martin Quigley welcomed the judges and guests, introduced previous Quigley Award winners, and cited the fact that the Managers Round Table currently is enjoying its largest membership, under the direction of Walter Brooks, with the total now in excess of 7,000 members. The former winners introduced were: Lige Brien, director of special events for United Artists; J. Raymond Bell, public relations executive for Columbia; Charles R. Hacker, manager of operations, Radio City Music Hall, and Harry Goldberg, director of advertising and publicity for Stanley Warner.

Morris Makes Plea

The most trenchant plea for a new and vital spark to be set behind the advertising guns was voiced by Mr. Morris, who described himself as continuing to be optimistic about the industry, its product and its progress. If the current media and methods of advertising are not enough, he said, we must use new methods.

"Big pictures," he said, "need big ad campaigns." At the same time, he decried those motion picture themes which by their basic nature made it necessary that the advertising campaigns for those pictures be based on indirection and innuendo, instead of a direct approach. A negative type of ad campaign selling was a serious error, he felt, and incidentally cited the book best-seller as "over-rated," insofar as motion picture selling is concerned.

"If a picture cannot be sold adequately and properly (by reason of its theme)," he said, "it should not have been made in the first place."

(*Continued on page* 14)



Ernest Emerling



Charles Schlaifer



Seymour Morris



Silas F. Seadler

at the judging.....

Herald photos by Floyd Stone



Martin Quigley opening the forum, above.



Walter Brooks, Monroe Greenthal and James Hardiman, above.

Robert J. Rubin and Robert Mochrie, below.





Alex Harrison, Rodney Bush.

Alfred Stern and Charles Reagan, below.





Seymour Morris, Jerome Pickman and Sidney Blumenstock.



Daniel T. O'Shea, Sol Schwartz and Walter Branson.



Samuel Rinzler and William Heineman.

THE WINNERS OF THE GRAND AWARDS





***GEORGE KEMP**, left, and **H. G. SCHENK**, right, are the Grand Award winners for large situations and overseas. **JOHN McKIM** won the award for small situations. Mr. Kemp, manager of the **Stanley Warner** Montauk theatre in Passaic, N. J.; Mr. McKim, the Odeon theatre, Ladysmith, B. C.; Mr. Schenk is Paramount publicity head in Germany.*



Herman Robbins, Martin Quigley and Sol Schwartz.



Gerald Shea, Russell Downing, Lynn Farnol.

QUIGLEY AWARDS

(*Continued from page* 12)

Mr. Seadler agreed with the need for "dynamite" as applied to advertising campaigns on pictures, but defended his colleagues in distributor advertising, declaring that too often the fault lay in studio—and agent—insistence on specific allocations in advertising for the billing of stars and other talent. Contractual billing requirements, he insisted, make most difficult the advertising man's task of preparing adequate ads, since the personality billings occupy so much of the available space.

He cited for the consistent high type of theatre institutional advertising it has employed over the years the Radio City Music Hall and its managing head, Russell Downing. Mr. Morris in that connection, however, made the point that what is good for the Music Hall in New York would not necessarily be good for a theatre in, say, Columbus, Ohio.

Some Constructive Criticism

Mr. Emerling, in a careful, analytical citing of chapter and verse, with due acknowledgement of the capabilities of the men responsible for the promotional activity of the industry, focused attention on certain areas which he felt were in need of improvement. His intent was for constructive criticism, he said.

Often, he said, the man who creates the ad fails to appreciate that it will appear on a newspaper amusement page, which is cluttered, crowded and "messy," and that the ad must be prepared in such a way that it will stand out from its surroundings sharply and effectively. Also, he said, copy in some instances was not sufficiently informative and should be more specific.

Pressbooks, he said, were not out soon enough to be of greatest value. Greater variety should be provided in pressbook ads, he felt, and too often the ads ignore the fact that some 65 per cent of the nation's theatres operate on a double bill policy, and leave the exhibitor no space adequately to cover the announcement of his second feature.

Trailers are of prime value and importance, Mr. Emerling declared, and they should be timed to have the greatest possible impact on their captive audience. He found fault with the quality of still photographs available today, said that the use of television is of value if the material is such that the public will be intrigued by it, and said the quality of the distribution exploitation men going into the field today has improved, and the results prove their value.

(*Continued on page* 45)



Walter Branson, William German and E. L. Walton.



Sidney Schaefer and Mervin Houser, above.



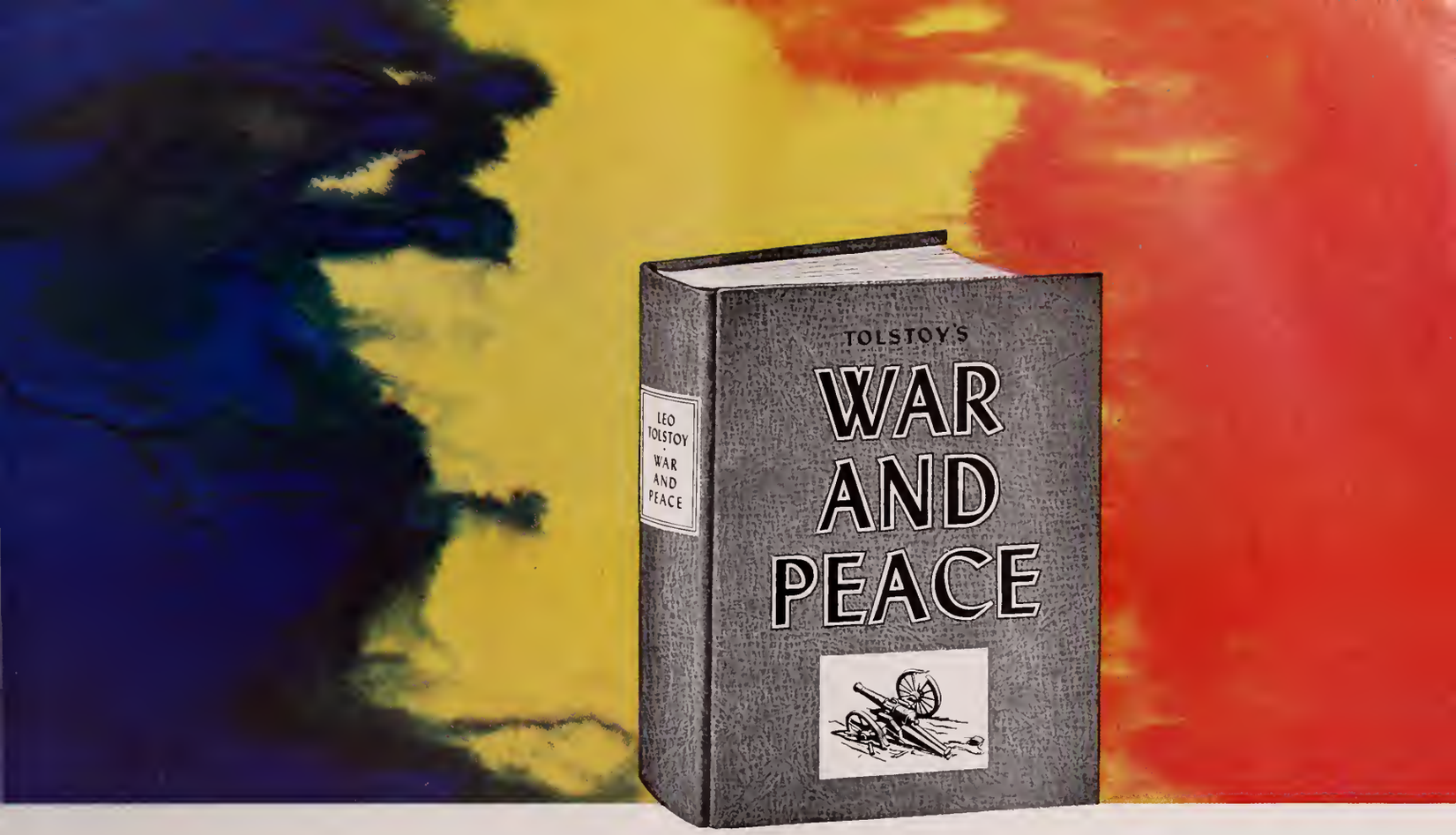
Roger Lewis, Sidney Blumenstock and Jefferson Livingston, left.

Robert Shapiro, Harry Mandel and Steve Edwards, below.



Joseph Gould, Mead Walworth, Ira Tulipan.





THE GREATEST NOVEL EVER WRITTEN...

Paramount is pleased to announce to the exhibitors of the world that production has been completed, editing is under way and unparalleled preselling has started... for the most important literary property that has ever reached the boxoffice...



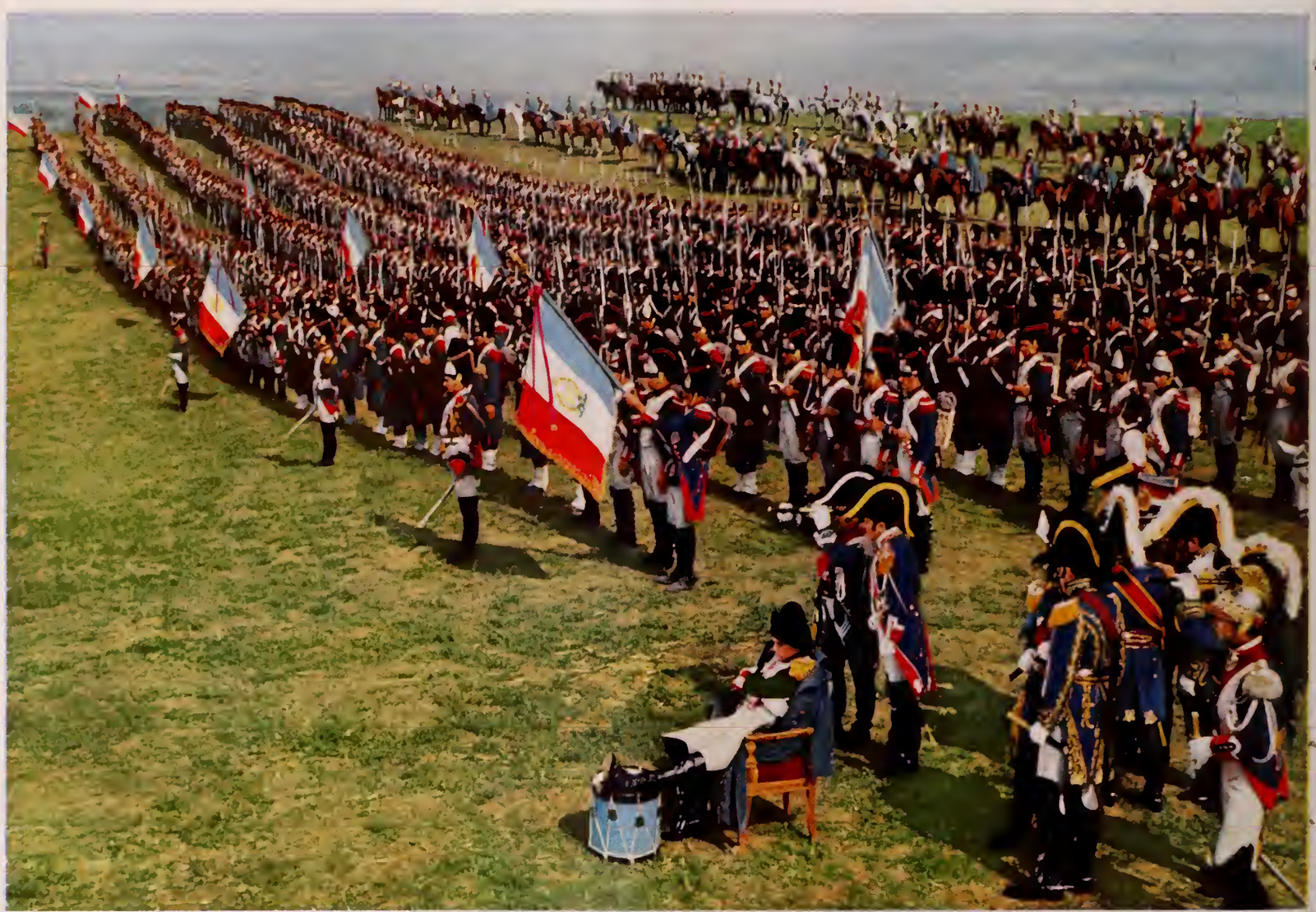
Audrey Hepburn as Natasha



Henry Fonda as Pierre



Mel Ferrer as Prince Andrey



The motion picture which has challenged the dreams of every producer for the fifty years of screen history has at last been made. The miracle of VistaVision, the talent of an international cast, the tireless work of eleven years preparation, the vast filming project of many months . . . all these have now placed this masterpiece in its final stages of editing. Already the tide of public interest is rising higher and higher—in anticipation of this epic story of the grandeur of man and the horror of war. And the far-flung mass audience awaiting it will share in the most deeply felt love story the screen has ever had the privilege to record. "WAR AND PEACE" will reach theatres late this year. It will be a milestone in exhibition, as well as in production. It will be a major experience in the lives of all who see it.

LEO TOLSTOY'S



War and Peace



PARAMOUNT PRESENTS

AUDREY HEPBURN
HENRY FONDA
MEL FERRER

in

War and Peace

A PONTI-DE LAURENTIIS PRODUCTION

Co-starring

VITTORIO GASSMAN

HERBERT LOM · OSCAR HOMOLKA · ANITA EKBERG

HELMUT DANTINE · BARRY JONES · ANNA MARIA FERRERO · MILLY VITALE · JEREMY BRETT and

JOHN MILLS

Produced by DINO DE LAURENTIIS · Directed by KING VIDOR

Based on the novel "War And Peace" by LEO TOLSTOY

Color by TECHNICOLOR

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

PRINTED IN U.S.A.

Urges Push For Grosses

BILLINGS, MONT.: Claude C. Mundo, administrative assistant to the president of the Theatre Owners of America, spoke on the forthcoming TOA convention at the spring meeting of the Montana Theatres Association, held this week at the Northern Hotel here.

He said the exhibitor must choose one of two courses open to him in the present status of the declining box office—"to remain dormant, refusing to admit its actual existence . . . in the hope of a tomorrow's miracle . . ." or "to lend his constructive talents by attending TOA's national convention (September 19-25), the greatest yet, devised to present the most practical and tangible concentration of minds ever assembled."

Mr. Mundo said there is no greater forum for the exchange of industry information than conventions, which are so important to the American economic scene. "Special interest problems," he said, "soon develop into aggressive action . . . when it becomes known they are of common interest." He added that the exhibitor's attendance at the convention "is an apprenticeship in tomorrow's operation" and that "the solutions of many perplexing problems might well come from such a meeting."

Billboard Campaign Set for "Trapeze"

As part of its $2,000,000 promotion for "Trapeze," United Artists has set a highway billboard campaign which will spot 2,500 conventional and luminous 24-sheets at key highway locations in California, Connecticut, Illinois, Louisiana, Maryland, Massachusetts, Michigan, Minnesota, Missouri, New York, Ohio, Pennsylvania, Texas, Washington and Wisconsin. The film will have its world premiere at the Fox Wilshire theatre in Los Angeles May 29. The Hecht-Lancaster film stars Burt Lancaster, Tony Curtis and Gina Lollobrigida and features Katy Jurado.

Allied Artists Dividend

At a meeting of the executive committee of the board of directors of Allied Artists Corporation May 2, a quarterly dividend of 13¾ cents per share on the company's 5½ per cent cumulative preferred stock was voted, payable June 15, 1956 to stockholders of record June 4.

To Guide Convention

BOSTON: Michael Redstone and Nathan Yamins have been named co-chairmen of the 1956 convention of Independent Exhibitors, Inc. of New England, it is announced by Edward W. Lider, president. The two-day convention is set for October 15-16 at Toy Town Tavern, Winchendon, Mass.

Konczakowski Suits Limitations Sets

The Konczakowski Circuit, in its anti-trust suit, was barred in New York's Federal District Court recently from claiming damages against certain defendants prior to December 30, 1949. The defendants involved in the decision were Paramount Pictures, Paramount Film Distribution Co., Buffalo Paramount Corp. and American Broadcasting-Paramount Theatres. The circuit, which operates theatres in the Buffalo area, was barred under the statute of limitations, according to the decision. The anti-trust action concerns the following Konczakowski theatres: the Marlo, Circle, Senate and Regent. The eight majors are the other defendants of the action, which seeks damages of $31,200,000 for the four theatres.

Stepping Up Tax Drive

The campaign against the Federal admissions tax is "gathering strength" every week, as work in the field progresses, Robert Coyne, special counsel of the Council of Motion Picture Organizations, reported this week. He said, "If Congress does have an opportunity to vote on the admissions tax reduction bill, I think we'll be in a strong position."

COMPO, which is organizing and sponsoring the campaign, is supporting the King measure, which would limit the application of the Federal admissions tax "to that portion of the amount paid for any admission which is in excess of $1."

Describing the current Washington outlook, Mr. Coyne said "it's touch and go," explaining that the general subject of tax reduction is tied up with the question of reducing the public debt. Another issue which impinges on the possibility of ticket tax reduction is a move to decrease the income tax, he said. There is no question that the budget will be balanced this year, Mr. Coyne added.

John Wayne to Tour For "The Searchers"

John Wayne will make a personal appearance tour in connection with the world premiere of his new Warner film, "The Searchers," directed by John Ford in VistaVision and color by Technicolor. Mr. Wayne's tour will take him to Chicago, where the film opens May 16; Buffalo, Detroit and Cleveland. "The Searchers" is a C. V. Whitney Picture produced by executive producer Merian C. Cooper.

New Tennessee Drive-in

NASHVILLE, TENN.: The Colonial Drive-in Theatres, Inc., May 20, will open the new Warner Park Drive-in on Highway 100 here. A 700-car capacity and the latest innovations will be features.

National Net $923,806 in Six Months

LOS ANGELES: Consolidated net income, after all charges, of National Theatres, Inc., and subsidiaries for the first half of the current fiscal year, was $923,806, equal to 34 cents per share on the 2,715,186 shares of common stock outstanding for the period ending March 24, 1956, Elmer C. Rhoden, president, has reported to stockholders. For the corresponding period ending March 26, 1955, net income was $1,280,549, or 46 cents a share on the 2,769,486 shares then outstanding.

For the 13 weeks ended March 24, 1956, consolidated net income was $720,753, or 27 cents a share. This is slightly less than last year's figure of $734,133, also approximately 27 cents per share.

Mr. Rhoden said that results of the first few weeks of the current period (the third quarter) were almost identical with the same weeks of last year. However, he added that "films booked for the remaining weeks of this current period are of better quality than those last year, and should produce improved theatre grosses and profits."

The company's program of liquidating unproductive and unprofitable real estate properties contributed substantially to second quarter results, net gain from such sales after taxes being $271,000. For the 26-week period, the net total from this source was $202,000. The comparable amounts included in last year's earnings were $30,000 for the second quarter alone and $17,000 for the 26 weeks. To date 29 theatre properties and 24 non-theatre properties have been disposed of for a total gain of $821,000.

Schlesinger Widow Seeks Accounting

Mrs. M. A. Schlesinger, widow of M. A. Schlesinger, is seeking a legal accounting from the Schlesinger Organization in South Africa and from 20th Century-Fox, which has contracted to acquire the organization's theatres. The accounting request is reported to be based on a partnership agreement between M. A. Schlesinger and his brother, the late I. W. Schlesinger, founder of the organization. On the death of I. W. Schlesinger in 1948 his son John became chairman of all the companies in the group. M. A. Schlesinger maintained the organization's office in New York for over 30 years until his death, which occurred three years ago. Should the courts confirm the existence of a basic, over-riding partnership between the Schlesinger brothers, it is reported that agreements made for the disposition of assets of the Schlesinger organization, such as the 20th-Fox theatre deal, would be affected. In addition to theatre operations, the Schlesinger organization is active in many fields, including insurance, advertising, catering, real estate and orange production.

YOUR MOST IMP

The great day...the
of the gr

20th CENTURY-FOX

D-D
THE S
OF JU

CINEMASC
COLOR by DE L



ROBERT TAYLOR · RICHARD TODD · DANA WYNTER · EDMOND O'BRIEN in **"THE SIXTH OF JUNE"** · CINEMASCOPE · COLOR by DE LUXE · with JOHN WILLIAMS · Produced by CHARLES BRACKETT · Directed by HENRY KOSTER · Screenplay by IVAN MOFFAT and HARRY BROWN · Based on the Novel by LIONEL SHAPIRO · from 20th CENTURY-FOX

ORTANT DATE!

great love story...
eat war!

presents

AY
XTH
NE

OPE
UXE®





READY FOR DELIVERY
ON YOUR OWN D-DATE:
DECORATION DAY!

U-I OVERSEAS GROSS UP 78%

. . . Daff and Aboaf tell foreign staff of success of company's films in world markets and plans for future releases

HOLLYWOOD: Overseas business of Universal International Films, Universal's foreign subsidiary, has increased 78 per cent since 1951, Americo Aboaf, vice-president and general manager, told the delegates to the company's first Global Sales Conference held this week at the studios here.

Mr. Aboaf also pointed out that Universal pictures were playing in excess of 25,000 situations throughout the world, exclusive of the U. S., Canada and the Iron Curtain countries. Between 1950 and 1955, the percentage of Universal's foreign business in relation to the company's total percentage increased from 33 to 43 per cent, Mr. Aboaf added, with the European market showing an increase of 36.58 per cent since 1951.

Welcomed by Daff

Alfred E. Daff, executive vice-president of Universal and president of the foreign subsidiary, welcomed the delegates from 55 countries at the opening session of the week-long conference and said the gathering of these branch managers and executives marked the culmination of his desire for many years to have the whole foreign sales organization meet in Hollywood so they would have the opportunity to absorb the atmosphere and to appreciate the magnitude of the operation of the studios, as well as to meet the personalities making the pictures and to familiarize themselves generally with the great detail involved in the production of the pictures they sell.

Mr. Daff also told the delegates that Universal International will release 30 top budget films in the foreign market during the 1956-57 releasing year which runs from March 1, 1956 to February 28, 1957. Of the 30 to be released, 20 have already been completed or are in the final stages of production, 18 are in color, 10 in CinemaScope and one, "Away All Boats," is in VistaVision, he said.

"To make possible the production of this program of pictures, which is designed to have the widest possible appeal to the world market and yield the greatest potential in the history of the company, we have spent the greatest sum of money we have ever invested in story properties during the past 12 months," Mr. Daff said.

Another speaker at the convention was Milton R. Rackmil, president of the parent company, who said the American film industry has not yet fully reached its potential in the markets of the free world. He predicted that the industry's foreign business will continue to progress and expand as the living standards improve.

"I do not believe we have reached anything like our peak in the international field," he said. "Universal is pursuing a policy of careful analysis of the subject matter of all its pictures to make certain that they all have international appeal, because we have found that tastes vary but slightly where good entertainment is concerned.

"We have embarked upon an ambitious program of global talent development, having signed some of the top stars and directors of other countries with an idea to enhancing the world wide appeal of some of our future productions while introducing stimulating new personalities to the American film audiences," he added.

French Group to Study Problems of Screen

by HENRY KAHN

PARIS: A committee comprising all facets of the French film industry, production, distribution, exhibition and the technical and engineering branches, has been set up on a permanent basis to explore ways and means of increasing the popularity of motion pictures. Proportionately, fewer people attend the cinema in France than in most other countries. Henry Frenay, chief of the producer representatives, reported that the committee already has several "interesting" proposals before it, but would not discuss them at this time. The French film industry, said Mr. Frenay, would be in a safe position if it were possible to recover about 80 per cent of a picture's cost in France. At the present time, he added, only about 60 per cent can be returned from exhibition in France. One of the committee's primary aims is to increase that percentage.

Sidney Tours for "Duchin"

George Sidney, president of the Screen Directors Guild, plans a nationwide tour of key cities as part of Columbia's advance exploitation campaign on "The Eddy Duchin Story," which Mr. Sidney directed recently on loan-out from MGM. Press conferences, radio and TV appearances and conferences with exhibitors are scheduled.

Craft Earnings $118

HOLLYWOOD: Craft workers' earnings averaged $118.70 per week in March for a 40.2 hour work week, according to the monthly report of California Divisions Industrial Relations. Average earnings last March were $124.95 for a 42.6 hour week.

Berger Will Press for Regulation

MINNEAPOLIS: Despite his announced hope for a round-table conference between distribution and exhibition leaders, Benjamin Berger, president of North Central Allied, has not abandoned his project to seek Government regulation of distribution practices.

Mr. Berger, who plans a six-week tour of Europe following the distributors' session with the Senate Small Business subcommittee in Washington May 21, said his recent suggestion for the top-level intra-industry conferences was to "win some immediate relief for exhibitors." He said he hoped some concessions could be obtained from the distributors, but that he still planned to press for Congressional action.

The North Central Allied chief's formal statement said in part:

"Some observers have thought Allied inconsistent because its spokesmen have continued to press their fight for remedial legislation while, at the same time, agreeing to or actively working for a top level round table discussion with the producers and distributors.

"There is really no inconsistency. The plight of the small exhibitor is such that every day, even every moment of time, is of the essence. If redress of their grievances were to come tomorrow, it would be too late for many small exhibitors. . . .

"Under these circumstances, Allied, through its leadership and expressing the feeling of the rank and file, is pressing for Government intervention which will give the small exhibitor a fair and square deal. . . . Only all-out arbitration of all grievances including present film pricing policies will give the exhibitors the relief they need if they are to continue in business."

Dallas WOMPIs Elect Grace Folsom Head

DALLAS: At a luncheon meeting of the Dallas Women of the Motion Picture Industry recently Mrs. Grace Folsom of Interstate Theatres was elected president for the coming year. Mrs. Lorena Cullimore is the retiring president. Other officers include: Billie Webb, first vice-president, programs; Rosemary White, second vice-president, membership; Dorothy Johns, recording secretary; Jean Johnson, corresponding secretary, and Mildred Freeman, treasurer.

Long Island House Opens

HICKSVILLE, L. I.: The completely modernized Prudential Hicksville theatre here opened recently. A wall-to-wall screen, rebuilt stage, and new lounge and rest rooms are among the improvements.

BOB O'DONNELL LOVED *Columbia's* "THE EDDY DUCHIN STORY!"

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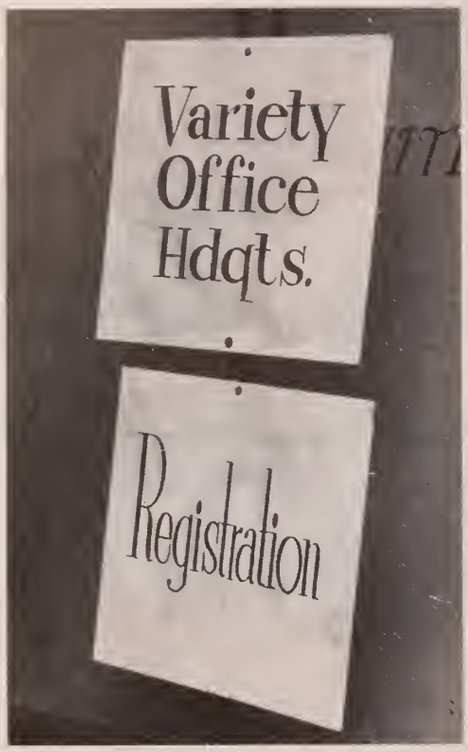
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JUST SCREENED EDDY DUCHIN STORY AND I AM DELIGHTED TO TELL YOU HOW MUCH EVERY-ONE IN OUR EXECUTIVE AND BOOKING GROUPS ENJOYED THE PERFORMANCE. IT IS THE BEST JOB EVER DONE BY TYRONE POWER AND CERTAINLY THE TWO LADIES, KIM NOVAK AND VICTORIA SHAW, WHO PLAYED THE FIRST AND SECOND WIVES ARE FANTASTIC. GEORGE SIDNEY HAS DONE A MAGNIFICENT JOB, GREAT COLOR, WONDERFUL MUSIC AND I AM ABSO-LUTELY AMAZED AT THE ILLUSION CREATED BY TYRONE POWER PLAYING THE PIANO. IF WE ARE LUCKY IT MIGHT EVEN BEAT FROM HERE TO ETERNITY.

BOB O'DONNELL

"IT MIGHT EVEN BEAT 'FROM HERE TO ETERNITY'" !

VARIETY CLUB BARKERS COME TO BROADWAY



Beating the drum, right, in pre-convention hoop-la are Martin Starr, official greeter for Tent 35, the hosts; Myron Cohen, comedy star, and Cleo Moore.

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From Mexico City, below, came Adalberto Miranda, Marc Frisch, Louis Moulinie, Alfonso Carrasco; Ed Lachman, chairman of the reception committee; Guillermo Haza, Tony Perez; Guillermo Santibanez.

AT the 20th annual convention of Variety Clubs International, held this week at the Waldorf-Astoria Hotel, New York, Nathan D. Golden, International Heart chairman, reported that the Variety tents spent about $2,700,000 during 1955 in various projects to aid underprivileged children.

Among the highlights of the convention, which was attended by approximately 1,500 delegates from 45 Variety Club tents, were the announcement of the winners of the Heart Award, given each year to the tent which has been judged the best in its charity work; the presentation of the Humanitarian Award; the election of officers, and the Mardi Gras ball.

The annual Humanitarian Award is given to the individual named by a committee of publishers and editors as having made the most outstanding contribution to humanity in the past year. As reported early in the week, the nominees included Francis Cardinal Spellman, Henry Ford II and Dr. Sidney Farber. Past winners have included



Herald photos by Floyd Stone



Below left. The present Variety International officers who will retire during this convention: seated, John H. Rowley, first assistant chief barker; George C. Hoover, international chief barker; George W. Eby, second assistant chief barker; standing, Edward Emanual, property master, and J. B. Dumestre, Jr., international dough guy.

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Below right. From the midwest and the coast: Rotus Harvey, Rev. Sylvester M. McCarthy and Marc Wolf.





Sir Winston Churchill, Herbert Hoover, George C. Marshall, Helen Keller, Paul G. Hoffman, Bernard Baruch, Father Flanagan, Cordell Hull and Sister Elizabeth Kenny.

At midweek it was indicated that John H. Rowley, president of Rowley United Theatres and former chief barker of the Dallas tent, would become international chief barker, succeeding George C. Hoover.

Featured at the Mardi Gras ball, at which the Pepsi-Cola Company was host, was an all-star band featuring such names as Benny Goodman, Artie Shaw, Paul Whiteman, Tommy Dorsey and Jack Teagarden. Others present included Bobby Hackett, "Peanuts" Huccho, Russell Swan and Polly Bergen.

Mr. Hoover, who just returned from a two-month European trip, visited tents in London, Dublin, Hamburg, Madrid and Rome. He said that Variety Clubs in Europe "have been considerably strengthened by my getting together with individual tents and discussing mutual problems" and added that for some time, in Europe, there was a feeling that Variety Clubs were solely an American undertaking, but "that is no longer so. Variety Clubs are international in their operations and activities."

Discussing Europe in general, Mr. Hoover said that some fear is expressed by exhibitors as to the impact of commercial television, especially in Great Britain. However, he said from the opinions and discussions which he heard, TV is "no great threat, especially in markets where American films are in competition to TV."

A few of the other highlights at the convention included a boat ride around Manhattan Island, with dinner, beverages and dancing Thursday evening sponsored by Coca-Cola; and a fashion show luncheon for the 400 feminine members sponsored by Saks Fifth Avenue.



Jack Hoffberg, Nathan Golden.

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Left. The Las Vegas delegation arrives: Joe Rosenberg, Abe Schiller, Harry White, Bob Levoff and Jack E. Schieff.

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Below. Arriving from London: Leslie Faber, Sir Tom O'Brien, British labor leader; Nat Cohen; Col. James Carreras, and Ben Rosenfeld.



Below left. Pittsburgh, where Tent No. 1 was organized in the spirit of charity which has motivated Variety ever since, sends its delegates. Here are Mr. and Mrs. Roy Scott and Hugo Iacovetti.

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Below right. From across the country, Mr. and Mrs. Harry Weinberg of Los Angeles.







SMPTE HEARS OF VIDEOTAPE

. . . Closing session of meeting learns details of remarkable device and its uses for film production and television

The long-range possibilities and the immediate limitations of the Ampex videotape recorder, the first demonstration of which proved a dramatic bombshell at the recent Chicago convention of the National Association of Radio and Television Broadcasters, were outlined in New York last week by an Ampex official at the 79th semi-annual convention of the Society of Motion Picture and Television Engineers.

No Speculation

R. H. Snyder, manager of the motion picture equipment department of Ampex, speaking at one of the concluding sessions of the convention, declared in sober terms that "any speculation on the replacement of the 35mm. camera by videotape is, in our opinion, foolish at this time." Mr. Snyder read a paper prepared by Charles P. Ginsberg, chief video engineer of Ampex.

It might be possible, said Mr. Snyder, for a motion picture director to shoot scenes simultaneously in film and videotape and immediately review the tape recording while his cast and sets are still assembled. "This procedure," he said, "could reduce production time and costs in movies." However, "since video quality is simply not comparable with ordinary good original film, and not even remotely comparable to the new larger-negative film processes," Mr. Snyder said Ampex sees "no immediate application for videotape here, and probably very little even in the future."

He continued: "The machine was designed specifically for the purpose of program delay and it is for this purpose only that it will be first employed by CBS and NBC, to overcome the three-hour east-west time difference. . . . Usefulness of the videotape apparatus for other purposes awaits exploration after experience is gained with the equipment in actual operation by NBC and CBS."

Nemec Honored

Boyce Nemec, executive secretary of the Society, who has tendered his resignation effective June 1, was honored by the organization at the convention's concluding banquet. Dr. John G. Frayne, SMPTE president, presented Mr. Nemec a scroll during the banquet in acknowledgement of his contributions toward the growth of the organization.

Signed by both Dr. Frayne and Wilton R. Holm, secretary, the scroll read: "The board of governors of SMPTE unanimously commend Boyce Nemec, whose foresight, initiative and complete devotion to duty as executive secretary of SMPTE have been a major contribution in bringing the Society to its present high level of prestige and accomplishment."

Other concluding sessions of the convention were devoted to alternate uses of television on closed circuits, for educational purposes in colleges and universities and its diversified possibilities as a weapon for the military during times of war.

With regard to closed circuit TV, John Howland, of Thompson Products, Inc., told SMPTE members that there are more than enough varied types of closed circuit TV equipment to meet the needs of the public. These camera systems, he said, "are built around the characteristics of the vidicon camera tube which is rugged, simple and capable of consistent performance with little attention." They are the simplest of live cameras, he added, and weigh less than 10 pounds.

Course Refused

The SMPTE proposal to inaugurate an educational program at Columbia University to familiarize technicians within the industry of up-to-date advancements, was refused by that institution on the ground that the proposed syllabus and non-credit course would be contrary to the university's educational policies.

Two such educational programs currently are being conducted under SMPTE sponsorship at the University of Southern California and the University of California at Los Angeles. Two Columbia professors, Lloyd Vardon and Frank Lee, both of the Graphic Department, told the convention last week that Columbia only offers courses that give credit toward a degree and with a syllabus that is university-controlled.

While no direct action was taken by the SMPTE last week, it was indicated that the Society was considering other colleges within New York City for the program. Named as prospects were the City College of New York and New York University.

The Society's next convention will be held October 7-12 in Los Angeles.

Reelects Officers

BOSTON: The entire slate of officers of Local 182, IATSE, has been reelected. Ralph Frazier is business agent; Joseph Caplan, president; Walter Diehl, vice-president; Benjamin Bearman, financial secretary; James Gibbons, recording secretary; Jack Rosenberg, treasurer. The executive board comprises Morris Goldman, Joseph Nuzzolo, Sr. and Frank Laby. Named two-year delegates to the national convention are Walter Diehl and Morris Goldman.

MGM Takes Drive-in Spot In Australia

by FRANK O'CONNELL

SYDNEY: MGM has entered the drive-in field here, with the purchase for £102,000 (approximately $229,500) of the drive-in license for the Sydney suburb of Chullora. The move has all the aspects of the beginning of an industry war, say many observers.

The Chullora license was purchased from a syndicate in which a well-known Sydney bookmaker was a prominent director, and was one of two drive-in licenses that had gone to interests outside the big exhibitor combine in the recent granting of licenses by the Theatres and Films Commission. The move probably means also that the exhibitor combine will have to open their drive-ins sooner than they had anticipated. The Chullora situation is a twin drive-in with capacity for 660 cars.

Although N. B. Freeman, managing director of Metro, would not confirm the fact that his company had paid £102,000 for the Chullora operation, he did say that MGM was building a twin drive-in at Oakleigh in Victoria. This is to cost approximately £300,000 (about $675,000) and is to open in December.

John Glass, general manager of Hoyt's Theatres, Ltd., also made drive-in news with the announcement that the five drive-ins to be operated by combined exhibitor interests at Bass Hill, Dundas, North Ryde, Caringbah and French's Forest, will open simultaneously next Spring. The five theatres cost about £200,000 ($450,000) each.

Paul Cunningham Named President of ASCAP

Paul Cunningham, a writer-member of the American Society of Composers, Authors and Publishers for 35 years, was elected president of the organization at its recent annual meeting. He replaced Stanley Adams, who had held the office for three years. Officers reelected to serve another term were vice-presidents Louis Bernstein and Otto A. Harbach, vice-presidents; John T. Howard, secretary; Saul H. Bourne, treasurer; George W. Meyer, assistant secretary; Frank H. Connor, assistant treasurer. Mickey Skopp was elected to the publishers' panel. According to ASCAP constitutional regulations, a president is permitted to hold office only for three consecutive terms.

License Fee Up

WASHINGTON: The District of Columbia commissioners have increased the annual license fees for Washington theatres from $75 to $135 a year, effective July 1. The increase was part of a general increase in business license fees in the District.

THESE ARE **THE STARS** OF

TRAPEZE



HECHT AND LANCASTER Present

BURT **LANCASTER** TONY **CURTIS**

GINA **LOLLOBRIGIDA**

in

TRAPEZE

also starring KATY JURADO • THOMAS GOMEZ
with JOHN PULEO • MINOR WATSON

Directed by CAROL REED

Produced by JAMES HILL

Screenplay by JAMES R. WEBB

Adaptation by LIAM O'BRIEN • A SUSAN PRODUCTION

CINEMASCOPE

Color by DE LUXE

READY IN JULY...

THRU UA

A statement of importance to the entire motion picture industry!

State of New York
County of New York, ss

William J. Heineman being duly sworn, deposes and says:

I was privileged to attend a projection room screening of TRAPEZE in London, England on Friday evening, March 2nd.

I consider TRAPEZE to be one of the finest motion pictures that it has ever been my good fortune to view. TRAPEZE has the finest box-office cast in Burt Lancaster, Tony Curtis and Gina Lollobrigida, as the three top stars, plus a talented supporting cast, of any motion picture that United Artists has ever distributed.

Carol Reed, who has many great films to his credit, has - in my opinion done the most outstanding job of direction in his brilliant career. The background story of TRAPEZE, dealing with the circus and circus life, lends itself to gorgeous color and presents CinemaScope at its finest.

TRAPEZE is a very gripping, warmly human and thrilling story of the lives and loves of circus aerialists, with the aerial shots made all the more breathtaking by CinemaScope and accompanied by a magnificient musical score. I believe that these showmanship ingredients, supported by one of the largest national advertising campaigns in United Artists' history, will make TRAPEZE one of the greatest box-office attractions of our time.

I feel certain that every exhibitor will share my great enthusiasm for the quality and box-office potentials of TRAPEZE, when he sees it.

We are now requesting bids for playing time commencing Thursday, June 28th and as the negative will not arrive in New York until mid-May and screening prints will not be available in sufficient time for bidding and the advertising of the opening date of June 28th, I am furnishing you with this sworn statement to attest to the exceptionally fine quality of TRAPEZE and to aid you in evaluating it when you make your important bid.

William J. Heineman, Vice-Pres.
in charge of Distribution for
United Artists Corporation

Sworn to and subscribed
before me this 29 day
of March A.D., 1956

FLORENCE ABRAMSON
Notary Public, State of New York
Qualified in Kings County
No. 24-5009190
Cert. Filed with N. Y. Co. Clerk
Commission Expires March 30, 1956

Florence Abramson

Paramount Stockholder Meet June 5

Stockholders of Paramount Pictures Corp. will meet in New York June 5 to elect a board of directors, composed of 12 members, and to transact other business, according to a company announcement.

Nominated for reelection to the Paramount board are Adolph Zukor, chairman of the board; Barney Balaban, Paramount president; Y. Frank Freeman, vice-president in charge of the studio; A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, Earl I. McClintock, Maurice Newton, Paul Raibourn, Edwin L. Weisl and George Weltner, president of Paramount International and Paramount Film Distributing Corp.

According to the notice mailed to stockholders, Mr. Balaban owns the largest number of shares, 13,100, of all the directors. Holding 100 shares of Paramount stock are board members McClintock, Raibourn and Weisl, with the remainder of the directors having other varying amounts of shares.

The Paramount announcement also discloses that Mr. Balaban, in his capacity as a director and president, received $124,800 in fees, salaries and commissions during 1955. Mr. Freeman received $130,000; Mr. Raibourn, $57,750; Mr. Weltner, $65,000, and Mr. Zukor $78,000. It was also announced that Louis A. Novins, secretary of Paramount, was issued an option exercisable prior to June 23, 1960, to purchase at $3 per share 12,500 shares of the capital stock of International Telemeter Corp.

Collier Young's "Huk" An August Release

Collier Young, producer of "Huk," which was made in the Philippines, is in New York to confer with United Artists executives on promotion and distribution of the film. The release of the film has been moved up from December to August to get maximum drive-in dating, it was announced. The native Philippine film industry participated with U.A. in financing the film and will share in the world profits. Mr. Young believes international co-production deals such as this will expand old and open up new markets for U. S. films overseas. His next for U.A., which it will finance 100 per cent, is "The Halliday Brand," starring Joseph Cotten.

Heads Cancer Drive

Leonard Ginsberg has been named chairman of the New York-New Jersey-New England area of the newly-organized Suzan Ball Memorial Fund for Cancer Research, it is announced by Dick Powell and June Allyson, national co-chairmen of the drive. Mr. Ginsberg is now president of Leonard Ginsberg Associates, management consultants, New York.

Pulitzer Trustees Refuse Film Awards

The Pulitzer Prize trustees have refused flatly to consider the awarding of a prize to the best motion picture produced each year, it was announced after a closed meeting this week when they acted on award nominations for the coming year. The question of a film award has been on the committee's agenda since 1932, when it was first introduced by Jack L. Warner. The trustees, however, have annually refused to take action, stating that motion pictures do not deserve classification with their yearly awards which are given for journalism, letters and music.

Toho Company of Japan Opens Yokohama Unit

The Toho Company of Japan, producers, distributors and exhibitors of films, have opened the lavish Yokohama Toho Kaikan building, which houses four separate theatres in one structure. The Yokohama Toho and the Yokohama Scala-Za are on the first and third floors while the Toho Cinema and the Toho Meiga-Za are underground. The ceremony celebrating the opening was held concurrently with one commemorating the complete renovation of Toho's Yokohama Takarazuka theatre nearby.

Arthur Miller in Pathe Lab Post

Arthur J. Miller, pioneer in the development of wide screen motion picture film processes, has been appointed technical director of Pathe Laboratories, Inc., which processes film for Hollywood studios and television. In his new post Mr. Miller will oversee development and improvement of machines, techniques and processes.

Alabama, Georgia Groups Convene May 27-29

ATLANTA: The Alabama Theatres Association and the Motion Picture Theatre Owners and Operators of Georgia will hold their joint annual convention May 27-29 at the Dinkler Plaza here, the associations have announced. Chief feature will be a cyclorama of modern exhibition clinics dealing with all the major phases of theatre operation and management.

Name Two to MPIC

HOLLYWOOD: George J. Flaherty and Fred Lehne have been elected vice-president and treasurer, respectively, of the Motion Picture Industry Council. Previously elected were Ronald Reagan, president, and Marvin Faris, secretary.

Peter Latchis Dies

Peter Latchis, an officer of the Latchis circuit of New England and brother of Spero Latchis, died Tuesday at his Newport, N. H. theatre. He was 60 years old.

Special Deal Arranged on DeMille Film

An unique selling pattern for Paramount's "The Ten Commandments" was revealed last week in New York by a company sales executive. The chief feature of the pattern is the payment by the company of a flat sum to theatres booking the picture, the sum representing agreed-upon theatre costs and a profit.

The selling pattern, it was explained, is a marketing approach separate and distinct from deals under which the distributor leases the theatre and operates it. Under the deal negotiated for "The Ten Commandments," Paramount will not engage in the operation of the theatres, nor is leasing an issue.

The arrangements to date were described as film deals, unique in that they feature a flat sum to the theatre, with monies above the flat sum accruing to Paramount. Another feature of the deals is that extended runs are agreed upon, and include options for additional playing time. Some of the deals made by Paramount thus far, it was added, involve a sliding scale as to the flat sum paid by Paramount over the run, with the sum decreasing with the length of the run in some instances.

The Paramount executive said the company had evolved the selling pattern because of the "costliness and greatness" of the Cecil B. DeMille production, and because of Paramount's willingness to "gamble" on the expected returns. The film will open at the Criterion, New York, November 4, with seven other engagements in the United States and Canada already slated before the end of the year.

"Oklahoma!" to Open In Tulsa in June

Rodgers & Hammerstein's production, "Oklahoma!" produced in the new Todd-AO process, will have its Oklahoma premiere in Tulsa some time early in June, it is announced. The Rialto theatre in that city has been chosen for the event, according to Ted O'Shea, vice-president and general sales manager of Magna Theatre Corporation, distributors of "Oklahoma!" and Jack Hull, general manager of Tulsa's Downtown Theatres.

Technicolor Reports $503,904 Net Profit

The consolidated net profit after taxes on income of Technicolor, Inc., for the quarter ended March 31, 1956, is estimated at $503,904, equivalent to 25 cents per share on the stock outstanding, according to a company report. This compares with 36 cents and 19 cents per share, respectively, for the first quarters of 1955 and 1954.

PRODUCTION IN BRITAIN WEAK

. . . Annual report of National Film Finance Corporation shows production in England still is an unprofitable operation

by PETER BURNUP

LONDON: Three major conclusions emerge in the just issued annual report of the National Film Finance Corporation. They are:

1. The continued unprofitability of British independent production taken as a whole;
2. Increasing American infiltration into the production business here.
3. The certainty of the continuance of the Finance Corporation's operations in some way or another after the expiration, at the end of March, 1957, of the present Authorising Act of Parliament.

As announced last week, the corporation has made, since its inception in 1948, advances to a total of £12,292,801, of which £5,497,310 has been repaid to date. Against the balance of £6,795,491 no less a sum than £4,716,094 has been written off or provided for losses, including £54,679 provided in the last 12 months.

It is to be remembered that the major part of the immense deficit arose in the advances up to £3 million made to the original and now defunct British Lion Company and that, indeed, the Finance Corporation's operations during the year to March 31 last showed a profit of £79,132.

Few Profitable

Nevertheless, the report estimates that in spite of assistance from the Eady Fund only 62 of the 152 films which received advances from the Finance Corporation in the years 1952 to 1956 are likely to be profitable. "It seems clear," says the report, "that British independent production as a whole is still unprofitable and, with the present downward trend in box office takings, this state of affairs is likely to continue."

The number of feature films for which loans were approved during last year is 27, eight less than in the year to March, 1955. The drop in numbers, the report claims, arises because no applications were received from producers distributing through the Rank Organisation, which now wholly finances its increased production programme; whereas loans were approved for seven such films in the year to March, 1955, eight in 1953-4 and 16 in 1952-3.

But another passage in the report runs: "An increasing number of British films are being set up in conjunction with American controlled distributing companies and it seems likely that whilst this state of affairs continues the proportion of British films made without assistance from this corporation will increase."

Cite U. S. Interests

There has been growing concern in certain circles here at the number of "American" films made in Britain and securing thereby the benefits of the Quota Act and Eady bonuses. David Kingsley, NFFC's managing director, was closely pressed on the point at his press conference which followed the publication of the report. He was asked in particular whether his corporation "looked with alarm on the large holdings of American companies in the British industry."

Mr. Kingsley was characteristically cautious in his reply. "I think," he said, "that is going to be one of the major points we will have to deal with when we report to the president of the Board of Trade in the next few weeks. I do not want to prejudge the issue, but it is obviously an important one."

Under further pressure, Mr. Kingsley said that feeling in the industry was divided between satisfaction at the American part in the industry and a desire for an entirely native British film industry, financing, producing and distributing its own films throughout the world.

Groups Wide Apart

That may well be taken as an understatement on the part of the cautious Mr. Kingsley; for the views of various interests are poles apart on this question of what is called American infiltration. Discounting certain doctrinaire and leftist factions in the trades unions notoriously and invariably anti-American, there are independent exhibitors whose primary concern is the maintenance of a supply of worthwhile films.

However, there is a considerable body of producers who claim that the Eady Plan was introduced solely and especially to sustain a falling *native* production industry. They will urge on the Board of Trade president that "American-made" pictures are only technically British in the sense that they meet the legalistic requirements of the Quota Act and demand that a differential be imposed against them in the distribution of Eady bonuses according to the amount of foreign financial interest involved.

At the medial point between the opposing poles are the distributors. The majority of KRS membership is, of course, American and it is difficult to see how those KRS members—with a considerable financial interest at stake—can agree with purely British producers on the point. The matter clearly bristles with difficulties.

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Twentieth Century-Fox announces here that after many months of intensive technical research, the company in conjunction with the Army Kinema Corporation has succeeded in applying CinemaScope technique to the 16mm medium. Wednesday this week the first public showing of a 16mm CinemaScope film, "Untamed," was held in the historic Great Hall of the Royal Hospital, Chelsea.

The development of this new technique means, it is stated, that military units in operational commands such as Cyprus and Malaya will be able to see the latest CinemaScope films. The same facilities will be available to troop ships, small isolated units and garrisons all over the world.

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Arrangements are well in hand for the general assembly of the International Federation of Film Producers to be held in London July 25-27. Some 32 delegates are expected to attend. They will be the guests of honour at a luncheon given by BFPA July 25.

Richard Mealand Resigns Paramount British Post

Richard L. Mealand, for the past five years general production representative in Great Britain for Paramount Pictures and managing director of Paramount British Productions, Ltd., has resigned because of ill health. He will be succeeded by Lawrence P. Bachmann. Before assuming the British post, Mr. Mealand was Paramount's New York story editor and later Hollywood studio story and writer head. Mr. Bachmann, son of the late Jack Bachmann, former Paramount Hollywood studio executive, is a London resident and active in motion picture writing and independent production there.

Norman Wisdom to Star In American Film

Norman Wisdom, English comedian, has been signed by Irving Allen and A. R. Broccoli for his first American motion picture, a musical comedy in color, entitled "An Englishman in Las Vegas," Mr. Allen and Mr. Broccoli announce. The film will be produced by George Jessel under the Warwick Production banner, for release by Columbia Pictures.

Galindo Again Head of Mexican Industry Unit

MEXICO CITY: The National Cinematographic Industry Chamber is again headed by Cesar Santos Galindo, manager of the Churubusco Studios here, who was reelected president for the ensuing year. Other officers are: Santos Martinez, vice-president; Jose A. Quiroga, treasurer; Mrs. Eugenia Lance Montes, deputy treasurer; and Eduardo Chavez Garcia, secretary.

Hollywood Scene

Big Ad Drive Planned for "King and I"

The second CinemaScope 55 attraction, Rodgers & Hammerstein's "The King and I," is being pre-sold by 20th Century-Fox in an all-media campaign. The musical, starring Deborah Kerr and Yul Brynner, opens in July. The seven-month advance drive continuing in all stages of exhibition, is described as larger in scope than those for "The Robe," "How to Marry a Millionaire," "The Egyptian," "The Seven Year Itch" and "Carousel," the first CinemaScope 55 release.

The Rodgers & Hammerstein score from "The King and I" has been packaged by Capitol Records into a sound track album for release June 1. A comprehensive campaign has been set by Capitol to merchandise the album in conjunction with theatre engagements of "The King and I."

Three coming CBS-TV presentations of "The 20th Century-Fox Hour," sponsored by General Electric, will feature scenes from the picture and interviews with its stars as part of a TV publicity campaign. Other important programs which have devoted or will devote considerable attention to the picture are the Ed Sullivan Show, CBS-TV; the Perry Como Show, NBC-TV; the Eddie Fisher Show, NBC-TV; Steve Allen's "Tonight," NBC-TV; Tex & Jinx, NBC, and others.

The production also has received international publicity through the continuing series of exhibitor and press demonstrations of CinemaScope 55.

Seven-Year Columbia Pact to Schneider

HOLLYWOOD: A new seven-year contract for A. Schneider, vice-president and treasurer of Columbia Pictures, has been approved, it is announced by Harry Cohn, company president. Mr. Schneider, who also is a member of the company's board of directors, and recently was appointed to the self-regulatory review committee of the Motion Picture Association of America, has been with Columbia Pictures throughout his entire career.

Brynner, Wilcoxon on "Buccaneer" Assignment

Yul Brynner will direct a remake of Cecil B. DeMille's 1938 production, "The Buccaneer," Paramount has announced, with Henry Wilcoxon, Mr. DeMille's associate producer on "The Ten Commandments," as producer. Mr. DeMille has announced that he will "take an active interest in" the production. Mr. Brynner, who has directed live TV shows, studied Mr. DeMille's methods closely during production of "The Ten Commandments," in which Mr. Brynner stars.

HOLLYWOOD BUREAU

Production held steady to fair, as Wall Street would describe it, at the weekend, following completion of two pictures and start of shooting on another.

The new undertaking is a Columbia vehicle for Judy Holliday, who's been a breadwinner for Columbia and Columbia customers on each of her previous rides to market, and it is being produced by Fred Kohlmar, whose most recent contribution to the prosperity of the industry is the decidedly profitable "Picnic." Richard Quine is directing the picture, which has in the cast supporting Miss Holliday, Richard Conte, Esther Minciotti and Trudy Marshall.

ON THE SET

OTTO PREMINGER will make three pictures for United Artists in five years, with Shaw's "Saint Joan" scheduled as the first. He will produce and direct the stage classic, which has never been filmed before, following completion of "Bonjour Tristesse" for MGM.

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ROBERTO ROSSELLINI, the Italian director, has been signed by Sumar Productions to direct "Sea Wyf" for 20th Century-Fox release. It will be made in London in color and CinemaScope and will star RICHARD BURTON.

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MARK GOODSON and WILLIAM TODMAN, television producing team, will produce three pictures for Columbia release, one of which will be based on the television series, "The Web," which Goodson and Todman have produced for TV release by Screen Gems, Columbia subsidiary.

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RKO has announced several important production and casting assignments this week. . . . "Portofino," an original story has been purchased which JOHN FARROW will produce and direct with ANITA EKBERG and ROBERT RYAN. . . . "The Peerless Knight," based on the life of Roderigo Diaz De Vivar, Spanish hero, will be one of the studio's most important films in 1957 and will be made entirely in Spain. . . . An original screenplay by WINSTON MILLER, "Escapade in Japan," will be filmed in Tokyo also in 1957. SAM WIESENTHAL will produce this and "The Day They Gave Babies Away," which will start this summer. . . . RICHARD SOKOLOVE has been signed as a staff producer. He was recently associate producer for Columbia's "You Can't Run Away from It."

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ARTHUR HORNBLOW, JR. will produce "Solomon and Sheba" in association with EDWARD SMALL in Spain next year for U.A. release. . . . CARMEN SEVILLA, famous Spanish actress, was signed to star in "Flamenca," Nomad Production for Paramount release. . . . ROGER CORMAN will produce and direct "The Hypnosis of Diana Love" for Allied Artists. It has a "Bridey Murphy" theme.

THIS WEEK IN PRODUCTION:

STARTED (1)

COLUMBIA
Full of Life

COMPLETED (2)

INDEPENDENT
Creatures from Green Hell (Gross-Krasne Prod.)

UNITED ARTISTS
The Brass Legend (Bob Goldstein Prod.)

SHOOTING (33)

ALLIED ARTISTS
Chasing Trouble
Notre Dame de Paris (CinemaScope; Eastman Color)

COLUMBIA
Guns of Fort Petticoat (Brown-Murphy Pic.)

MGM
A Man Is Ten Feet Tall (Jonathan Prod.)
The Power and the Prize
Barretts of Wimpole Street (CinemaScope; Color)
Teahouse of the August Moon (CinemaScope; Color)
Tea and Sympathy
Raintree County (65mm; Color)
Julie (Arwin Prods.)
The Opposite Sex (CinemaScope; Eastman Color)

PARAMOUNT
Hollywood or Bust (VistaVision; Technicolor)
Funny Face (VistaVision; Technicolor)
The Loves of Omar Khayyam (VistaVision; Technicolor)
The Lonely Man (VistaVision; Technicolor)
The Maverick (VistaVision; Technicolor)
Gunfight at OK Corral (VistaVision; Technicolor)

RKO RADIO
Public Pidgeon Number One

20TH-FOX
Best Things in Life Are Free (CinemaScope; Technicolor)
The Last Wagon (CinemaScope; De Luxe Color)
One in a Million (CinemaScope; De Luxe Color)
Bus Stop (CinemaScope; Technicolor)

UNITED ARTISTS
Five Steps to Terror (Grand Prod.)
Pride and the Passion (Kramer Prod.; VistaVision; Technicolor)
The Boss (Boss Prods.)

U-I
Tammy (CinemaScope; Technicolor)
I've Lived Before (formerly "I've Been Here Before")
Star Light (CinemaScope; Technicolor)
Gun for a Coward (Technicolor)
The Great Man
Battle Hymn (CinemaScope; Technicolor)

WARNER BROS.
The Old Man and the Sea (WarnerColor)
The Wrong Man (Alfred Hitchcock Prod.)

Films Need Own Stories, Says Wald

In a strong dissent against the use of TV story material for motion pictures, Jerry Wald, vice-president in charge of production for Columbia Pictures, called the grossing totals for "Marty," teleplay-turned-motion picture, a "freak." Discounting the trend set by the Academy Award-winning "Marty," he challenged the oracles to look over the other pictures adapted from TV dramas and see how they made out at the box office. He predicted that less and less TV material will be bought for motion picture adaptation, and added that he would readily match the grossing performance of "Marty" against "Picnic," maintaining that there is a $5,000,000 profit differential in favor of "Picnic."

Mr. Wald went on to declare that a complete "retooling" is needed in Hollywood, and argued that all branches of the industry must recognize "the cold hard facts" that only a fresh, exciting story properly cast will bring people out of their homes. "Everybody," he continued, "is trying to copy yesterday's hit" which results in "look alikes" that are unsuccessful. Fresh, different story material that has the "chemistry" to bring people out of their homes, is what is needed, Mr. Wald said, and asked, "Why should people pay to see a 48-minute TV script stretched to feature-length proportions when they saw the original version at home free?"

Discusses Properties

Mr. Wald said that he bought "Andersonville," the MacKinlay Kantor novel, seven months ago for the very reason that many people in Hollywood said that the property is not another "Gone With the Wind." He expressed deep satisfaction at the awarding of the Pulitzer Prize to the novel, and added that the film version, which he is producing, should go before the cameras by the end of the year.

He said Irving Ravetch is working in Paris with Mr. Kantor on a screen treatment, and should have the script ready shortly, after which casting will begin. As another example of material that is not familiar, Mr. Wald cited "Sons and Lovers," a novel by D. H. Lawrence, which he will produce. With backlogs of features now sold to TV, Mr. Wald argued that "old-fashioned" material now available on TV screens cannot be sold at the box office.

"Rosanna" to Open

"Rosanna," drama starring Rossana Podesta, a Fine Arts release distributed by Jacon Film Distributors, will open at the World theatre in New York May 16. Directed by Emilio Fernandez, the film was shot on location in Mexico.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended May 5 were:

Albany: THE LADYKILLERS (Cont.) 3rd week.

Atlanta: THE COURT JESTER (Par.); FORBIDDEN PLANET (MGM); THE MAN WITH THE GOLDEN ARM (U.A.) 4th week; THE REVOLT OF MAMIE STOVER (20th-Fox).

Baltimore: BOLD AND THE BRAVE (RKO); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 3rd week; ON THE THRESHOLD OF SPACE (20th-Fox).

Boston: THE LADYKILLERS (Cont.); MOHAWK (20th-Fox); TOUCH AND GO (U-I).

Buffalo: HILDA CRANE (20th-Fox); THE MAVERICK QUEEN (Rep.); SLIGHTLY SCARLET (RKO); TRIBUTE TO A BAD MAN (MGM).

Chicago: BIRDS AND THE BEES (Par.); DIABOLIQUE (UMPO) 20th week; MAGIC FIRE (Rep.) 2nd week; MEET ME IN LAS VEGAS (MGM) 3rd week; THE SWAN (MGM) 3rd week.

Cleveland: FORBIDDEN PLANET (MGM).

Columbus: THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox).

Denver: KETTLES IN THE OZARKS (U-I); LETTERS FROM MY WINDMILL (Tohan); MEET ME IN LAS VEGAS (MGM).

Des Moines: THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 4th week.

Detroit: OKLAHOMA! (Magna) 11th week.

Hartford: DIABOLIQUE (UMPO) 2nd week; GODZILLA, KING OF THE MONSTERS (Embassy); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 3rd week; THE MAVERICK QUEEN (Rep.); SEA SHALL NOT HAVE THEM (U.A.); THE SWAN (MGM); TRIBUTE TO A BAD MAN (MGM).

Indianapolis: BIRDS AND THE BEES (Par.).

Jacksonville: THE HARDER THEY FALL (Col.); HOT BLOOD (Col.); JUBAL (Col.); THE MAN WHO NEVER WAS (20th-Fox).

Memphis: BOLD AND THE BRAVE (RKO).

Milwaukee: THE MAN WITH THE GOLDEN ARM (U.A.) 2nd week.

Minneapolis: THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox).

New Orleans: THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week; SERENADE (W.B.); STAR IN THE DUST (U-I); THE SWAN (MGM) 2nd week.

Oklahoma City: INDESTRUCTIBLE MAN (A.A.) 2nd week; JUBAL (Col.) 3rd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 4th week; THE MAVERICK QUEEN (Rep.); SERENADE (W.B.) 2nd week.

Philadelphia: THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week; MEET ME IN LAS VEGAS (MGM) 4th week; PICNIC (Col.) 9th week.

Pittsburgh: DIABOLIQUE (UMPO) 4th week; THE LADYKILLERS (Cont.); THE SWAN (MGM) 2nd week.

Portland: FORBIDDEN PLANET (MGM); JUBAL (Col.); SERENADE (W.B.).

Providence: THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox).

San Francisco: DANCE LITTLE LADY (Trans-Lux) 2nd week; DIABOLIQUE (UMPO) 19th week; DOCTOR AT SEA (Rep.) 6th week; THE HARDER THEY FALL (Col.) 2nd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 4th week; OKLAHOMA! (Magna) 12th week; RICHARD III (Lopert) 2nd week.

Toronto: BIRDS AND THE BEES (Par.) 2nd week; THE COURT JESTER (Par.) 3rd week; THE LADYKILLERS (Cont.) 6th week.

Vancouver: THE INVASION OF THE BODY SNATCHERS (A.A.); ROCK AROUND THE CLOCK (Col.).

Washington: THE HARDER THEY FALL (Col.) 2nd week; JUBAL (Col.); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 5th week; PICNIC (Col.) 11th week; THE RACK (MGM); THE SWAN (MGM) 2nd week.

Two-Continent Tour Set For "Foreign Intrigue"

A two-continent program of personal appearances covering 24 cities in the United States and Europe has been set in behalf of "Foreign Intrigue" for star Robert Mitchum, producer-director-writer Sheldon Reynolds and associate producer Nicole Milinaire, it is announced by Roger H. Lewis, United Artists national director of advertising, publicity and exploitation. The three-pronged international junket, spotlighting the film via press interview, TV-radio and theatre stands, begins May 24.

"Great Day" to Saturate Rocky Mountain Area

A strong saturation booking in the Rocky Mountain area has been set for RKO's "Great Day in the Morning," which opens in 215 situations in the Denver and Salt Lake City exchanges within two weeks of its May 16 world premiere at the Orpheum theatre, Denver, it is announced by Walter Branson, RKO vice-president in charge of worldwide distribution. A gala debut program, including producer Edmund Grainger and stars of the production will kick off the release of the RKO film.

C. V. WHITNEY TOLD MERIAN C. COOPER "Get the Best"



The Stuntmen

COOPER asked JOHN FORD to have filmland's most gifted and daring stuntmen enact the hand-to-hand combat scenes. They were:

BILLY CARTLEDGE
CHUCK HAYWARD
SLIM HIGHTOWER
FRED KENNEDY
FRANK McGRATH
CHUCK ROBERSON
DALE VAN SICKLE
HENRY WILLS
TERRY WILSON

the **C. V. WHITNEY** Pictures, Inc., attraction

JOHN WAYNE in

THE SEARCHERS

co-starring

JEFFREY HUNTER • VERA MILES • WARD BOND • NATALIE WOOD

from a novel personally selected by C. V. WHITNEY, president

MERIAN C. COOPER, vice-president in charge of production

directed by JOHN FORD

Color by TECHNICOLOR · in VistaVision

soon to be presented by **WARNER BROS.**

C. V. WHITNEY TOLD MERIAN C. COOPER "Get the Best"

Then COOPER asked JOHN FORD to capture the full sweep of the novel, THE SEARCHERS. FORD took the entire company to Monument Valley where he got real Navajos. The entire tribe cooperated, portraying the roles of their former bitter enemies, the Comanches.

Among the Indians were:

AWAY LUNA	JACK TIN HORN
BILLY YELLOW	MANY MULES SON
BOB MANY MULES	PERCY SHOOTING STAR
EXACTLEY SONNIE BETSUIE	PETE GRAY EYES
FEATHER HAT, JR.	PIPE LINE BEGISHE
HARRY BLACK HORSE	SMILE WHITE SHEEP



The Indians

in the C. V. WHITNEY Pictures, Inc., attraction

JOHN WAYNE in

THE SEARCHERS

co-starring

JEFFREY HUNTER • VERA MILES • WARD BOND • NATALIE WOOD

from a novel personally selected by C. V. WHITNEY, president

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Color by TECHNICOLOR · in VistaVision

soon to be presented by **WARNER BROS.**

LITHO IN U.S.A.

Iowa Allied Has Talk on Equipment

OMAHA: Trade practices, the hearings of the Senate Small Business subcommittee and new developments in motion picture production and projection techniques were the prime topics for discussion here Tuesday and Wednesday as the Allied Independent Theatre Owners of Iowa and Nebraska met in annual convention at the Fontenelle Hotel.

The chief speaker on production and projection techniques was Herbert Barnett, assistant to the president of General Precision Equipment Corporation and who represented the Theatre Equipment and Supply Manufacturers Association.

Speaking to the convention Tuesday, Mr. Barnett declared that among the more important innovations has been "the concept of increased screen dimensions" which has brought along "several undesirable factors which engineering must eventually correct." The undesirable factors, he said, include loss of picture quality through magnification of the 35mm frame, inadequate screen illumination and increase in flicker.

"Not All Quality Realized"

To meet these problems, he told how 20th Century-Fox had developed 55mm CinemaScope and MGM and Columbia were experimenting with 65mm film, both of which systems are designed to increase the resolution of the "printed down" 35mm print. He continued: "The degree to which improved picture quality can be maintained in transfer to 35mm release print will determine the merits of such procedure . . . it is not likely that all the quality available on the wide negative will be realized on the 35mm release print."

The logical way of solving the light problem, he said, is to use wider release prints, but these are costly both to producers and to exhibitors who must buy new projection equipment. "The question as to eventual release in wide film versions is a rather complex one," he added, "and no conclusion has been reached at this time."

Goldwyn Girls Attend "Guys" Rio Premiere

RIO DE JANEIRO: The Latin American premiere of Samuel Goldwyn's "Guys and Dolls" was held here May 9 for charity. It was sponored by Mrs. Juscelino Kubischek, wife of the country's new president. Five Goldwyn Girls, now on a promotion tour of South and Central America, were hostesses. The audience comprised members of the Government, foreign diplomats and social leaders. The girls are covering Lima, Rio, Sao Paulo, Montevideo, Buenos Aires, Santiago, Panama, Medellin, Barranquilla, Bogota, Caracas, San Juan and Mexico City.

"Kiss Before Dying" Ad Dispute Settled by U.A.

United Artists and the Advertising Code Administration of the Motion Picture Association of America have settled their differences over the wording of the advertising copy for Robert L. Jack's production of "A Kiss Before Dying," it has been announced. The ad campaign for the film will now be keyed on copy which reads: "She was going to have a baby. Now he knew he had to kill her."

Rogers Fund Drive Plans Near Ready

Plans are nearing completion for the second annual theatre-audience collection for the Will Rogers Memorial Hospital and Research Laboratories, it is announced by S. H. Fabian, national chairman for the hospital's special audience collection drive, and treasurer of its hospital fund. National presentation of the program will be made to the industry via a country-wide telephone broadcast May 17. The broadcast will originate in New York and will be received, amplified, at points designated by the campaign distributor chairmen in all exchange cities.

In making the announcemnt, Mr. Fabian said: "It is absolutely necessary and imperative, for the continued advancement of our hospital and its research accomplishments, that we look outside the family of industry employees for additional financial aid. Industry employees are generous in their contributions to the Christmas Salute, but more, much more, money is needed to enable the hospital to fulfill its serious purpose of caring for and healing the unfortunate among us who are stricken—of restoring health and useful lives to our people of show business, and maintaining and expanding our research work, which benefits not only our own but all mankind."

Montague at Broadcast

The kick-off broadcast meeting will be presided over by A. Montague, president of Will Rogers Hospital, and vice-president of Columbia Pictures. Independent and circuit exhibitors will be invited to attend, as will be film salesmen and distributor representatives of all companies, National Screen Service branch managers and Will Rogers Hospital campaign workers.

The special appeal trailer will feature Henry Fonda this year. The running time is less than two minutes, and it will be supplied gratis to theatres pledging their participation. Exhibitors can get added information from National Screen Service, which is handling the film. Exhibitors are also asked to show the trailer and take up audience collections during the week of July 16.

Educational Film Need Is Stressed

MILWAUKEE: The need for more educational films and an over-all growth of the motion picture industry to progress uniformly with public acceptance of the medium was stressed here at the 12-day Festival of American Arts held at Marquette University. Roger Albright, educational director of the Motion Picture Association of America, told members that the industry lags behind public acceptance simply because all sections of the nation do not progress uniformly in this acceptance. He added that the industry must follow the more reluctant segments of the population.

Illustrating the growth of the industry and its contrast with that of the public, Mr. Albright declared that an audience of 30 years ago would have been shocked to hear the word "pregnant" in a film, but today families talk about it freely. While stating that industry product is as pure as ever, he said, "far greater use is being made of it educationally and scientifically."

He noted that although production had dropped from 600 to 300 films a year in the past two decades, the production of what he termed "masterpieces" is greater and will continue to increase. Mr. Albright admitted to the impact of TV on the industry, but believed TV to be only one of the entertainment forms taking a share of the public's leisure time. He added that the decline in theatre attendance is leveling off. Some 1,900 members of the industry attended the festival, which featured a film on "A History of the Motion Picture in America," originally produced for an international exposition held in 1940 in Paris.

David Bader Again Named AMPA Head

David Bader was reelected president of the Associated Motion Picture Advertisers, Inc., New York, for 1956-57 at a recent luncheon meeting. Also reelected was Hans Barnstyn, treasurer. Others elected were Blanche Livingston, vice-president; Bob Montgomery, secretary, and Marcia Stern, recording secretary. Elected to the board of trustees for a three-year term was Vincent Trotta. Elected to the board of directors were Lige Brien, Martin Davis, Steve Edwards, Ed Kastenbaum and Burton Robbins.

Regents Reject "Eden"

ALBANY: "The Garden of Eden," which has as its background a Florida nudist camp, cannot be licensed for public exhibition in New York State unless Excelsior Pictures Corp. eliminates scenes involving nudity, according to the Board of Regents. The board's decision affirmed the prior action of the State Education Department, which ruled the film "indecent" as submitted.

The National Spotlight

ALBANY

Saturday is now the big theatre night hereabouts. Wednesday, which is the opener for some first-runs, is off. . . . Settlement of the strike at Mohawk drive-in, Albany-Schenectady Rd.—through agreement to hire a part-time stage hand for marquee changes—was welcomed all around. Philip J. Harling, Fabian home office attorney, came here for the wrap-up with Local 12, IATSE. Members of Projectionists Local 324 remained off the job during strike. . . . Tent 9 had a delegation of 12 to 15 at 20th annual convention of Variety Clubs International in New York. Jack Goldberg was arrangements chairman. . . . A Fabian spokesman denied newspaper reports that Erie, Schenectady, would be razed immediately. He said the showing of motion pictures and stage plays—when the latter are available—would continue indefinitely. A petition for demolition and conversion into a parking lot has been filed by representatives of two estates owning theatre building, but no date has been set.

ATLANTA

The new owner of the Richland theatre, Richland, Ga., is Herman Abrams, who also owns the Lumpkin theatre, Lumpkin, Ga. He bought the Richland from C. R. Cowart, who has moved to Jacksonville, Fla. . . . The Crescent Amusement Co., Nashville, has installed CinemaScope in the Elite theatre. . . . The City of Atlanta has purchased the property of the Tenth Street theatre for a reported price of $120,000. The property will be used for part of a midtown expressway. The theatre was owned by the Georgia Theatre Co. . . . Henry G. Krumm, former film man in Atlanta and who now lives in San Antonio, Texas, was a visitor on the Row. . . . J. H. Thompson, president of the Georgia Theatre Owners and Operators Association and head of the Martin and Thompson Theatres, was in Atlanta holding a meeting with his executive committee. . . . Dick Kennedy, president of Alabama Theatre Owners, also was in. . . . The screen tower of the Skyway drive-in, Fitzgerald, Ga., was blown down during a windstorm. It will be rebuilt at once. . . . C. L. Patrick, general manager, Martin Theatres, Columbus, Ga., visited the local office.

BALTIMORE

Baltimore Variety Club Tent 19 is co-sponsoring, along with the Maryland Jockey Club, the revival of the Preakness Ball. The dinner dance, discontinued during the war, was one of the outstanding social events of the year. The Variety Sponsorship this year will see the ball in the Southern Hotel Ballroom with tickets priced at $30 per plate. I. K. Makover is the chairman for the Variety Club and the proceeds will be going to the club's Heart Fund. . . . Milton Schwaber, head of Schwaber Theatres, has donated a lot to the city for a branch of the Enoch Pratt Free Library. . . . Estate left by the late Frank Durkee, head of the Durkee enterprises, was announced as $388,888, according to the inventory filed in Orphan's Court. . . . Maynard Madlen is the new Republic salesman for this territory, succeeding the late Sam Tabor. . . . Oscar Kantor, Warner salesman in this territory, is vacationing with Mrs. Kantor in the Caribbean. . . . Herb Gillis, Paramount branch manager, was in town visiting accounts. . . . The fire in the Edgewood Shopping Center forced the Hiway theatre to close for two days.

BOSTON

Redstone Drive-in Theatres has changed its corporate name to North East Drive-in Theatre Corporation. Michael Redstone is president. Two new men have been added to its managerial staff. Hervey Keator is manager at the Salinas drive-in, Rochester, N. Y., and Jack Keagan has been named supervisor of the circuit's three western New York drive-ins. Edward Redstone states that positions for managers and assistants are still open in the circuit. . . . Nathan Yamins was re-elected president of Temple Mishkan Telifla, Roxbury, at the 99th annual meeting. . . . Jack McCarthy, former Warner salesman has joined Embassy Pictures as salesman for six New England states. . . . The anti-trust case of the Ideal theatre, Milford, owned by Leon Task, against the major distributors is docketed for trial during the latter part of May in U. S. Federal Court here. . . . Joseph Liss, critically injured in an auto accident last June, returned to a Worcester Hospital for further surgery. This time a silver plate was placed at the top of his head. His return to his Boston office where he was district manager for Stanley Warner Massachusetts theatres is indefinite. . . . A second son and third child was born to the wife of Charles School, Metro office manager. The baby has been named Conrad Jerome School.

BUFFALO

Patrons of the Niagara, a Paramount community house on Buffalo's west side, were unaware they were central figures in a real "cop-bomb" thriller the other evening. About 100 patrons filed out of the theatre and received passes for a future show when they were told "technical difficulties" prevented showing "Gunpoint," an action-packed Westerner. They were not told they were leaving because an anonymous telephone caller said a bomb had been planted in the building. Asst. manager Blase Palumbo said he used the excuse in fear patrons would panic if told about the call. The threat was just a phony, police said. . . . Staging a late show of their own in Shea's Kensington, also a Buffalo community theatre at 3051 Bailey Avenue, burglars broke into two vending machines and a charwoman's locker early last Saturday and took $8.25 in cash. . . . J. Joseph Bernard, vice-president and general manager of the WGR Corporation of Buffalo, and E. Lee Jahncke, Jr., vice-president and assistant to the president of the American Broadcasting Corporation, have signed an affiliation agreement between ABC and WGR for both radio and television. . . . Lester Pollock, manager of Loew's theatre in Rochester, again is chairman of the entertainment committee for the annual Blue Badge Ball in Kodak Town May 29. Lester has booked Sammy Kaye and his band to play for this big police benefit affair. . . . The capacity of the Lakeside drive-in in Rochester is being doubled by the installation of additional ramps. New refreshment and toll buildings also are being constructed at this Redstone-operated out-doorer.

CHARLOTTE

A 36-hour marathon showing gave "Rock Around the Clock" a good sendoff here at the Center theatre. . . . "Alexander the Great" opened well at the Carolina here. . . . Glen Grove, manager of the Imperial theatre, was looking for a Besenji hound like the one in "Goodbye My Lady," a picture he was showing. He not only found a Besenji, he found one which was a descendant of the one in the picture. . . . Here last week to help promote new product were several exploitation men including John Newfield of Columbia, Ed Hale of Columbia and Tom Baldridge of MGM. . . . The next meeting of the board of directors of Theatre Owners Association of North and South Carolina is scheduled for Myrtle Beach in June, exact date and location to be announced later. . . . Scott Lett, manager of the Howco Exchange here, went to Jacksonville, Fla. . . . MGM held a sneak screening of "Catered Affair" at the Plaza theatre Monday night.

CHICAGO

Irving Mack, head of Filmack Trailer Company, said Theatre Poster Service of Oklahoma City had been appointed to represent his company for the purpose of "providing more personalized service for exhibitors in the southwest." . . . Several members of the Variety Club of Illinois attended the national convention at the Waldorf-Astoria Hotel in New York City. Included in the Chicago group were Irving Mack, chairman of the committee handling matters for the local delegation, John Jones, Mike Stern, Sam Levinsohn, Mannie Smerling and Dudley Gazollo. . . . Ed Mager, well known on Film Row for more than 40 years, died. He was associated with Allied Theatres of Illinois at the time of his passing. . . . Sinuel Roberts, owner of the California theatre, is hospitalized. . . . Band music has been revived at the Halsted Outdoor theatre every Sunday at dusk. . . . Dennis Bell has been promoted to assistant manager at the Cinema. . . . A renovation program is in progress at the 4 Star theatre.

CLEVELAND

After long speculation as to the future of the 750-car Pearl drive-in theatre built last year at 7591 Pearl Rd., it is now announced that an arrangement has been reached whereby it will be operated this season by Frank Schiessl and Alfred H. Stromeier under an option to purchase at the end of the season. None of the present owners will

(*Continued on page* 38)

KING KONG IS COMING!

RKO

(*Continued from page 36*)

have anything to do with the operation of the theatre which is built on land leased from James J. Barton, State Representative, who is seeking another term on the Republican ticket. . . . Morris Lefko, RKO district manager, terminated 26 years with the company to join Paramount in New York as special representative for "War and Peace" and "Ten Commandments" with headquarters in New York. A farewell testimonial in his honor is in the preparatory state. . . . Robert Yodice, 44, one-time assistant manager at Loew's State theatre and in recent years manager of a chain of parking lots, died this week. . . . Barbara Salzman, booker and office manager for IFE, resigned and is temporarily succeeded by Florence Friedman Harris who handled the job prior to her marriage. . . . Paula Stutz, one of the twin daughters of E. J. Stutz, managing director of the Circle theatre was married April 29 to Lawrence Lilbiger.

COLUMBUS

"The Man in the Gray Flannel Suit" went into a second week at RKO Palace. . . . Loew's Ohio will show "The Wedding in Monaco" on the bill with "Alexander the Great" starting May 16. . . . "The Birth of a Nation," D. W. Griffith's masterpiece, was booked by Charles Sugarman at the Indianola art house. The Ohio censor board banned the film over 40 years ago. . . . Herbert Schloss, exploitation representative for Columbia Pictures, was in town in advance of "The Harder They Fall." Manager Walter Kessler of Loew's Ohio invited sports writers to see the film, with the result that Earl Flora of the *Ohio State Journal* and Lew Bryer of the Columbus *Citizen* devoted full columns to the Columbia feature. . . . Manager Edward McGlone of RKO Palace was host to the annual cooking school at the theatre. . . . The Empress neighborhood house has been turned into the United House of Prayer. "Sweet Daddy" Grace, traveling evangelist, has been the attraction there. . . . Miles drive-ins booked a first run dual bill including "The Indestructible Man" and "Invasion of the Body Snatchers."

DENVER

Stewart Granger and his wife, Jean Simmons, have bought a large ranch near Silver City, N. M., and plan to build a $250,000 ranch home. . . . Word reaching here says that Ward Pennington, a former branch manager here for Paramount, has been made branch manager for the company in Milwaukee. . . . Tillie Chalk, Paramount cashier, vacationing and entertaining her daughter and four grandchildren, who leave soon for a four-year stay in Germany. . . . Paramount has cut down to two salesmen, leaving the territory divided between John Vos and John Thomas. Wm. Peregrin reenters the office as office manager, Frank Carbone becomes booker, and Donald Cook, booker, has quit to drive a truck for Safeway Stores. The job of Sylvia Grief, biller, was cut off. . . . Mayer Monsky, Universal branch manager, and Mrs. Monsky, to New York on vacation. . . . Leon Blender, American Releasing Corporation sales manager, was in with his wife Miriam, who is a niece of Oscar Galanter, Universal branch manager. . . . Chick Lloyd takes over Realart, American Releasing Corporation and others, from Robert Herrell, moving exchange to 820 Twenty-first Street.

DES MOINES

Lloyd Hierstein and Jack Segal, Des Moines drive-in theatre managers, appeared at the city council meeting to express opposition to a proposed daylight savings time program for the city of Des Moines. Despite their opposition, however, the plan won preliminary approval from the council with Charles Iles, council member and head of Film Transportation Co., voting against the plan. May 20 would be the date for the plan to go into effect. . . . W. H. Eddy, 78, pioneer theatre operator, died here at Mercy hospital. He built the Empress theatre in Indianola and had continued actively at its control until seven years ago. He moved to Indianola from Hawarden where he had been a bank president. Prior to that he was a bank executive at Boyden. He is survived by his widow, two sons and a brother. . . . Dorothy Pobst, UA, entertained members of the newly-organized WOMPI board at her home. . . . Thelma Washburn, RKO office manager and head booker, is finishing a complete remodeling and redecorating job at her home. . . . Fred Thacker has put his theatre equipment and fixtures at Titonka up for public auction.

DETROIT

The $57,000-three-day gross record set by the Fox theatre rock-n-roll show last winter prompts a return of the popular stage attraction. Robert Bothwell, Fox manager, has booked top recording stars for the week of June 21. . . . Universal booker, Kenneth Owen, is home following a long hospital siege. . . . Sid Bowman, manager at United Artists, is on the hospital list. . . . Lyle Clark will operate the Lincoln at Lincoln. . . . Arnold Gornall will re-upholster and re-set theatre chairs out of his new plant in Northville. . . . The Butterfield-operated Capitol in Lansing has closed, as has the Star in Elkton. . . . Jack Dickson has fled the theatre business for a summer at Edgewater Park. . . . The Westown in Bay City is scheduled to be reopened by Ed Johnson. . . . Mac Krim, western half of the Krim Enterprises, has bought a real estate development in Cheviot Hills, now lives at 2900 Krim Drive. . . . Ernest Conlon, secretary of Allied Theatres of Michigan, issued an appeal to exhibitor-members to urge Congressional support of bill H. R. 9875 to increase exemption on Federal tax from 50c to $1.

HARTFORD

A sizable film industry delegation was expected at the New Britain (Conn.) Press Club's Man of the Year Award Dinner, slated for Thursday at the Hedges Restaurant, on the Hartford-New Britain Road. Guest of honor was to be Peter Perakos, Sr., president of Perakos Theatre Associates, one of this region's largest independent circuits. . . . Rudy D'Angona has resigned from the advertising staff of Bercal Theatres Inc. . . . Eddie O'Neill, Connecticut district manager for Brandt Drive-in Theatres, reports appointment of Albert Hawkins as assistant manager, Bridge drive-in, Groton, Conn. G. Malcolm Clark is resident manager. . . . Hartford visitors: Harry F. Shaw, division manager, and Lou Brown, advertising-publicity manager, Loew's Poli-New England Theatres Inc.; Lou Ginsburg, president, Amalgamated Buying & Booking Service, New Haven.

INDIANAPOLIS

The Allied Theatre Owners of Indiana board will meet at the office here at noon Tuesday, May 15. . . . Gene Marietta and Gene Hathaway have a new drive-in under construction at Clinton. . . . Burdette Peterson, National Theatre Supply branch manager, has been elected a Variety representative on the Cerebral Palsy board. . . . The Indianapolis Colosseum held its spring dance at the Marott Saturday night. . . . Hal Rose has come here from Des Moines to handle the northern Indiana territory for Allied Artists. He replaces Lou Siebert, who was transferred to Des Moines. Sam Ross is now working the southern territory, which Siebert formerly handled. . . . Herschel Smith has reopened the Hope theatre at Hope.

JACKSONVILLE

Cecil Cohen's new Arlington theatre, an 800-seat house, opened its doors on May 3. Located on suburban Chaseville Road, it has a subsequent-run policy and is the first indoor theatre built here in many years. . . . On May 2, FST's suburban Brentwood theatre, managed by Vivien "Bob" Greenleaf, was closed indefinitely. . . . With a new CinemaScope screen, the Ritz theatre, Clearwater, is to be re-opened by Steve Barber. . . . Alex Harrison, 20th-Fox general sales manager, was honor guest at a luncheon attended May 1 by many leading Florida exhibitors. . . . Jerry Christofersen, formerly of Washington, D. C., has replaced Evelyn Hazouri as a booker in the Howco Exchange. . . . Visiting here from Miami were Harry Botwick, FST district supervisor, and Eddie Stern, Wometco executive.

LOS ANGELES

Clint Glenny of the Twin-View drive-in headed out for a vacation in Hawaii. . . . Hugh Thomas, former circuit operator in Florida, has purchased the Carlton theatre from Fred Dee. . . . Tent 25, Variety Club of Southern California, had a farewell party for members who were departing for Manhattan to attend the Variety Clubs International convention. . . . Palm Springs exhibitor George Strebe was seriously injured when his car left the road while he was enroute to his home from nearby Cathedral City. . . . Mel Wasserman, formerly with U-I in San Francisco, joined the local branch as a booker and Lew Elman transferred to Milwaukee as a salesman. . . . Back from a business trek to New York were Robert Kronenberg and Frank Tobias of Manhattan Films. . . . William McIlwain, who heads Western operations for Cinerama, took off for Oklahoma City to supervise installation of the equipment at the Warner theatre there. . . . Charles Kranz, of Kranz-Levin Pictures, took off on a swing around the western territory. . . . Joanne Katz, Favorite Films stenographer, has resigned her position to enter another field. . . . In town on a buying and booking assignment were Bert Kramer, of the Village, Coronado, and Manual Carnakas, mayor of Bakersfield and operator of the Vista and Virginia theatres there.

MEMPHIS

One new theatre and two new drive-ins in Memphis are nearing completion and be ready for formal opening by June 1. . . .

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Northgate theatre, a 1,000-seat air-conditioned showplace in the Frayser Shopping Center, costing more than $200,000, will be finished in about two weeks. The new show is being built by Augustine Cianciolo, who operates Plaza, Rosemary, Luciann and Roswood theatres in Memphis. . . . Malco Theatres, Inc., will finish within the next two or three weeks two new 685-car drive-ins, one at Highway 61 and Raines Avenue and the other at Jackson Avenue just west of Raleigh. . . . Moses Sliman, Osceola and Luxora, Ark., exhibitor, has purchased the Delta drive-in at Osceola and is spending more than $20,000 on modern improvements including CinemaScope. . . . Clark Shivley and Henley Smith have leased from Howard Langford the Folly theatre at Marks, Miss. . . . Vernon Adams, Memphis, has leased the Roxie theatre in Memphis from Strand Enterprises, Inc.

MIAMI

May 13th will see the closing of two Claughton houses, the Embassy in Miami (making way for progress with the building being replaced by a new structure to house the First National Bank) and the Variety on Miami Beach. The latter closure is due to a "severe shortage of suitable feature pictures" but the theatre will reopen in the winter. . . . The "Renick Reporting" show on WTVJ is being supplied with on the spot film coverage in the Far and Middle East by the company president, Mitchell Wolfson, who is filming his way while on a world tour. . . . The Al (publicist) Rylanders were in town on a vacation from duties at NBC. . . . The Fontainebleau has Charles (Loew's Inc.) Moskowitz, enjoying its charms, for a holiday. . . . May 31st and the Eden Roc have been selected for Wometco's Old Guard banquet which will also see the installation of the following officers: Tim Tyler, president; Joe St. Thomas, treasurer; Ethyl Gubernick, secretary, and directors Lynn Lucas and Harry Kronewitz.

MILWAUKEE

Oliver Trampe, chief barker of Wisconsin Variety Club, Tent 14, attended the national convention of Variety in New York City. . . . Dean Fitzgerald, Capitol Theatres, has gone to Europe for a month's vacation. He landed in Rome and will also visit Spain, Portugal, Germany and Switzerland. . . . Charley Hebst, Jr., sound engineer, died recently of a cerebral hemorrhage. . . . Simm Chapman, former Columbia Film salesman and exhibitor, passed away April 29 of a heart attack. . . . Theatre Service has moved two doors east from their former location. Their address is now 1025 West Wells Street. . . . Another rock 'n roll review will be held on the stage of the Colonial theatre May 11. These shows have become very popular here.

MINNEAPOLIS

In a realignment of managerial personnel in Minneapolis announced by Minnesota Amusement Co., Charles Zinn, Twin Cities district manager of MACO as well as managing director of Radio City theatre, will now concentrate on being district manager. Thomas Martin, formerly manager of the State, will be managing director of Radio City; Francis Wiggins, formerly manager of the Lyric, will be manager of the State; and Douglas Martin, formerly manager of theatres operated by Dan Peterson in Pierre, S. D., will be manager of the Lyric. . . . Organ music will be reintroduced into Radio City on a trial basis. A new organ has been installed, and Frankie Cammarata, student at the University of Minnesota, has been hired as organist. . . . Donna Aved, daughter of Leo Aved, operator of the Empress and the Navarre drive-in, was married to Donald Krietzman. . . . Snow storms in southern Minnesota played havoc with drive-in business, closing some in that section of the state. Most outdoor stands in the territory are open now, but business has been poor because of unseasonably cold weather. . . . Irving Marks, Allied Artists branch manager, held a screening of "Crime in the Streets" in Huron, S. D., for exhibitors in South Dakota.

NEW ORLEANS

Leroy Bickel, MGM branch manager in Dallas, Texas, accompanied by Mrs. Bickel stopped off on their return from a Florida vacation to visit relatives and friends here. . . . The WOMPI's special guests at their May luncheon at the Variety Club were to be their bosses. . . . The Sunset drive-in, Winona, Miss. reopened for its third season of operation. The drive-in was completely modernized during the winter months, including installation of CinemaScope equipment and an attractive entrance sign. J. L. Flowers is the owner. . . . The reopening of the 43 drive-in, McIntosh, Ala., whose screen tower was badly damaged by cyclonic wind, has been postponed to May 12. . . . O. O. Cummings and Ed Ortte have slated May 17 for a gala opening of their new deluxe Don drive-in in Mississippi City, half way between Gulfport and Biloxi, Miss. It will boast one of the largest screens in this area, measuring 116 by 50 feet. . . . The WOMPI's current lend-a-hand is taking 15 children from three needy families to dentists for needed dental work.

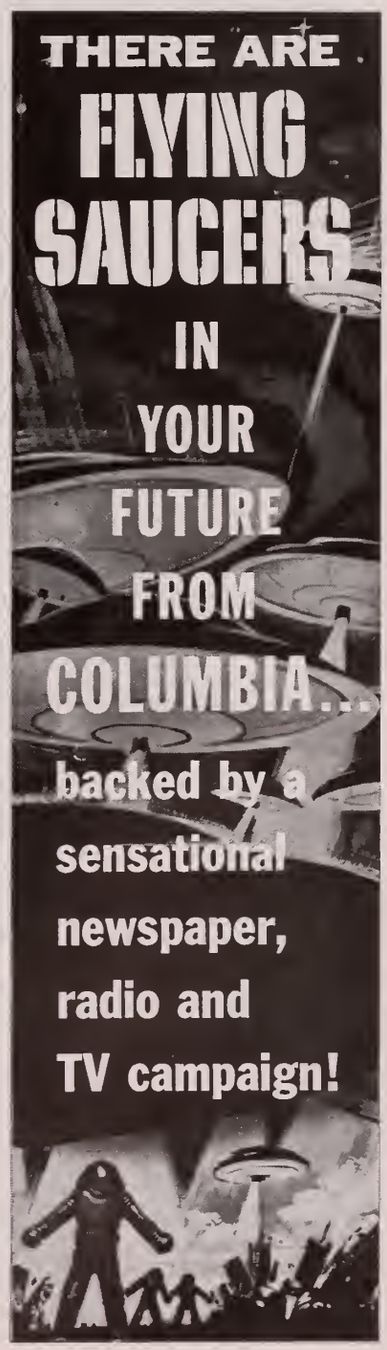
OKLAHOMA CITY

The Warner theatre closed April 29 as a conventional motion picture theatre and the face-lifting program started Monday in preparation for the introduction of Cinerama May 21. The remodeling program includes in addition to many structural changes, the installation of newly upholstered seats, floor coverings, and the removal of a great number of seats necessary to accommodate the large Cinerama screen and stereophonic sound apparatus. . . . The Airline drive-in theatre at Ponca City, Okla., held "buck night" May 1-2 when single admission was 50 cents, two admissions or a car load was $1. . . . The Starlite drive-in theatre, Okmulgee, Okla., admitted children under 12 free during the showing of "Lady and the Tramp." . . . Fire destroyed the Lyric theatre building at Idabel, Okla., April 29, with damage estimated at $80,000. No injuries were reported. Cause of the blaze was not determined.

PHILADELPHIA

Fifty-one per cent of the young women in Atlantic City, N. J., according to a survey conducted by the Atlantic County YWCA there, choose movies or the theatre as their preferred "just for fun" activity. It was part of a nationwide YWCA survey to determine the major interests of young girls. . . . Videograf, Inc., was formed here for the distribution of motion pictures and animated pictures for theatres and TV. . . . Russell Carlson, operator of the Elton, Harrisburg, Pa., is recuperating from a recent eye operation, and has Milton Fromm filling in for him. . . . Mt. Penn drive-in near Reading, Pa., is located along a new high speed line which highway engineers are planning as new routes approaching that city. . . . Newest among the independent distributors in the area is Majestic Pictures which has opened offices along film exchange row at 1237 Vine Street. The new firm is handling "The Bed" and the 14-minute short subject, "Report on Love a la Kinsey." . . . Jack Brodsky, assistant to Ellis Shipman, auditor for the Stanley Warner theatre here, departed for India with Lowell Thomas and a Cinerama production unit. He will serve as the comptroller for the group. . . . Mrs. Maude Karrer, of Atlantic City, N. J., sold her Star, neighborhood house here, to George Tomko, of Wind Gap, Pa. He op-

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erated the house for some time following the death of her husband, William Karrer. Purchase price was given as $35,000.

PITTSBURGH

The opening date of "Oklahoma!" in the Nixon is now June 14 instead of June 7, to allow the house more time to install the Todd-AO equipment. . . . "Comanche" went into the Penn after "The Birds and the Bees." . . . "The Ladykillers" opened to tremendous business in the Guild, which expects to follow it eventually with "Holiday for Henrietta." . . . Cleo Moore due here late this month for two weeks of personal appearances throughout the tri-state territory. . . . The Harris has acquired "The Eddie Duchin Story" for an early June date. . . . "The Man Who Knew Too Much" has a two-week date with the Stanley starting May 16 to be followed by "The Searchers." . . . Frank Braden, ex-Ringling Brothers, Barnum & Bailey press agent, got reams of publicity for himself and "Trapeze" from his many newspaper cronies here. . . . The Variety Club will sponsor a "Gay Nineties" ball on June 30, the last day before the Hotel Schenley Park is sold to the University of Pittsburgh.



PORTLAND

First run business has been on the skids for the past few weeks and several so-called big films have taken a beating. . . . Monroe Carlson, RKO branch booker, has a big role in the Civic theatre production of "Dial M for Murder." . . . Colleen McKay, U-I starlet, has returned home for a week to visit her family and do some lectures for the Maria Easterly Model Agency and School. . . . Paramount theatre manager Dick Newton is proud. His sister was selected as "Mrs. Washington" and is en route to the "Mrs. America" contest with her husband. She stopped over here to see Dick. . . . Facelifting news: J. J. Parker's Broadway theatre nearly completed.

PROVIDENCE

One of the largest throngs ever assembled to greet an entertainer here gave Peggy Wood, star of stage, screen and TV, a rousing ovation when she recently appeared, in person, at the Outlet, southern New England's largest department store, on the occasion of the store's 62nd anniversary. . . . Heralding the screening of "The Man in the Gray Flannel Suit," headed for the Majestic, considerable advance publicity breaks appeared in local newspapers. Leading stores tied up their menswear departments with the film. . . . Several hundred persons attended "A Night in Las Vegas" at Rhodes-On-the-Pawtuxet, given by the Warwick Young Women's Club for the benefit of the new Veterans' Memorial High School. Cooperating in the gala event was Bill Trambukis, Loew's State manager, in conjunction with the forthcoming showing of "Meet Me in Las Vegas."

ST. LOUIS

A local benefit organization of St. Louis, headed by Sidney Saalmon, gave a benefit show for Boys' Towns of Italy by showing "Anything Goes." . . . The Plaza theatre, Marion, Ill., which was operated by the El Fran Theatres of Jacksonville, Ill., for the last three years, closed recently. J. V. Walker, the manager, was transferred to another theatre. . . . Lawrence H. Breuninger, city manager for the Topeka-Fox Theatres in Topeka, Kan., has retired and has been succeeded by C. A. (Cobby) Stewart. Earlier in his career he and two partners bought the Cozy theatres in Topeka and later several others which were sold to the Midwest Theatres, Inc. . . . Louis P. Chapman, 62, associated with theatres at Brunswick, Mo., for a number of years, died in that city recently. . . . The building at Greenfield, Ill., which had been occupied for a number of years by the Lyric theatre, was sold at public auction recently.

SAN FRANCISCO

The Ackerman-Rosener Theatres are remodeling their Regal and Nob Hill theatres. The Richard Eckles Co. is redesigning the marquee, box office and entrance doors of the Regal and the lobby of the Nob Hill. . . . Charlie Gray, United Artists booker, has transferred to Universal Film Exchanges. Naomi Spring, contract-clerk, resigned to be married. . . . Lou Astor, Columbia New York office representative, visited the local office. . . . Murray Gerson, sales manager of the Universal Film Exchange, will marry Nancy Lachtman in June. . . . Martha Andersola, Columbia clerk, was recalled to San Salvador by the death of her father. . . . Tiny Siita is the new Warner Bros. third shipper, replacing Eric Smith, who resigned.

TORONTO

Matter of confusion has been cleared up with the name of Odeon's flagship here. The company has been wont to call it the Odeon-Toronto, however, an announcement from the company calls the house the Odeon-Carlton. . . . Fire destroyed the Palace, Val d'Or, Que., causing $135,000 damage, and forcing 300 patrons in the theatre to leave. . . . Canada's top and most popular TV show, Holiday Ranch, will be presented as a stage attraction at the Odeon-Carlton, Toronto, in addition to the film attraction. . . . Freddie Fink has closed down the Gem, Gaiety and Kenwood, but is continuing the operation of the Astor. . . . Members of the Winnipeg Film Board for 1955-56 are Sam Pearlman, president, Columbia; Barry Meyers, vice-president, RKO; Len Norrie, secretary, Empire-Universal; Frank Davis, fire marshal, Warner Bros.; and Stu McQuay, assistant fire marshal, JARO.

VANCOUVER

Frank Fisher, vice-president of Odeon Theatres of Canada, on his recent visit said overall theatre business across western Canada is holding up well in spite of TV and bingo competition. . . . Bill Myers, Jr., local projectionist, has joined the staff of Wally Hamilton's Trans-Canada Films. He will work in the studio. . . . Bert Pollock, veteran projectionist at the Capitol, is going into the oil business with his son. . . . Alfred Perry, president of Empire-Universal Films, was here on a yearly visit and briefing his newly appointed branch manager, Charlie Backus, on new product, etc. . . . A huge bingo game held in Victoria recently grossed $18,000, with thousands turned away. The theatres were really hurt. . . . Outdoor theatre operations are in full swing in British Columbia and Alberta, with business reported on the slow side.

WASHINGTON

Sidney Lust Theatres sponsored its annual party for the opening baseball game of the Washington Senators. . . . Samuel F. Roth, president of Roth Theatres, died May 1 of cancer, on his 55th birthday. He was in the theatre business since boyhood. The nucleus of his theatre chain had its beginning in Harrisonburg, Virginia in 1934. He had holdings in Washington, D. C., Maryland, Virginia and West Virginia, and his offices were in Washington. . . . Universal Pictures salesman, Stan Taylor, 42, died of a heart attack. . . . Martin Moskowitz, supervisor of the eastern division of 20th Century-Fox, was a recent Washington visitor. . . . "The Catered Affair" had a sneak preview at Loew's Capitol Theatre on May 2, and was enthusiastically accepted. . . . Official representatives of Variety Club Tent 11 at the international convention were Jake Flax and Morton Gerber, delegates, and Marvin Goldman, international canvasman.

Compromise Settles New England Suit

BOSTON: The anti-trust case of Roy Burroughs, operator of the Strand theatre, Amesbury, and the Strand and Premier theatres, Newburyport, Mass., has been settled for a fraction of the $750,000 in trebled damages that was asked. According to a report, $70,000 was awarded the plaintiff. In his suit Mr. Burroughs claimed that the new Port theatre, Newburyport, built and operated by Warner Circuit Management and Massachusetts Amusement Corp., was erected in an effort to squeeze him out of business. He brought suit against the Warner circuit, Massachuetts Amusement Corp. and Warner Brothers Film Distributing Corp.

No Blocks To Foreign Films: Blank

PARIS: American exhibitors are not discriminating against European-produced motion pictures, Myron N. Blank, president of the Theatre Owners of America, told the Union Internationale de L'Exploitation Cinematographique here recently. Addressing a meeting of the global theatre association, which representatives of some 11 countries attended, Mr. Blank denied that there was any form of discrimination against foreign pictures in the United States and stated, "the opposite is true."

The motion picture business is "international in scope," the TOA president said during his address before the group. He mentioned film rental problems and emphasized the necessity of motion pictures stressing moral force.

Among other subjects which were discussed at the meeting were the high prices of copyright on American films and the expense of installing new CinemaScope equipment in order to play CinemaScope 55 product, as only 30 per cent of all European theatres are equipped for CinemaScope.

Johnston to Confer On "Oscar" Issue

Questions relating to the Academy Awards telecast are expected to be taken up in Hollywood the end of this month between Eric Johnston, president of the MPAA, and George Seaton, president of the Academy of Motion Picture Arts and Sciences. Discussed will be such issues as possible industry sponsorship and the elimination of the nominations telecast. Mr. Seaton has gone on record as preferring that the industry sponsor the show henceforth, and said he would make such a recommendation to Mr. Johnston and the MPAA board of directors. The 1955 "Oscar" telecast was sponsored by the Oldsmobile Division of General Motors.

'52 Warner Reissues Set

Dominant Pictures Corporation will handle directly the reissue of 52 Warner features recently acquired by PRM, Inc., it is announced by Norman Katz, vice-president in charge of distribution for Dominant.

According to Mr. Katz, the new company will be ready with physical distribution of the features in about three weeks. About 15 exchanges throughout the country are expected to be set up. Many of the features are considered among the top Warner product, and are available for theatrical exhibition for the first time since their original release. They will be backed by an advertising and promotion campaign.

Among the stars represented in the re-releases are Bette Davis, James Cagney, Fredric March, Humphrey Bogart, Joan Crawford, Gary Cooper, Errol Flynn, Edward G. Robinson, Ida Lupino, Jane Wyman, Paul Muni, Olivia DeHavilland, Cary Grant, James Stewart, Rosalind Russell, Ingrid Bergman and Lauren Bacall.

Features include "Jezebel," "Johnny Belinda," "To Have and Have Not," "Possessed," "Marked Woman," "Kings Row," "Each Dawn I Die," "Sergeant York," "Mildred Pierce," "The Fighting 69th," "Rope," "Rhapsody in Blue," "Casablanca," "San Quentin," "Adventures of Robin Hood" and "Angels with Dirty Faces."

Edinburgh Film Festival Set for August 19-Sept. 9

EDINBURGH: The tenth International Edinburgh Film Festival, which is held concurrently with the famed International Festival of Music and Drama, will be held here from August 19 to September 9, the Edinburgh Film Guild, administrator, announces. Performances, to be attended by many film notables, will be held every weekday for three weeks at the Cameo Cinema, Tollcross. At the last festival, films were shown from some 28 nations. Selected are films "which by their originality and imagination, by their quality of truth and their sense of revelation, reach out toward a new and living cinema—a cinema that is fresh and natural, that is close to the people and the drama of our times, and that uses to the full the unique creative powers of the film."

Pledge $190,000 At UJA Luncheon

More than $190,000 has been pledged by some 50 leaders of the motion picture and amusement industry of New York City at a special luncheon called by Barney Balaban, president of Paramount Pictures, to launch the 1956 United Jewish Appeal of New York drive. Leon Goldberg, amusement industry division chairman, lauded the "unsurpassed generosity" of industry leaders' pledges.

Richard Walsh Cites Labor Cooperation

The first few meetings of the executive council of the merged AFL-CIO have clearly demonstrated that the labor leaders of America can function as a unit in peace and harmony, Richard F. Walsh, president of the IATSE, declared at a recent dinner in New York celebrating his election to the council. Mr. Walsh was one of three guests of honor at the biennial dinner at the St. George Hotel, Brooklyn, by IATSE District No. 10, composed of New York state locals. Cited along with him for their contributions to labor-management-government harmony were Russell Downing, managing director of the Radio City Music Hall, and Charles W. Halloran, the state's first deputy industrial commissioner. Presentations on behalf of the district were made by Mayor Robert F. Wagner of New York.



Change Cited By Goldsmith

MILWAUKEE: Technological changes and a ruthless foe are forcing Americans to consider new concepts of growth and self-preservation. Dr. Alfred N. Goldsmith, pioneer scientist and inventor, declared at the annual Founder's Day meeting of the Milwaukee School of Engineering. Dr. Goldsmith, a consultant of the Radio Corporation of America, told an audience of educators, industrialists and engineers that industrial unity and cooperation were becoming vital necessities to the nation's security and economic progress.

"The size, complexity and rapidly changing pattern of our industrial structure," he said, "demand the closest cohesion of the industrialist, the engineer and the technician, for the complete success of the operation. Industrial progress requires the buttressing talents of the scientist and the engineer, supported by the technician.

"The scientist and the engineer must have behind them the full resources of the industrialist—the services, equipment and, above all, encouragement."

Dr. Goldsmith added: "When all three work together in intelligence and understanding, the impossible becomes the commonplace." He cited the development of RCA compatible television as an example of such cooperation, declaring that "out of a set of near impossible specifications and through the closest teamwork, a new communications medium evolved which today is transforming the cultural and entertainment landscape of America."

Columbia, Schneer In Three-Film Deal

HOLLYWOOD: Columbia Pictures recently completed an agreement with Morningside Productions, of which Charles Schneer is president and producer, for three feature films, it is announced by Harry Cohn, president of Columbia. The first of the three, as yet untitled, will be in the category of such "special effects" features as "It Came from Beneath the Sea" and "Earth vs. the Flying Saucers," both produced by Mr. Schneer for the Sam Katzman unit at Columbia. A previous distribution deal made by Mr. Schneer with RKO has been canceled by mutual agreement, RKO production chief William Dozier having agreed to release the producer so that he might continue with Columbia.



Samuel Roth, Washington Exhibitor Many Years, Dies

WASHINGTON: Samuel F. Roth, prominent local exhibitor, died May 1, his 55th birthday. In the theatre business from boyhood, Mr. Roth at the time of his death was president of Roth Enterprises, Inc., which operates some 17 theatres in the District of Columbia, Maryland, Virginia and West Virginia. He was formerly director of the Virginia Motion Picture Theatre Owners Association and assistant chief barker of the Washington Variety Club, Tent No. 11. Surviving are his wife, two daughters, a sister, and two brothers, Charles and Harry, who are partners in Roth Enterprises.

Phillip Foto

NEW ORLEANS: Phillip Foto, 85, retired theatre operator, died here May 1. Before his retirement in 1944 Mr. Foto operated Foto's Follies theatre, Algiers, which he opened in 1915. Later he was affiliated with the United Neighborhood Theatre Circuit. He started in 1908 as owner-operator of the Market theatre, Algiers. His widow, a daughter and two grandsons survive.

Simm Chapman

MILWAUKEE: Simm Chapman, 50, operator of a group of theatres in Southern Wisconsin since 1951, died here April 30 of a heart condition. Prior to entering exhibition, he was for 18 years a salesman for Columbia Pictures. His wife, two daughters and two brothers survive.

Charles Herbst, Jr.

MILWAUKEE: Charles Herbst, Jr., owner of Theatre Engineering Service here, died April 24. Formerly a field engineer for RCA, he had been in theatre engineering for four years. He leaves a wife, son and daughter.

Frank Vennett

BOSTON: Frank Vennett, 68, former manager of the Paramount theatre, died here last week. Because of a lingering illness he had been in semi-retirement for the past two years. He is survived by his wife and three children.

Harry Strong

TOLEDO, OHIO: Harry H. Strong, 69, president of Strong Electric Corp., died here May 3. He was a member of SMPTE. He was in the electrical field many years.

Reade Drops Theatre

Walter Reade Theatres, Inc. has divested itself of its 50 per cent interest in the Bridge theatre, San Francisco, it was announced recently by Walter Reade, president. The Bridge, San Francisco art house, has been jointly operated by the Reade Circuit and Schwarz Theatres of California since October, 1953.

Carriers in Annual Meet

National Film Carriers, Inc., the organization of film delivery companies, held its annual convention this week at the Sheraton Astor Hotel, New York. Much of the agenda was devoted to its subsidiary, National Film Service, Inc., which handles much of the film delivery for the major companies in the various exchanges throughout the country and most of it for the independents.

National Film Service does the physical distribution for United Artists and Buena Vista in all the exchange cities, for practically all the companies in Butte and Jacksonville and for RKO, Republic and Allied Artists in many of them. Paramount, MGM, Warners, Columbia and Universal utilize the service in at least one of the cities, some of them in several.

A public relations campaign for National Film Service is currently being executed by Robinson, Adleman & Montgomery, Inc., of Philadelphia, where National Film's headquarters are located.

Committee to Study Film Interests in TV

WASHINGTON: The Federal Communications Commission has agreed to compile information on the extent to which motion picture producers and distributors hold interests in TV stations, according to Jack Flynn, counsel to the Senate Small Business subcommittee now looking into distributor-exhibitor problems. The original suggestion for the compilation was made by Senator Humphrey (D. Minn.) subcommittee chairman, Mr. Flynn said.

U.S. Had Most Films in Yugoslavia in 1955

WASHINGTON: More U. S. films were shown in Yugoslavia during the first nine months of last year than those of any other country, but French films outdrew the U. S. offerings, Nathan D. Golden, Commerce Department film chief, reported. He said the U. S. contributed 189 films during the period, compared with 58 from Britain, 49 from France and 43 from Yugoslavia. However, he added, the average attendance for U. S. films was only 18,700 compared with 28,000 for the French features.

Motion Picture Council Revamps Structure

HOLLYWOOD: The Motion Picture Industry Council, representing all major guilds, unions and management groups, with the exception of the Screen Directors' Guild, has revamped its organizational structure to facilitate future operations. Principal changes involve the rotation system of the presidency and the reduction of the number of authorized delegates.

Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

Traditions of the Theatre Our Business Legacy

CURRENTLY, in New York, we have two events that stress the importance of our traditions in show business. The 22nd annual judging in the Quigley Awards competition is fully reported in this issue of the HERALD. And, during the past week, we have witnessed the annual convention of Variety Clubs International, at the Waldorf-Astoria.

The substance of showmanship is contained in our legacy from those who have built the foundations of our business, and such events serve to point with pride to the basis of accomplishment which makes the theatre an enduring institution, through changing times. We have no cause for serious concern, where the heritage of good ideas and lively effort persists, at the local level of theatre operation.

The Variety Clubs International have a record registration with more than 1,200 barkers expected from forty-five Tents, around the world. There is a wonderful spirit in the Variety Clubs—of respect and admiration for theatrical tradition, and a great humanitarian effort which is founded in the legend of the theatre. The financial report of Variety's accomplishment in works of charity is beyond comparison.

Our attitude in the contemplation of such circumstances is not self-admiration, but calls for a thorough examination of these assets, and a self-appraisal of their basic worth, in terms of growth. We may improve our vision ahead with a stronger appreciation, in retrospect. Never let down the fine traditions of the theatre, never diminish the things that are fine and good, never degrade our place in public opinion with stunts that are below the level of decency.

Consider the circus, in passing. Ringling Brothers-Barnum & Bailey are completing another successful engagement at Madison Square Garden. Things have been "tough" for the circus—but "the big show" goes on. Television hurts the circus less than some other amusements—because, after all, "the Barnum Show" has always had 'Scope and Color! It's the *bigness* of the Big Top that makes it go, while smaller shows drop out, because of rising costs, especially transportation and labor. We saw the circus this year in Sarasota, Florida, a town that's full of "show folks"—as they call themselves. And John Ringling left a monument to "the big show" that holds old timers in constant loyalty to the business they inherited.

MORE MERCHANDISING

A nice letter in the mail, the other day, from Lester Pollock, manager of Loew's theatre, Rochester, N. Y., expressing his appreciation for a citation which he received from "Better Refreshment Merchandising"—a division of "Better Theatres" appearing every month in the Herald, and currently, in this issue.

The plan has been to stimulate the flow of ideas and an exchange of ideas between managers for the improvement of refreshment sales, and it's a reciprocal proposition that pays off, both ways—for the party of the first part, who reports his original showmanship in this particular department—and for the thousands of others who read and apply constructive ideas in their respective situations.

The trouble has been—and still is—that refreshment selling falls into a groove, with the tendency to downgrade results because "after you've seen a dozen, you've seen them all." But that isn't quite so, for every once in a while there are new twists that immediately push up counter sales per patron, all because somebody on the management line saw something that gave him an idea for his own use and benefit.

We urge Round Table members to submit their good and new tricks for recognition in "Better Refreshment Merchandising"—and to gain the rewards that go with this interchange of ideas at the point of sale. There are new things, constantly, if you are alert to the sources—and take advantage of the opportunity.

¶ AGAIN, our appreciation to the panel of judges who have contributed so much to the succuess of the Quigley Awards competition, and the conduct of the Round Table, through the years. It is the live inspiration of these industry leaders that keeps the competition alive, and makes this a living forum of practical showmanship. More than 70 served in the current judging and we are indebted and grateful.

One thing we must say, for the record. The Round Table has more than 7,000 active members today, a greater number than all the managers employed by all the major circuits around the world. Of these, 90% are in the domestic field of operations, and only 10% are overseas. But the tangible results of showmanship are more than 10% apparent when you examine the entries from abroad. It's no wonder that distributors derive a greater share of income from overseas operations, because these are so thoroughly professional, and inspired.

We said last week that "the sun never sets on British showmanship"—and that is true, for we have current examples to prove it, from England, from Canada, from Australia—an embarrassment of riches, outstanding in any competition involving our own operations. They *work* harder—and perhaps that is what we should do.

¶ THE SALE of "unproductive real estate" has improved the cash position and profit basis for National Theatres, Inc., according to the statement to stockholders dated May 3rd. We like that phrase, because there is such a thing as "unproductive real estate" in this business—and, perhaps, increasingly so. An outmoded theatre can no longer occupy valuable downtown space that is properly needed as a parking lot, measured by present-day standards and circumstantces. We wonder if Elmer Rhoden read our piece on "Old Opera Houses" in the April 7th issue of the HERALD, on page 22? It wasn't in the Round Table—but it does reflect a part of our business that is subject to change. —*Walter Brooks*



Well, you can't all do this — but Allan W. Perkins, manager of the Roxy, Capitol and Midland Drive-In theatres for Famous Players-Canadian, Midland, Ontario, weighs 300 pounds, so he can pose with and for the exploitation for "Marty."

John DiBenedetto, manager of Loew's Poli theatre, Worcester, Mass., poses with Princess Jerri Adams, Columbia recording star, before the tall standee display for Princess Grace Kelly, who was currently appearing in "The Swan."

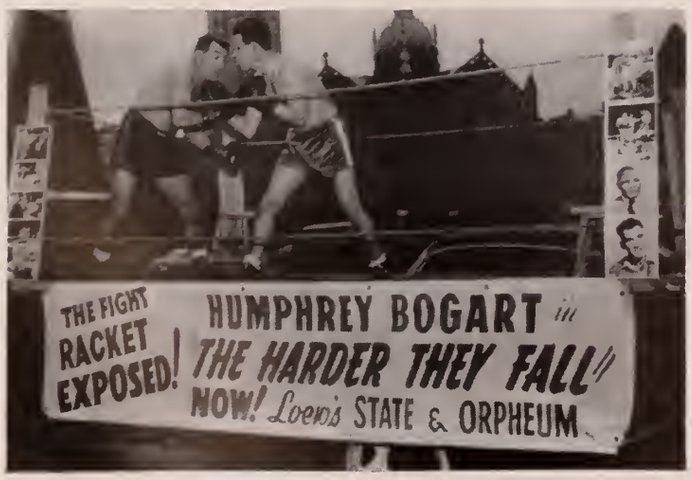




A happy prize winner receives her loot in a cash-and-carry deal, as Ivan Fuldauer, MGM field man, at left, and an airlines hostess, with Don Doty, local TV personality, and Vern Huntsinger, manager of the Gopher theatre, Minneapolis, give her free tickets to "Las Vegas" by air — and one hundred silver dollars, in a "Lncky Jackpot" bucket.



They took a statue out of Detroit's Grand Circus Park, and fast-moving publicists at the Madison theatre appointed this usher, in costume, to take over for "Alexander."



Karl Fasick, publicist for Loew's theatre in Boston, rigged up this traveling street ballyhoo with two fighters in action, as promotion for "The Harder They Fall" at the State and Orpheum theatres.

Ray Thom, right, manager of the Malco theatre in Memphis, squares with giant Mike Lane, who is featured in the film and on tour as personal promotion for Columbia's "The Harder They Fall."



QUIGLEY AWARDS

(*Continued from page* 14)

The motion picture industry, and its own advertising and promotional personnel are altogether too self-critical, in the opinion of Mr. Schlaifer. He declared it his opinion that the promotional effort of the motion picture industry is superior to that of most other businesses, and is one of the few with a real sense of values. He cited the Advertising Code adhered to by this industry, and noted that no other industry has a similar, self-imposed set of regulations of its own making and in addition, of its own choosing.

He urged a new and increased awareness of the industry's strength, and suggested that new emphasis on the promotion of the motion picture theatre, as such, would be of tremendous public value to the industry as a whole.

Pre-Release Handled Badly

Mr. Morris was sharply critical of the pre-release method of handling big pictures, contending that by the time the film in question reached the general run of smaller theatres, even in the fairly large cities, the values of the advertising campaign which had been undertaken were dissipated. The point-of-sale selling of the film under those circumstances was losing out, he said, because the national campaign impact was gone.

In the final analysis, in Mr. Morris' opinion, a return to the old-fashioned methods of showmanhip was in order, and a definite need of the moment, for maximum results at the box offices of the nation.

British Manager Invents A "Reminder" Schedule

What we sometimes call a "tickler"—something that you keep on file to tell you what you have to remember—has been created by Harry Murray, veteran manager of the Gaumont theatre, Streatham, London, to account for every detail of front-of-the-house management and away-from-the-theatre exploitation on any given attraction. He sets down these headings: Foyers, stalls; entrance, doors; mirrors, kiosk; payboxes, staircase; exits, stage; staff participation; shop tieups; civic; press and "personals" as his guide and directory of what to do, against what has been done. A sample demonstrates he covered the assignment on all fronts, and could report "mission accomplished." Harry Murray won his first Quigley Award recognition as a Scroll of Honor winner in 1936, and is well known to our office in London, where Peter Burnup and Hopie are his friends.

We have another letter from Harry Murray, by later British mail, which will make news on next week's Round Table editorial page. He claims the special "Oscar" we suggested for the first showman who really delivered something really new in showmanship.

THE COMMITTEE OF JUDGES

Following, alphabetically listed, are the film industry executives who served as judges at the 22nd annual Quigley Awards judging, held in New York this week:

DAVID A. BADER, vice-president, Astor Pictures Corp.

LEON J. BAMBERGER, sales promotion manager, RKO Radio Pictures.

J. RAYMOND BELL, Columbia Pictures.

DAVID BLUM, publicity director, Loew's International.

SIDNEY BLUMENSTOCK, advertising manager, Paramount.

WALTER BRANSON, vice-president, world wide sales, RKO Radio.

LIGE BRIEN, director of promotion and special events, United Artists.

THOMAS BUCHANAN, Monroe Greenthal Co., Inc.

RODNEY BUSH, exploitation manager, Twentieth Century-Fox Film.

DAVID CANTOR, RKO Radio Pictures.

CHARLES COHEN, Allied Artists Pictures.

SAMUEL COHEN, foreign publicity director, United Artists.

MARTIN S. DAVIS, eastern advertising and publicity manager, Allied Artists Pictures.

RUSSELL V. DOWNING, president, Radio City Music Hall.

STEVE EDWARDS, director of advertising and publicity, Republic Pictures.

ERNEST EMERLING, advertising-publicity director, Loew's Theatres.

LYNN FARNOL, Lynn Farnol Associates.

ANDRE GEBSTAEDT, Republic Pictures.

WILLIAM J. GERMAN, president, W. J. German, Inc.

FRED GOLDBERG, Arthur Jacobs Agency.

HARRY GOLDBERG, advertising and publicity director, Stanley Warner.

JOSEPH GOULD, United Artists.

HARRY GREENMAN, managing director, Capitol Theatre.

MONROE W. GREENTHAL, president, Monroe Greenthal Co.

CHARLES R. HACKER, manager of operations, Radio City Music Hall.

JAMES HARDIMAN, director of advertising and publicity, Odeon Theatres (Canada) Ltd., Toronto.

ALEX HARRISON, general sales manager, Twentieth Century-Fox Film.

W. J. HEINEMAN, vice-president, in charge of distribution, United Artists.

MERVIN HOUSER, RKO Pictures studio publicity director.

MEYER HUTNER, eastern director of advertising and publicity, Samuel Goldwyn Productions.

HERMAN KASS, eastern exploitation manager, Universal Pictures.

G. R. KEYSER, advertising and publicity director, Warner Pictures International.

ROGER H. LEWIS, national director advertising, publicity and exploitation, United Artists.

LAWRENCE LIPSKIN, assistant to the president, Columbia Pictures International.

JEFF LIVINGSTON, eastern advertising manager, Universal Pictures.

IRVING H. LUDWIG, sales administrator, Buena Vista Film Distributing Co.

CHARLES McCARTHY, information director, Council of Motion Pictures Organizations.

J. T. McGREEVEY, chief booker, Harris Amusement.

HARRY MANDEL, national director of advertising and publicity, RKO Theatres.

ALBERT MARGOLIES, advertising and publicity director, Buena Vista Film Distributing.

WILLIAM MILLER, Roxy Theatre.

ROBERT MOCHRIE, vice-president, Samuel Goldwyn Productions.

SEYMOUR MORRIS, director advertising, publicity and public relations, Schine Circuit.

SIDNEY NEWMAN, Skouras Theatres Corp.

DANIEL T. O'SHEA, president RKO Radio Pictures.

JEROME PICKMAN, vice-president, Paramount Film Distributing Corp.

ARTHUR PINCUS, assistant director publicity and advertising, Loew's International.

CHARLES M. REAGAN, general manager of sales and distribution, Loew's, Inc.

SIDNEY RECHETNIK, Warner Bros. Pictures.

SAMUEL RINZLER, president, Randforce Amusement.

HERMAN ROBBINS, chairman of the board, National Screen Service.

LESLIE ROBERTS, J. Arthur Rank Organization.

JONAS ROSENFIELD, JR., Columbia Pictures.

ROBERT J. RUBIN, Paramount Film Distributing.

SIDNEY SCHAEFER, director of media and printed advertising, Columbia.

CHARLES SCHLAIFER, Charles Schlaifer & Company.

SOL SCHWARTZ, president, RKO Pictures.

SILAS F. SEADLER, advertising manager, Loew's, Inc.

ROBERT SHAPIRO, managing director, Paramount Theatre.

GERALD SHEA, Shea Theatrical Enterprises.

ALFRED E. F. STERN, publicity manager, RKO Pictures.

IRA H. TULIPAN, publicity manager, 20th-Fox Film.

JAMES VELDE, United Artists Corp.

E. L. WALTON, RKO Radio Pictures.

MEAD WALWORTH, sales promotion manager, Westrex.

Showmen in Action

Ooops! Sorry! In the listing of citation winners for the first quarter of 1956, in the Round Table issue of May 5th, there was an error in crediting a campaign on "Strategic Air Command" to J. A. Bartolotti, instead of Vieri Niccoli, who was properly responsible for the excellent job done for Paramount Films, Rome, Italy. We should have known better, since Vieri Niccoli has been here personally, as a visitor, and he is a previous Quigley Award winner. As a matter of fact, there was no name on the campaign book, and because of the size, it became separated from the covering letter. But now we have written in the correct name, and hope that all contenders will do this in the future, so such mistakes won't happen.

▼

Sol Sorkin, who always does the exceptional in showmanship at RKO Keith's theatre, Syracuse, N. Y., is in the mail with tear sheets of his publicity in the *Post-Standard* for the opening of a new movie season, with four halftones in a four-column layout, for free, and an equal display in paid advertising for "Serenade."

▼

W. S. "Bill" Samuels, manager of the Texas theatre, Dallas, sends in newspaper tear sheets and photographs to prove how he handled the 25th Anniversary publicity for this largest of the Rowley Oak Cliff Theatres, seating 2,000.

▼

Eleven full-page and page-dominating advertisements by Brooklyn's best store, Abraham & Strauss, were a major tieup for the opening of "Mamie Stover" at the Capitol theatre on Broadway, with the full sponsorship of these cooperative merchants.

▼

Bert Greene, manager of the St. James theatre, Asbury Park, N. J., won first prize, and Joe Somers, of the Paramount theatre, Long Branch, N. J., was second in Walter Reade's "Manager of the Month" contest for February, for the best all-over job done throughout the circuit of forty theatres.

▼

Sid Kleper, manager of Loew's College theatre, New Haven, Conn., had a tieup with the local Air Force Recruiting office during the showing of "On the Threshold of Space" in which residents of the area had an opportunity to send free messages to friends and relatives in the service anywhere.

▼

Irving Hillman, manager of Stanley Warner's Sherman theatre, New Haven, Conn., hosted Davie Ffolkes, who designed more than 6,000 costumes for "Alexander the Great" and who came to address Yale University drama students, with a resulting two column newspaper write-up.

Milton LeRoy, manager of the Blue Hills Drive-In, Bloomfield, Conn., has promoted the use of a TV set in his concession building on Wednesday nights—boxing night in this territory—in return for a card display plugging the TV dealer.

▼

Bill Howard, manager of Lockwood & Gordon's Plaza theatre, Windsor, Conn., sold officers of the Wilson School Parent-Teacher Council on the sponsorship of four Saturday matinee shows, featuring revival of top children's films, with tickets sold in advance in the school rooms.

▼

Fred R. Greenway, manager of Loew's Palace theatre, Hartford, Conn., got newspaper breaks on the fact that parts of "The Man in the Gray Flannel Suit" were shot in Connecticut, and his ads referred to that "Connecticut commuter."

▼

Would you believe that a man in Seattle and a woman in Portland wrote the word "Picnic" on a postcard, 6000 times? Bob Turner, manager of the Paramount theatre, Seattle, and Kenny Hughes, manager of the Orpheum, Portland, are prepared to prove it, with the winners in a promotion contest, which ran through Fox West Coast and Evergreen theatres.

▼

Fred Ross, manager of the Guild theatre, Crystal City, Texas, wants you to know that a theatre manager in a small town can sell a full-page cooperative advertisement to local merchants, with his own ad riding free, and he proves it with a tear-sheet from the *Sentinel*. Crystal City has 4,500 population and over half are Spanish-Americans, with the Alameda theatre catering to Spanish-language audiences.



Speed Kroman, manager of Brandt's Mayfair theatre, on Broadway, welcomes Valerie French, as she arrives for an autograph session in the theatre lobby, for Columbia's "Jubal."

Alberta Pike, publicist for the Denver theatre, Denver, Colorado, is a new member of the Round Table—(please to meet'cha, Alberta) and she leans towards the feminine approach in exploiting "Jubal" and "The Harder They Fall"—using local girls dressed in cowboy hats, or wearing boxing gloves, as required in the act. No doubt at all but that Alberta inherits showmanship from some branch of her family who have been around the theatre.

▼

Earl Podolnick writes from the Austin, Texas offices of Trans-Texas Theatres, to report the unusual success of their Easter egg hunt, at the Burnet and Chief drive-in theatres. It was all sponsored, and started at 5 p.m., long before curtain time on the big drive-in screen, to capacity audiences. They used up 5,000 candy eggs, 1,000 balloons, 1,000 giveaway loaves of bread. And eight very large stuffed rabbits, as special prizes, with other extras, such as merchandising orders, and guest tickets.



"Swamp Women" in Philadelphia? Here in horseshoe style are some of the 60 showmen who took part in a saturation premiere of the picture. Around the circle—Sandy Gottlieb, Carole Matthews, Jack H. Harris, Eddie Prizer, Harry Brillman, Paul Klieman, Louis Kellman, Mrs. Kellman, I. J. Segall, Ted Schlanger, Mel Fox and Jerry Gaghan.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

INVASION OF THE BODY SNATCHERS: Kevin McCarthy, Dana Wynter—This was pretty good, but I personally think it should be used on a double bill. Played Thursday, Friday, April 5, 6.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

JAIL BUSTERS: Leo Gorcey, Huntz Hall—Mine is the sub-run of the two downtown houses in McAllen, so I play all the Bowery Boys' pictures first time in town. They're a natural Sunday feature for all my little friends. If you have enough potential from the kids, you ought not to pass these up for at least one bread and butter day on weekend time. Played Sunday, Monday, January 22, 23.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

Buena Vista

LADY AND THE TRAMP: Cartoon Feature—This one gave extra business—a cute picture worth anyone's time to see, and I mean adults as well as children. Only thing wrong—terms too steep, which took most of my profit. Small town and rural patronage. Played Sunday, Monday, March 4, 5.—James Hardy, Shoals Theatre, Shoals, Ind.

20,000 LEAGUES UNDER THE SEA: Kirk Douglas, James Mason—Mr. Disney always gives great surprise, and this was a great surprise for Christmas. We have played many, many CinemaScope pictures (American and European) but never before has the influence of 'Scope been so perfect and the magnetic stereophonic sound so good. Played Sunday, December 25, through Saturday, December 31, at the Kino-Palatsi theatre, and Sunday, January 1 through Wednesday, January 4, at the Kino-Halli Theatre.—Jussi Kohonen, Kotka, Finland.

Columbia

COUNT THREE AND PRAY. Van Heflin, Joanne Woodward—This one brought some of my old patrons back, which looked good to me. A natural for small towns. I played it late and still did above average business on it. Van Heflin at his best. Play it! Comments 100% good. Played Sunday, Monday, March 11, 12.—James Hardy, Shoals Theatre, Shoals, Ind.

HELL BELOW ZERO: Alan Ladd, Joan Tetzel—Played this with three cartoons. The title is the temperature on location with an Antarctic whaling fleet where this was filmed in Technicolor. Played Sunday, Monday, April 15, 16.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

MASTERSON OF KANSAS: George Montgomery, Nancy Gates—Douhled with "Fighting Chance" (Rep.) for within a hair's breadth of breaking even. Customers I had with this left very satisfied with having seen a pretty good program. Played Thursday, Friday, Saturday, April 12, 13, 14.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

VIOLENT MEN, THE: Glenn Ford, Barbara Stanwyck—Played it late. This picture is excellent, to my notion. Well liked by all who saw it, but guess my playing it late made it fail at the box office. Small town and rural patrons. Played Saturday, March 31.—James Hardy, Shoals Theatre, Shoals, Ind.

I.F.E.

THEODORA, SLAVE EMPRESS: Giana Maria Canale, George Marchal — Very good Technicolor Italian spectacle of Byzantium Empire. The story is about a slave girl who becomes the queen and teaches democratic ideas to Justinian. It has a very exciting chariot race. Did outstanding business. Played two weeks from Friday, December 2 through Thursday, December 15.—Agha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

Metro-Goldwyn-Mayer

MOONFLEET: Stewart Granger, Viveca Lindfors—O. K. for its type, hut Metro has too many of this type. Priced right, but people will not come to see them. Played Sunday, April 8.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

PRODIGAL: Lana Turner, Edmund Purdom—When they make poor historic pictures in the USA, then the pictures are really terrible. Sorry for our patrons who pay for such. Played Sunday, January 22, to Saturday, January 28.—Jussi Kohonen, Kino-Palatsi Theatre, Kotka, Finland.

SEVEN BRIDES FOR SEVEN BROTHERS: Jane Powell, Howard Keel—This picture made a great fiasco in Helsinki, but in this town it was a great triumph. In many years we have not had from Hollywood so perfect a musical. Thanks. CinemaScope gave splendid chance for the actors in dancing scenes and Michael Kidd's dances were something new under the sky. Our patrons will want to see more of Russ Tamblyn. Played Sunday, January 15, through Saturday, January 21.—Jussi Kohonen, Kino-Palatsi Theatre, Kotka, Finland.

Paramount

YOU'RE NEVER TOO YOUNG: Dean Martin, Jerry Lewis—I never fail with this team. They always bring in extra business. This is one of their best pictures, to my notion. Plenty of comedy, and it seems that's what the people want these days. Play it—good for any situation. Small town and rural patronage. Played Sunday, Monday, March 18, 19.—James Hardy, Shoals Theatre, Shoals, Ind.

RKO Radio

APPOINTMENT IN HONDURAS: Glenn Ford, Ann Sheridan—A fairly good action picture with jungle background and good color. Did very well with it. Played Sunday, Monday, Tuesday, December 11, 12, 13.—Agha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

BENGAZI: Richard Conte, Victor MacLaglen—Failed to hold the interest of the majority of our patrons. Douhled with "The Caine Mutiny"; played too late due to terms demanded by Columbia.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

PEARL OF THE SOUTH PACIFIC: Virginia Mayo, Dennis Morgan—Doubled this with "She Wore a Yellow Ribbon". A little extra promotion on this almost paid off, at least all items but one. I posted a 24-sheet on the sidewalk late the night before opening and jokingly commented I would probably find out the next day from the city I couldn't do it. That's just what happened. Bright and early opening day I was told by the chief of police I was to remove it immediately. At least I kept a couple of threes up, though. Played Thursday, Friday, Saturday, April 19, 20, 21.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

Twentieth Century-Fox

BOTTOM OF THE BOTTLE: Van Johnson, Joseph Cotten—Received many excellent comments on this picture. I didn't see it all, but it must have been good from what I heard.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

GOOD MORNING, MISS DOVE: Jennifer Jones, Robert Stack—One of the best pictures in a long, long time. Perfect cast. But too many of my friends missed it! In other words, it did poor business. Played Monday, Tuesday, Wednesday, April 9, 10, 11.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

PRINCE OF PLAYERS: Richard Burton, Maggie McNamara—One of the most beautiful movies seen for a long time! Thanks, Fox, for a most exquisite film. It must be a matter of deep concern to a studio when a film like this bites the dust at the world's box offices. It met with a very poor reception in South Africa too. So when I booked it, I decided to advertise it differently. I warned my patrons on the program and with a special slide that this film was only for discriminating film goers. Now, nobody likes to be told they are not discriminating, so we killed two birds with one stone. We played to very good houses for this film and kept the cowboys away! I was mighty proud to stand in the foyer after every performance, and perhaps this is the first film I have shown where so many people came out to shake my hand! The story (which should be of immense interest to American film goers) is of historical value, color, acting all first rate, with just enough passages from Shakespeare's best works to make it interesting. Just because it has a little Shakespeare in it and not Betty Grable riding a horse, it is plain box-office murder to condemn the picture. I did find, however, two glaring faults—the title (which means not a thing to most people) and the very bad trailer, the two most important selling angles. We lost no money on this one, but it gave us a lot of satisfaction. Played Thursday, Friday, Saturday, February 23, 24, 25.—Dave. S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

United Artists

MALTA STORY: Alec Guinness, Jack Hawkins—Guinness plays the part of a mild-mannered RAF pilot who falls in love with a local girl during the strife on Malta. Weak picture, though, which hardly pleased even the Guinness fans. Played Tuesday, Wednesday, April 10, 11.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

YOUR KNOW WHAT SAILORS ARE: Akim Tamiroff, Donald Dinden—I know what sailors are now—and it's not what pays the film rental. Played Tuesday, Wednesday, April 17, 18.—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

Universal

CAPTAIN LIGHTFOOT: Rock Hudson, Barbara Rush—The people in this town want to see old favorites, and in this picture were only new faces, and so the result was poor. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday. February 19, 20, 21, 22, 23, 24, 25.—Jussi Kohonen, Kino-Palatsi, Kotka, Finland.

Warner Brothers

NEW YORK CONFIDENTIAL: Broderick Crawford, Richard Conte—A fair crime melodrama that did poor business. Since I have started CinemaScope pictures, black and white films no longer do any business. Played Sunday, Monday, Tuesday, December 4, 5, 6.—Agha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

PETE KELLY'S BLUES: Jack Webb, Janet Leigh—A very good picture, but I did below average Sunday night business. The teen-agers like these modern day pictures, but the middle-aged people don't. I always fail with musicals here—they just don't go any more. Small town and rural patronage. Played Sunday, Monday, February 19, 20.—James Hardy, Shoals Theatre, Shoals, Ind.

SINCERELY YOURS: Liberace, Joanne Dru—Because of unfavorable reviews, I would like to say that this was well received here. All agreed the music was excellent, settings and supporting actors and actresses good. We felt Liberace was giving us his best, and there were no unfavorable comments. Played Sunday, Monday, March 11, 12.—C. B. Sullivan, Crown Theatre, Camp Hill, Ala.

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services that build your refreshment profit!



Free mobile popcorn displays—Constantly moving displays that catch your customers' eyes and appetites for your biggest profit makers—popcorn and Coke!

Free intermission trailers—Full-color, mouth watering invitations for *even more* people to visit your refreshment stand and buy everything you have to sell.

Free complete survey of your drink dispensing equipment! When survey is complete, you are given an *individualized* report on how you can improve your service and profit.

Ask The Coca-Cola Company representative for these services.

These are only part of the services made available to you by The Coca-Cola Company—the *only* beverage company with a national service organization that makes *regular* visits to theatres, helping you realize maximum profit from your refreshment business.

Sell Coca-Cola

REG. U.S. PAT. OFF.

PROVEN THREE WAYS: PROVEN PRESTIGE • PROVEN PREFERENCE • PROVEN PROFIT

"Coca-Cola" and "Coke" are registered trade-marks which distinguish the product of The Coca-Cola Company.



GEORGE SCHUTZ, Director . . . RICHARD GERTNER, GUS BACOLINI, Associate Editors

As Refreshment Products Grow in Size —So Do the Profits!

About the time that theatre screens began to get wider, snack bar products started to grow, too—with "giant" popcorn boxes, "jumbo" soft drinks and larger candies added to the standard 10c items. These efforts have met with great success—raising sales volumes and profits to new heights for many exhibitors, some of whom tell how it was accomplished in this article.

OF THE practices adopted by theatre exhibitors in recent years to increase revenue from refreshment merchandising, one of the most outstanding has been the introduction of "large-size" versions of their products—"giant" popcorn boxes; "jumbo" soft drinks; and 15c or even 25c candy bars. This procedure was undertaken first by only a few exhibitors here and there; the reaction of theatre patrons to buying a 20c drink instead of a 10c one was an unknown factor which had to be put to a test.

What began thus as an experiment has been sufficiently successful within the past two or three years to be recognized as a trend. Both indoor and drive-in theatre managers in all parts of the country have been adding the larger items to their regular merchandise with results in many cases even better than had been hoped. Volume is up in some instances as much as 50%—thanks primarily, the managers report, to the bigger packages. And consequently profits are way up, too, which assures the "jumbo" items of a secure niche at theatre stands in the future.

How have the "big" products been put over? Ask any manager, and he will assure you first of all that they won't sell themselves. It requires a concentrated campaign to prove to the customer that although he is paying more he is getting his full money's worth.

That is the theory behind the promotional technique which has made the "giant" products successful throughout northern Ohio, according to Irwin Shenker of the Berlo Vending Company, Cleveland, which services almost 90% of the stands in that area. To announce the new sizes to patrons he has employed banners on the backbar, supplemented by counter displays in which the "bigness" of the product is emphasized to convince the patron that the higher price is justified.

ADULTS BUY MORE

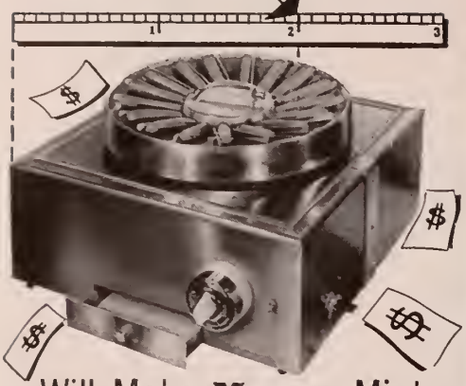
Mr. Shenker has found that, as a rule, the large items are more apt to be purchased by adults. They are the best customers, for instance, for candies priced at 25c and 35c, so these are prominently displayed on weekdays and nights. On Saturdays and Sundays, these usually give way to the smaller packages selling for 10c and 15c which appeal to children.

Success has also been achieved with sales of a giant 50c box of popcorn—which is promoted as being "big enough for the whole family." And, of course, Mr. Shenker explains, "we always have on display the Buttercup boxes which sell for 25c each.

"We find that it pays to eliminate the 15c box of popcorn and concentrate on the 25c and 50c sizes. Our reasoning is that the customer, given three prices from which to choose, will pick the cheapest. With only two choices confronting him, he will take either the 25c or 50c size, without any thought of the old 15c price."

A "family size" popcorn box has also become a best-seller in theatres throughout Tennessee, Kentucky and Alabama, according to John L. Link, manager of merchandise and supplies for the Crescent Amusement Company of Nashville, which has 75 theatres in those states. Mr. Link says that ushers have noticed that "just as many in-

Only **2** Feet of Counter Space!



Will Make **You** a Mint

THE MANLEY COUNTER MODEL

SPIN-A-RAMA Rotary

HOT DOG GRILL...

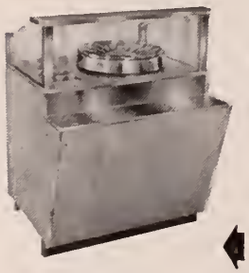
. . . is the perfect answer to BIG PROFITS in SMALL SPACE.

Actual size of this super profit producer is only 24″ wide, 30″ deep, and 31″ high!

The Spin-A-Rama rotary grill **really** attracts attention . . . produces **more** impulse sales. Customers see the dogs slowly turning before their eyes . . . they look delicious . . . they are delicious. Result? THEY BUY!

Cooks 18 hot dogs every 5 minutes. Holds dogs hot for over an hour.

For more impulse sales on hot dogs in your concession, check into the Manley Spin-A-Rama Hot Dog Grill with the rotary action.



Write today to:

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One of the most successful means that refreshment managers have employed to induce patrons to buy the "large-size" products rather than the small ones has been through the offer of prizes. Sales of 25c or "family-size" popcorn boxes jumped at the State theatre in Bowling Green, Ky., when manager Bill Scales offered an admission pass to patrons coming up with a box number ending in "13," announcing this promotion with the special display shown at left. Similar success has been achieved with "jumbo" soft drinks by Theatre Confections, Ltd., in Canada who have numbered the cups and presented the holders of the "lucky" numbers with a variety of prizes. The display above is dominated by a rotund clown to emphasize the "bigness" of the drinks. In the scheme used at this theatre—the Paramount in Kentville—the numbers are carried over from week to week as the back bar sign advises.

dividuals tackle the big boxes as do groups sharing them."

This package has been promoted in a variety of ways, one of the most successful being the offer of a free admission ticket to any purchaser who comes up with a box bearing a number which ends in "13." (The lobby display advising patrons of this offer as arranged at the State theatre in Bowling Green, Ky., by manager Bill Scales, is shown in the photograph directly above.)

As for soft drinks, those selling at 21c (which includes a 1c sales tax) now comprise 50% or 60% of Crescent's drink sales, according to Mr. Link. "Our attendants have been instructed to say, 'small or large?', whenever a patron asks for a drink," he explains, "and it certainly works!"

With the large-size candy bars the Crescent circuit has not been so successful, but Mr. Link believes the reason lies in the matter of display. He cites a recent test made of a 15c bar in all 75 theatres. To date not a single theatre manager has reordered the bar although most exhausted their original supply.

Seeking a reason for the failure of this bar, Mr. Link theorizes that it was because it was displayed right alongside regular 10c items. "You can't sell a 15c candy bar when it is put in the case right next to a 10c one," he explains. "But if other well-known bars came that way, too, we believe we could do a lot more business in large-size candies."

In the drive-in field Mr. Link reports that popcorn, drinks and candy do well in "jumbo" versions—but neither prices nor

sizes have been increased on such items as hamburgers and chicken suppers. The theory is that if a patron is still hungry after eating one of these, he can secure a second or third portion.

GIANT HAMBURGERS

On the other hand word comes from the Southwest that operators are now offering hamburgers in "giant" sizes in addition to the regular ones—and that the former are going over big! This was pointed out recently by Mortie Marks of the Jefferson Amusement Company, Inc., Beaumont, Tex., in a report on trends in drive-in refreshment merchandising in that part of the country.

At that time Mr. Marks said: "Sometime ago, when drive-in snack bars first came into their own right, most operators found that extra items meant extra business, and the trend was toward larger confectionery buildings where everything was sold from soup to nuts. The trend now is to curtail most of these odd items that proved to have a low margin of profit, and to concentrate more on the high volume —high profit items. Additional space is being allowed these items, thus offering faster and better service to the patron."

That is the reason, Mr. Marks believes, that drive-in operators in the Southwest are selling "much more dollar volume in 15c, 25c and 45c items than ever before."

These operators "learned their lesson" first with soft drinks, according to Mr. Marks. "We were once content with offering a *selection* of soft drinks; but now we offer the same or a *wider* selection but present it in sizes to fit the patron's thirst. Our drinks now come in small, large or medium sizes, graduating from 9 to 24 ounce cups. We place them in this order, because of the increase in volume of the 12-ounce cup after putting in the 24-ounce cup, and we found that the patrons hear the last item suggested."

"And now after learning a lesson in cold drink sales, operators are offering both the regular hamburgers and the giant or jumbo size. In some locations, sales are in the ratio of two regulars for each jumbo sold. But no matter how you slice it or serve it the hamburger . . . makes you money."

"Whether it be apples or doughnuts, pickles or pizza, we are trying to make it easier for them to buy—the large size," Mr. Marks concluded.

DRINKS TOP NORTHWEST

In the Northwest it is soft drinks in the large-size version which have gone over with the most notable success, according to a report from the HERALD correspondent in Portland, Ore. Most of the theatres in that region wage intensive campaigns to push the "big" drinks during the hot weather months—when the demand is naturally most heavy.

One circuit which has found it profitable to stock large candy bars as well is the Evergreen State Amusement Corporation, which has 25 theatres in Oregon and Washington. It is the policy of the circuit to leave the promotional emphasis to the discretion of individual managers, as the demand for the large products varies not only with the seasons but with local patron preference.

In some instances the merchandising is directed primarily toward "suggestive" selling (having the attendant say, "large or small?") and display. This is the case at Evergreen's Orpheum theatre in Portland where manager Kenny Hughes arranges the display to give the most prominent positions to the large-size products not only so the patrons will see them first but so that they have to reach over them to pick up the regular merchandise. A photo of the Orpheum stand on this page illustrates this procedure.

Large-size candy bars are stacked neatly on the *top of the counter* next to the drink dispensers on the left and packages are also arrayed on the right end (next to the attendant). In addition they are placed in the showcase along with the 11¢ merchandise. (The 6¢ candies are in the showcase on the back bar.) The prices of all types are plainly indicated by white plastic tags with black numerals.

In addition the Orpheum sells ice cream in the "giant" sundae size which is given an advantageous position in the well-lighted self-service case.

A spokesman for J. J. Parker Theatres, Portland, reports that their success with "large-size" products seems to depend on the type of picture being played. A "class" film has been found to attract customers willing to spend greater sums for their refreshments while "family" pictures bring patrons who purchase only the less expensive merchandise. Buttered popcorn at 25¢ is the biggest seller in the "giant" class for this circuit, which nonetheless stocks a few large candy bars, and sells ice cream and mixed nuts for 25¢.

REPORT FROM CANADA

In Canada the trend to large-size began two years ago with results that are very satisfactory, according to J. J. Fitzgibbons, Jr., of Theatre Confections Limited, which services theatres throughout the country from headquarters in Toronto.

Describing his selling techniques he states: "We did not deliberately remove the 10c items. We only made the 20c and 25c items more attractive by using special promotions to induce the patron to try the larger size. The results to date are very satisfactory, because with a decrease in at-

(*Continued on page* 60)



How counter displays can be devised to give special emphasis to "large-size" products is demonstrated in this one at the Evergreen circuit's Orpheum theatre in Portland, Ore., by manager Kenny Hughes. Large-size candy bars are stacked on top of the counter in easy reach of the patron; these products are at the left by the drink dispensers and at the right next to the attendant. In this way the patron sees them first, and secondarily turns his attention to the 6c items in the back bar case and the 11c items in the front showcase where there are also several of the "large-size" candies. In addition ice cream in a "giant" sundae size is given prominent display in the big self-service case on the counter.

The fame of the bottle...



SERVE CANADA DRY QUALITY...

sells the name on the cup!



THE FLAVORS THEY LIKE—
THE NAME THEY KNOW

Bringing Easter Spirit to the Snack Stand





Easter rabbits dominated the displays at the two Canadian stands pictured above at left. At the Famous Players' Monarch theatre in Medicine Hat, Alberta (shown at left), F. G. Tickell, city manager for the circuit, also employed a fan-shaped background made of silver flitter, using red crepe paper on the back. Adding greatly to the effect were lights placed behind this display. Manager T. Murray Lynch, while decorating the stand at the Paramount theatre in Moncton, N. B. with cut-outs and one-sheets as shown at top, also promoted the sale of admission book tickets through posters at the stand. "We don't know just what percentage of our book ticket sales can be attributed to the display," he writes, "but the happy old rabbit drew popular comment from the young fry."



Floral decorations and rabbit cut-outs were arranged on the backbar wall at the "Refreshery" of Walter Reade's Mayfair theatre — showcase for that circuit in the New Jersey resort city of Asbury Park. Credit for the results as evidenced at right goes to John Balmer, city manager, and Marion Jeffrey, his assistant there.

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

Molded Pulp Trays For Carry-Out Service

A NEW molded pulp tray for outside service of refreshments at drive-in theatres, equipped with four cup compartments and "ample" space for sandwiches and other foods, has been announced by the Keyes Fibre Company of Waterville, Me., manufacturers of a line of plates, trays and dishes. The disposable unit is called the "Carry-Out Tray."



The pulp trays are individually molded for extreme strength and rigidity. They are waterproofed and grease-resistant and have a non-skid surface. The trays are sterilized in manufacture.

Electronic Popcorn By Coin Machine

AN AUTOMATIC coin machine designed to prepare popcorn as the customer watches and then serve it to him in a sealed bag has been developed by the Cymac Corporation, San Francisco. It is called the "Insta-Fresh Popcorn Vending Machine."

Employing high frequency radiation, the machine works this way: A small flat bag of kernels is automatically dropped between two electrodes. Radio energy passing through the kernels causes violent internal agitation producing heat.

In 10 to 15 seconds the flat bag becomes a huge puffed-out bag filled with seasoned popcorn kernels popped in the conventional manner. The purchaser, after dropping the proper coin in the slot, can observe the process through a window in the machine.

Seasoning is packed into the bags of unpopped kernels. When popped electronically, the seasoning permeates the popcorn kernels without making them greasy or sticky, according to the manufacturer. The bags used are transparent.

New Chocolate Drink To Serve Hot or Cold

A CHOCOLATE - FLAVORED drink packaged in individual cans and designed for serving either hot or cold has been placed on the market by Dutch House, Inc., Philadelphia. The company is a subsidiary of Marstan Distributing Company, Inc., Philadelphia, manufacturer and distributor of non-carbonated beverages and syrups in the east since 1946.

For some time Marstan produced a hot chocolate drink and discovered that there was a demand for one which could be served cold as well. The result was their development of the new product, which is trade-named "Dutch Treete."

The drink is packed in both a 6-ounce can (72 per case) and an 8-ounce can. The can label, the front of which is reproduced here, lists the following ingredients on the back side: "contains sugar syrup, non-fat dry milk solids, cocoa malt, vegetable stabilizer, salt, and vanillin (an artificial flavor)."



To promote the drink at drive-in theatres, where the 8-ounce can is designed for sale at 25¢, the company has available a supply of materials, including animated cartoon trailers, streamers, brochures and can openers. The drink requires no refrigeration and is ready to serve—either by attendant or through self-service.

The drink will not be available to the retail trade, it is stated, and will be sold to the theatre trade through Fabco Associates, Bronx, N. Y., which has been appointed national distributor for that market.

'is NIBS . . . again a Theatre Sales Champion!

Net Wt. 2⅛ oz.



Packed 60-count

Now also available in this new double-window King Size carton

NATIONAL LICORICE COMPANY

Brooklyn, N. Y. • Philadelphia, Pa. • Moline, Ill.

People who go places like a light refreshment...



That's why Pepsi-Cola is America's



fastest growing soft drink!

And Pepsi means more drinks per gallon—more profit per drink, too!

PEPSI-COLA

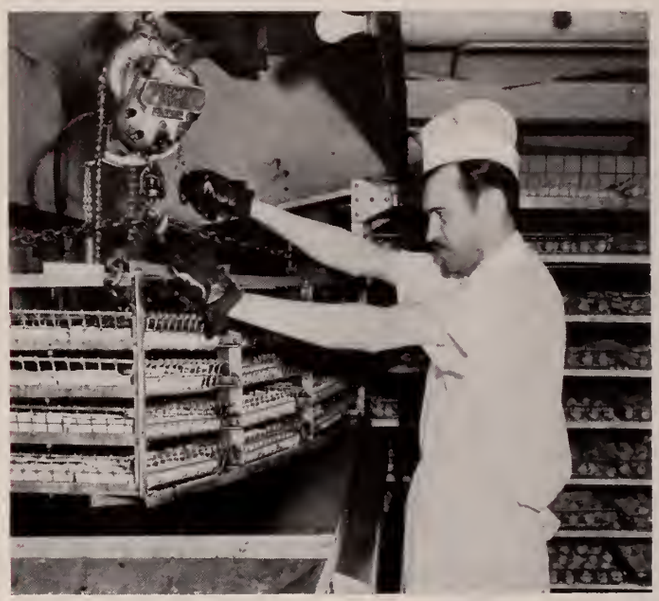
Pepsi-Cola Company, 3 West 57th Street, New York 19, New York

How Shrimp Rolls Are Processed—from Factory to Drive-In Theatre

Five summers ago a new food specialty was introduced in drive-in theatres in the east—Flavos Shrimp Rolls, originated by Flavo-Rite Foods, Inc., Bronx, N. Y. An immediate success, they have since spread to other parts of the country. How they are handled is described and pictured herewith.



1. Flavos Shrimp Rolls are a mixture of shrimp, celery and seasoning encased in a flaky noodle jacket. In preparing them at the company's large plant in New York the emphasis is placed on quality, according to Adam Kunze, production manager. This means, first of all, "top-notch" raw material, he explains, with shrimp bought directly from fishing areas in the Gulf of Mexico and Panama. Peeled and de-veined at the source, it arrives at the plant in frozen blocks to be processed. Fresh table celery arrives daily from Florida, California and New York State to be cut and cooked promptly. The ingredients are then individually rolled into egg noodle jackets by a trained staff as demonstrated above.



2. The next steps in preparing the shrimp rolls are to cook and then to freeze them. For the first procedure the company has at its plant especially designed double battery fryers (shown above) to assure a uniform product. The success of the shrimp rolls caused Flavo-Rite to outgrow its production facilities early; it has since expanded them once and is now preparing to do so again.



3. The shrimp rolls are shipped frozen and packed 50 rolls to the carton. Shipments are made all over the country; the one above is being readied for a trip to the Mid-West. The truck is refrigerated with the temperature kept at zero while product is in transit. Included in each case are glassine serving bags furnished at no extra charge.



4. At drive-in theatres the frozen shrimp rolls can be prepared in three minutes by frying them at 375°. (This process is demonstrated at left at the Valley Stream drive-in, Long Island, N. Y.) To promote the shrimp rolls the company supplies exhibitors with special film trailers and point-of-sale display material. They also manufacture the Turkey Steamroller —first in a contemplated line of prepared hot sandwiches. Made of turkey, peas, gravy and seasonings baked in a biscuit-type bun, it has likewise been well received in drive-in theatres where it has been introduced.

New Hires Snack Bar With Frankfurter Grill

A NEW snack bar unit, equipped to serve frankfurters and Hires root beer, has been added to its line of food and beverage dispensing equipment by the Charles E. Hires Company, Philadelphia. The new unit is 6 feet, 6 inches long; 30 inches wide; and has a counter height of 45 inches.

Its features include a Hires Keg with a capacity of 45 gallons; a 7-cubic foot refrigerator; a bun warmer, which is thermostatically controlled; and an automatic roller grill.



The new snack bar was scheduled to be unveiled publicly at the Restaurant Show in Chicago May 7th through 11th, according to John G. Magee, vice-president of Hires and manager of its fountain division. He reports that fountain sales are currently the highest in the company's 80-year history.

To Theatre and Concession Managers—

Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand. Make the reports detailed.

Include photos of your stand and samples of any printed matter.

Reports considered by the editors to be of interest to readers will be published, with due credit.

From the published reports, selections will be made for citations. Citation-holders qualify as finalists for the annual Special Merit Awards.

Send your entries to: The Editor, Better Refreshment Merchandising Department, Motion Picture Herald.

NEW!

FOR DRIVE-IN THEATRES

EXCLUSIVELY

Dutch Treete

Chocolate Drink

delicious hot or cold



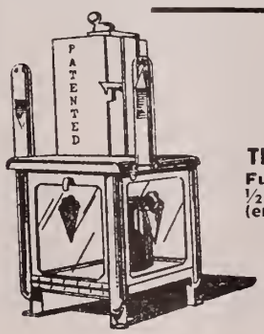
None Better

An exceptionally fine chocolate flavored drink, specially prepared for drive-in theatres —will not be sold retail. Gives you an excellent profit mark-up without competition from local stores. A high quality beverage, in an 8 oz. can, that tastes good and is good for you and your customers.

FULLY ANIMATED
Color Movie Trailer
Available To Boost Dutch Treete Sales

National Sales Agents for the Drive-In Theatres

FABCO ASSOCIATES
643 Brook Avenue, New York 55, N. Y. • MO. 5-3823
Distributed by
DUTCH HOUSE, INC., 1411 North Sydenham Street, Philadelphia, Penna.



HEY! MR. CONCESSIONAIRE
IT'S
"SNOW MAGIC"
THE REVOLUTIONARY *NEW* SNOW CONE MACHINE
Fully automatic, 20x27, three door, cast aluminum cabinet with built-in ½ h.p. G.E. power unit. Produces over 1,500 lbs. of snow per hour (enough for 6,000 snow cones).
AMERICA'S FASTEST—MOST ECONOMICAL—EFFICIENT
ONLY **$285.00** F. O. B. Dallas
AND
"SNOW MAGIC, JR."
A smaller version of the "Snow Magic." Incorporating all the features of its big brother.
ONLY **$150.00** F. O. B. Dallas
Both Machines
FULLY AUTOMATIC — PATENTED — GUARANTEED
SAMUEL BERT MANUFACTURING CO.
BOX 7803 FAIR PARK STATION DALLAS, TEXAS

People & products

by Gus Bacolini

• • •



HIS NIBS goes "King Size" . . . the 1955 and '56 Theatre Sales Champ Nibs, a National Licorice Company product and a leading seller for over 25 years, is being made in a larger size. Art Mackey, assistant sales manager, said in discussing the new package, "We've given 'is Nibs a double windowed castle and now he weighs 2⅛ oz. His theatre and vending friends had asked that something 'big' should be done for his Nibs."

The new package is also red and yellow, the same color scheme as the smaller package. Art Mackey continued:

"We tested king size Nibs in both small and large theatres before presenting it for national distribution. King size Nibs proved a natural. Orders for over a million packages came in from the test areas. Now that the warmer weather is setting in the peak selling season for Nibs starts. We co-ordinated our efforts so that the theatre market would benefit this season from increased king size Nibs sales."

•

COME ONE, COME ALL . . . Hershey sent an invitation to anyone riding through the area of Hershey, Pa. to drop in and look over one of the world's largest chocolate manufacturing enterprises. They're certain that it'll be an unforgettable experience and we say "ditto". Nothing is so awe-inspiring as getting a first hand glimpse of American industry at work. And especially in the company of gracious hosts.

•

DEEP IN THE HEART OF TEXAS

Hagan Brokerage Company of Dallas, has taken the northern half, and Reingold & Sons Brokerage Company of Houston, the southern half, of Texas for Flavorite Foods of Brooklyn, N. Y. These new service facilities, according to Larry Blumenthal, were set-up to insure prompt deliveries in this expanding market. Flavorite has announced new point-of-sale material.

•

THERE'S ALWAYS A WAY. Writes F. G. Tickell, city manager, of Famous Players Canadian Corporation. "Here's a little tip that may pay off as it did me. A candy salesman gave me samples of one of his bars to be given out to patrons. We had one of his lines that was a

(*Continued on page* 66)

Selling "Large-Size" Products

(*Continued from page* 51)

tendance, and in gross sales, the profits percentage-wise are ahead."

The two leaders in the large-size group are 25c cellophane candy bags and soft drinks, Mr. Fitzgibbons said. "At one time the 10c cello was popular; now the largest volume is in the 25c package of the same lines and 25c soft drinks are slowly but surely catching up.

"On popcorn we have always held the same price—10c per box—because a few years ago the patron was receiving two ounces of popped corn; now with better hybrids resulting in higher expansion, we would be definitely cheating the patrons who keep us in business by increasing the price 5c and giving less. The same line of thinking applies to buttered corn. The price is still 20c per cup, and we still have patrons who go away satisfied that they received value and quality for their 20c."

To promote the large-size products, Theatre Confections has employed a number of schemes which Mr. Fitzgibbons calls "very simple and inexpensive"—yet they obtain results. The most popular is the device of putting a lucky star or number on large-size cups. Prizes can range from passes to books of theatre tickets.

"The higher the give-away costs," he explains, "the less number of lucky stars or numbers per thousand cups. For quick results we have found the 'United Nations Flags' give-away the best. By giving away two flags on a 20c purchase, with 38 different flags to a set, a good manager can create a great deal of interest, sell more drinks and show a greater profit."

"The simplest method of promotion," in Mr. Fitzgibbons' opinion, "is to show the 10c and 25c items side by side, particularly with drinks, and to instruct the attendant to courteously ask the patron—'large or small?'

"Just having large-size items will not produce the best results, but advertising, good displays and a neat, courteous attendant, merchandising quality and quantity at the right price, definitely will bring those extra earnings."

REPORT FROM MINNESOTA

In Minnesota, two refreshment managers of circuits operating a large number of theatres in Minneapolis and St. Paul and adjacent territory, report success with popcorn in the bigger package—but very little response to the larger candies.

According to George Sheppard, concessions manager of the Minnesota Amusement Company, which has over 40 theatres in the territory: "Any effort to sell anything in the way of candy over 10c has been a dismal failure over the years. Even

(*Continued on page* 66)



Placing a 50c size popcorn box between its smaller versions—which sell for 15c and 25c—helps to set it off and emphasize its "bigness" by contrast, as is demonstrated in this display at the Granada theatre in Cleveland, Ohio. This practice helps to show the customer that "although he is paying more he is getting his money's worth," according to Irwin Shenker of the Berlo Vending Company, Cleveland, which services this operation. This stand is also well-stocked with large-size candy bars in the front case.

Better Refreshment Merchandising Buyers Index

CLASSIFIED DIRECTORY OF LEADING SOURCES OF REFRESHMENT SERVICE EQUIPMENT AND SUPPLIES

BEVERAGES

American Citrus Corporation, 333 N. Michigan Avenuc, Chicago.
Bireley's, 1127 North Mansfield, Los Angeles, Calif.
CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York, N. Y. See pages 52-53.
Cantrell & Cochrane Corporation, Route 4 and Nordoff Place, Englewood, N. J.
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See page 48.
Dad's Root Beer Company, 2800 North Talman Avenue, Chicago 18, Ill.
Delaware Punch Company of America, San Antonio 6, Tex.
Doctor Pepper Company, P.O. Box 5086, Dallas 2, Texas.
Double-Cola Company, 1478 Market, Chattanooga 8, Tenn.
DUTCH HOUSE, INC., 1411 N. Syndenham Street, Philadelphia, Pa. (chocolate). See page 59.
The Grapette Company, Incorporated, 112 E. Grinstead, Camden, Ark.
Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Calif.
CHARLES E. HIRES COMPANY, 206 S. 24th Street, Philadelphia 3, Pa.
Kestenbaum Brothers, 1790 First Avenue, New York City.
Julep Company, 353 W. Grand Avenue, Chicago, Ill.
Mission Dry Sales, P. O. Box 2477, Los Angeles, 54, Calif.
National Fruit Flavor Company, Inc., 4201 Girod, New Orleans 6, La.
Nehi Corporation, 10th & 9th Avenues, Columbus, Ga.
Nesbitt Fruit Products. Inc., 2946 East 11th, Los Angeles 23, Calif.
ORANGE CRUSH COMPANY, 2201 Main Street, Evanston, Ill.
O-So-Grape Company, 1931 W. 63rd Street, Chicago 36, Ill.
PEPSI-COLA COMPANY, 3 W. 57th Street, New York. See pages 56-57.
Red Rock Bottlers, Incorporated, 901 W. Peachtree, Atlanta, Ga.
Rich Maid Products Company, 1943 West Highland Avenue, San Bernardino, Calif.
Richardson Corporation, 1069 Lyell Avenue, Rochester 3, N. Y.
Rio Syrup Company, 324 W. 44th Street, New York City.
Sero-Syrup Company, 255 Freeman Street, Brooklyn, N. Y.
Seven-Up Company, 1316 Delmar, St. Louis, Mo.
Sunkist Growers, Inc., 707 W. Fifth Street, Los Angeles 13, Calif.
The Squirt Company, 202 S. Hamilton Drive, Beverly Hills, Calif.
Doctor Swett's Root Beer Company, Incorporated, 134 S. LaSalle Street, Chicago, Ill.
Tone Products Company, 3846 W. Lake Street, Chicago 24, Ill.
Tru-Ade, Incorporated, 20 N. Wacker Drive, Chicago 6, Ill.
C. J. Van Houten & Zoon, Inc., 557 Greenwich Street, New York 13, N. Y. (instant cocoa).
James Vernor Company, 239 Woodward Avenue.
Wander Company, 360 N. Michigan Avenue, Chicago, Ill. (chocolate milk).
The Welch Grape Juice Company, Westfield, N. Y.

•

BEVERAGE DISPENSERS

Apco, Inc., a subsidiary of U. S. Hoffman Machinery Corp., 1740 Broadway, N. Y. (cup dispenser).
Automatic Syrup Company, 46-7 Vernon Blvd., Long Island City, N. Y.
Barvend, Inc., San Marcos, Calif. (copper dispenser).
Bastian-Blessing Company, 4201 Peterson Avenue, Chicago 30, Ill.
Bert Mills Corporation, 400 Crescent Blvd., Lombard, Ill. (coffee).
Best Products Company, 220 West Addison Street. Chicago 18, Ill. (coffee).
C. G. Bradley & Sons, 431 N. Franklin St., Syracuse, N. Y.
C. T. C. Manufacturing Corporation, North Hollywood, Calif.
CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York 17, N. Y. See pages 52-53.
Carbonic Dispenser Co., Canfield, Ohio.
Coan Manufacturing Co., 2070 Helena, Madison, Wis (cup dispenser).
COCA-COLA COMPANY, 515 Madison Avenue, New York, N. Y. See page 48.
Cole Products Corporation, 39 South La Salle Street, Chicago 3, Ill.
Dad's Root Beer, Fountain Service, 2800 North Talman Avenue, Chicago 18, Ill.
Drincolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio.
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Calif.
The Fischman Company, 10th & Allegheny, Philadelphia, Pa.
Fruit-O-Matic Manufacturing Company, 5225 Wilshire Blvd., Los Angeles 36, Calif. (milk and juices).
Heat Exchangers, Inc., 2003 West Fulton Street, Chicago 12, Ill.
CHARLES E. HIRES COMPANY, 206 S. 24th Street, Philadelphia 3, Pa.
Jet Spray Cooler Company, 33 Simmons Street, Boston 20, Mass.
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y.
Knickerbocker Beverage Dispenser, Inc., 453 6th Avenue, New York, N. Y.
Lunch-O-Mat Corporation of America, 2112 Broadway, New York, N. Y. (coffee, milk and sandwiches hot and cold).
Lyon Industries, 373 Fourth Avenue, New York City.
Majestic Enterprises, Inc., Ltd., 959 Crenshaw Blvd., Los Angeles, Calif.
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo.
Milk-O-Mat Corporation, 500 Fifth Avenue, New York City (cup dairy drink).
Mighty Midget Manufacturing Company, 2824 East Washington, Phoenix, Ariz.
Mills Industries, 4110 Fullerton Avenue, Chicago, Ill.
Mission Dry Sales P. O. Box 2477, Los Angeles 54, Calif.

LIST OF BRAND NAMES

On page 64 are candy bars, beverages and chewing gums widely sold at theatres, listed alphabetically by trade name, with the manufacturer of each indicated. This is for the purpose of ascertaining the name of the manufacturer when only the name of the product is known. The manufacturers are listed alphabetically with addresses, according to product classification in the directory beginning on this page

Modern Refreshers, Inc., 1812 West Hubbard Street, Chicago, Ill.
Multiplex Faucet Company, 4319 Duncan Avenue, St. Louis, Mo.
Ohio Beverage Dispensers, Inc., Wooster, Ohio (portable dispensers).
ORANGE CRUSH COMPANY, 2201 Main Street, Evanston, Ill.
PEPSI-COLA COMPANY, 3 West 57th Street, New York City. See pages 56-57.
Rowe-Spacarb, Inc., Div. of Rowe Manufacturing Co., 31 East 17th St., New York City 3.
S & S Products Company, P. O. Box 1047, Lima, Ohio.
Seco Company, Incorporated, 5206 S. 38th, St. Louis 16, Mo.
Selmix-Mills, 28-25 Borden Avenue, Long Island City, N. Y.
Snively Vending & Sales Company, Winter Haven, Fla.
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.
STEEL PRODUCTS, INC., 40 Eighth Ave., N.W., Cedar Rapids, Ia.
SUPERIOR REFRIGERATOR COMPANY, 822-24 Hodiamont Avenue, St. Louis 3, Mo. See page 64.
Telecoin Corporation, 12 E. 44th St., New York City.
Tone Products Company, 3846 W. Lake Street, Chicago 24, Ill.
Uniflow Manufacturing Company, Erie, Pa.
Vendolator Manufacturing Company, P. O. Box 1586, Fresno, Calif. (bottle milk).
John W. Young Foundation, 29 Fairway Drive, Barrington, R. I.

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CANDY BARS AND SPECIALTIES

R. L. Albert & Son, Inc., 52 West Houston Street, New York, N. Y.
Fred W. Amend Company, 8 S. Michigan Avenue, Chicago, Ill.
Bachman Chocolate Manufacturing Company, Mount Joy, Pa.
Walter Baker & Company, Inc., Pierce Square, Dorchester, Mass.
BANNER CANDY MANUFACTURING CORPORATION, 700 Liberty Street, Brooklyn, N. Y.
A. L. Bazzini Company, Inc., 108-116 Park Place, New York, N. Y.
Paul F. Beich Company, Bloomington, Ill.
E. J. Brach & Sons, 4656 W. Kenzie, Chicago, Ill.
Blumenthal Brothers, Margaret & James Streets, Philadelphia 37, Pa.
Blum's, Inc., Polk & California Streets, San Francisco. Calif.
Brock Candy Company, 1111 Chestnut Street, Chattanooga, Tenn.
Bunte Brothers-Chase Candy Company, 3301 W. Franklin St., Chicago, Ill.
Cadbury-Fry, Inc., 261 Broadway, New York 7, N. Y.
Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.
Candymasters, Inc., 3-5 N. 15th St., Minneapolis, Minn.
Cardinet Candy Company, 2150 Marker Street, Oakland, Calif.
Charms Company, 601 Bangs Avenue, Asbury Park, N. J.
Cherry Smash Company, Inc., 1401 Lee Highway, Arlington, Va.
Cook Chocolate Company, 4825 S. Rockwell, Chicago, Ill.
The Cracker Jack Company, 4800 W. 66th Street, Chicago, Ill.
Curtiss Candy Company, 1101 Belmont Avenue, Chicago 13, Ill.
Dennis Candy Factory, Inc., 793 Monroe Avenue Rochester, N. Y.
Deran Confectionery Company, Incorporated, 134 Cambridge, Cambridge 41, Mass.
Drake America Corporation, 20 East 50th Street, New York 22, N. Y.
Elmer Candy Company, 540 Magazine Street, New Orleans, La.
The Euclid Candy Company of Calif., Incorporated. 715 Battery, San Francisco 26, Calif.

F & F Laboratories, Inc., 3501 West 48th Place, Chicago, Ill.
Ferrara Candy Company, Inc., 2200 W. Taylor Street, Chicago 12, Ill.
Fisher Nut & Chocolate Company, 2327 Wycliff St., St. Paul 4, Minn.
Gold Medal Candy Corporation, 2857 W. 8th Street, Brooklyn, N. Y.
Golden Nugget Sweets, Ltd., 1975 Market Street, San Francisco, Calif.
D. Goldenberg, Incorporated, "I" & Ontario, Philadelphia, Pa.
H. K. Hart Confections, Inc., 540 39th Street, Union City, N. J.
Hawley & Hoops, Inc., 200 N. 12th St., Newark, N. J.
HENRY HEIDE, INCORPORATED, 313 Hudson Street, New York, N. Y. See page 50.
HERSHEY CHOCOLATE CORPORATION, 19 E. Chocolate Avenue, Hershey, Pa.
Hoben Candy Corporation, Ashley, Ill.
M. J. Holloway Company, 308 West Ontario, Chicago 10, Ill.
HOLLYWOOD CANDY DIVISION, Hollywood Brands, Inc., Centralia, Ill. See page 65.
WALTER H. JOHNSON CANDY COMPANY, 4500 W. Belmont Avenue, Chicago 41, Ill.
Robert A. Johnston Company, 4033 W. National Avenue, Milwaukee 1, Wis.
Kimbell Candy Company, 6546 W. Belmont, Chicago, Ill.
Kontney Carton Company, 418 North Clay Street, Green Bay, Wis.
Kraft Foods Company, 500 North Peshtigo, Chicago, Ill.
Leaf Brands, Inc., 1155 Cicero Avenue, Chicago, Ill.
Edgar P. Lewis & Sons, Incorporated, 183 Commercial Street, Malden 48, Mass.
Life Savers Corporation North Main Street, Port Chester, N. Y.
Luden's, Inc., 200 North Eighth, Reading, Pa.
Lummis & Company, 148 N. Delaware, Philadelphia 6, Pa.
Lusk Candy Company, 2371 Bates Avenue, Davenport, Ia.
McAfee Candy Company, Inc., Macon, Ga.
Mars, Incorporated, 2019 N. Oak Park Avenue, Chicago 35, Ill.
Mason, Au & Magenheimer Confectionery Manufacturing Company, P. O. Box 549, Mineola, N. Y.
Melster Candies, Cambridge, Wis.
NATIONAL LICORICE COMPANY, 106 John Street, Brooklyn, N. Y. See page 55.
THE NESTLE COMPANY, 2 William Street, White Plains, N. Y.

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New England Confectionery Company, 254 Massachusetts Avenue, Cambridge 39, Mass.
Norris Candy Company, Atlanta, Ga.
Peter Paul, Incorporated, New Haven Rd., Naugatuck, Conn.
Planters Nut & Chocolate Company, Wilkes-Barre, Pa.
Quaker City Chocolate & Confectionery Company, Incorporated, 2140 Germantown Avenue, Philadelphia, Pa.
Queen Anne Candy Company, Hammond, Ind.
Reed Candy Company, 1245 Fletcher Street, Chicago, Ill.
H. B. Reese Candy Company, Hershey, Pa.
Rennie Nut Company, 82 Briarcliff Road, Larchmont, N. Y.
Thomas D. Richardson Company, Atlantic and I. Philadelphia 34, Pa.
Ridleys, 159 Carlton Avenue, Brooklyn 5, N. Y.
Rockwood & Company, 88 Washington Avenue, Brooklyn 5, N. Y.
Schutter Candy Division, Universal Match Corporation, 1501 Locust Street, St. Louis 3, Mo.
Sperry Candy Company, Milwaukee, Wis.
Squirrel Brand Company, 1012 Boardman Street, Cambridge, Mass.
Howard E. Stark, 181 N. Broadway, Milwaukee 2, Wis.
Sweets Company of America, Incorporated, 1515 Willow Avenue, Hoboken, N. J.
Switzer Licorice Company, 612 N. First Street, St. Louis, Mo.
Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.
C. J. Van Houten & Zoon, Inc., 557 Greenwich Street, New York 13, N. Y.
James O. Welch Company, 810 Main, Cambridge, Mass.
Wilbur-Suchard Chocolate Candy, Incorporated, 48 N. Broad, Lititz, Pa.
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
York Caramel, Box 1147, York, Pa.
George Ziegler Company, 408 West Florida, Milwaukee 4, Wis.

CANDY MACHINES

Belvend Manufacturing Company, 122 South Michigan Avenue, Chicago, Ill.
Columbus Vending Company, 2005 East Main Street, Columbus, Ohio.
Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
Mills Automatic Merchandising Corporation, 21-30 44th Road, Long Island City, N. Y.
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.
The Rowe Corporation, 31 East 17th Street, New York City.
Sanitary Automatic Candy Corporation, 259 West 14th Street, New York City.
Stoner Manufacturing Corporation, 328 Gale Street, Aurora, Ill.

CIGARETTE MACHINES

Arthur H. DuGrenier, Inc., 15 Hale Avenue, Haverhill, Mass.
THE ROWE CORPORATION, 31 East 17th Street, New York City.

DISPLAY CASES AND COUNTER EQUIPMENT

Columbus Show Case Company, 850 W. Fifth Avenue, Columbus 8, Ohio.
Confection Cabinet Corporation, 234 Central, Newark, N. J.
Continental Coin Devices, Inc., Cicero, Ill. (automatic change-maker).
Grand Rapids Store Equip. Company, 1340 Monroe Avenue, N. W., Grand Rapids 2, Mich.
Indiana Cash Drawer Co., Shelbyville, Ind.
Klopp Engineering, Inc., Livonia, Mich. (automatic change maker).
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.
Monticello Manufacturing Company, Elwood, Ind.
Master-Kraft Fixtures Company, 2320 Lipps Lane, Baltimore 23, Md.
Pronto Pop Corn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (cafeteria equipment).
National Market Equipment Company, Royal Oak, Mich. (ice cream display cases).
Supurdisplay Corporation, 1324 West Wisconsin Avenue, Milwaukee 3, Wis.
Weber Showcase & Fixture Company, 5700 Avalon Boulevard, Los Angeles 54, Calif.
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif.

FOOD SERVICE EQUIPMENT

Acton Manufacturing Company, 605 South Summer St., Arkansas City, Kans. (portable, hot or cold food container).
American Playground Devices Company, Anderson Ind. (outdoor grills).
BAKERS PRIDE OVEN CO., INC., 1641 East 233rd St., New York 66, N. Y. (pizza pie ovens).
Bell Engineering Company, 55 Munroe Street, Lynn, Mass. (frankfurter rotisserie).
Burger-Mat Corporation, 341 39th Street, Brooklyn 32, N. Y.
Cinesnax Corporation, 988 Market Street, San Francisco, Calif. (frankfurter bar).
J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y. (frankfurter and roll grill).
Cory Corporation, 221 LaSalle, Chicago 1, Ill. (coffee brewer).
Dalason Products Manufacturing Company, 825 West Madison Street, Chicago 7, Ill. (frankfurter steamer and bun warmer).
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis. (fudge server and food warmer).
Doughnut Corporation of America, 393 7th Avenue, New York City, N. Y. (doughnut mixer).
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Calif.
Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia. (frankfurter and bun warmer).
Greer Enterprises, Inc., 281 North Grant Avenue, Columbus, Ohio.
Harvic Supply Corporation, 154 Nassau Street, New York, N. Y.
Heat-O-Mat, Inc., 483 Raymond Boulevard, Newark, N. J. (food warmer display cases).
Helmco, Inc., 7400 W. Lawrence Avenue, Chicago 31, Ill. (barbecue sandwich equipment).
Hollywood Servemaster Company, 114 W. 18th Street, Kansas City 8, Mo. (frankfurter grill).
Hotpoint, Inc., 5600 W. Taylor Street, Chicago 44, Ill. (deep fryer and roll warmer).
Jobil Products Company, Detroit, Mich. (self-service baby bottle warmer).
W. Kestenbaum, Inc., 1790 First Avenue, New York 28, N. Y. (griddle stand).
Kneisley Electric Company, 2509 LaGrange, Toledo, Ohio. (hot and cold drinks).
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (Frankfurter grille). See page 50.
Nu-Matic Machines, Inc., 250 West 57th Street, New York City (coin opertaed frankfurter and roll dispensers).
J. C. Pitman & Sons, 711 Broad Street, Lynn, Mass. (deep fryer).
Prince Castle Sales, 121 West Wacker Drive, Chicago, Ill. (beverage mixers).
Pronto Popcorn Sales Corporation, 702 Beacon Street, Boston 15, Mass. (frankfurter steamer and pizza dispensers, egg roll and shrimp dispensers).
Star Manufacturing Company, 6300 St. Louis Avenue St. Louis 20, Mo.
Steel Products, Inc., Cedar Rapids, Ia.
SAVON COMPANY, 286 Pennsylvania Avenue, Paterson, N. J. (food and popcorn warmer).
Stewart In-Fra-Red, Inc., Harvard, Ill.
Supurdisplay Corporation, 1324 West Wisconsin Avenue, Milwaukee 3, Wis.

FOOD SPECIALTIES

L. L. Antle & Company, Atlanta, Ga. (canned barbecue chicken).
Armour & Company, Union Stock Yard, Chicago, Ill. (frankfurters).
Blue Jay Products Co., Inc., 36 Bainbridge Street, Brooklyn 22, N. Y. (biscuits).
Castleberry's Food Company, Augusta, Ga. (canned barbecue pork).
Coast Packing Company, 3275 E. Vernon, Vernon, Calif. (potato chips).
Frito Company, Inc., 2600 Cedar Springs, Dallas, Tex. (potato chips).
FLAVO-RITE FOODS, INC., 643 Brook Avenue, Bronx 55, N. Y. (shrimp rolls, turkey-in-a-bun). See page 63.
Frozen Farm Products, Inc., 1735 Margaret Avenue, Altoona, Pa. (frozen breaded chicken in basket).
Hygrade Food Products Corporation, 2811 Michigan Avenue, Detroit, Mich. (frankfurters).
Meadors Manufacturing Company, Greenville, S. C (biscuits).
Nino Food Products, Inc., 152 Watson Avenue, Newark, N. J. (frozen pizza pie).
Pronto-Pup, Incorporated, 619 1st National Bank Bldg., Cincinnati, Ohio. (frankfurters).
National Biscuit Company, 449 West 14th Street, New York 10, N. Y. (biscuits).
Purity Pretzel Company, 38th & Derry Streets, Harrisburg, Pa. (pretzels).
S & S Foods, 8128 Olive, St. Louis 24, Mo.
SAVON COMPANY, 286 Pennsylvania Avenue, Paterson, N. J. (French fried potato sticks and pizza pie). See this page.
So-Good Potato Chip Company, 2929 Gravois, St Louis, Mo. (potato chips).
Swift & Company, Union Stockyards, Chicago, Ill. (frankfurters).
Temple's Frosted Foods, Inc., 454 Berry Street, Brooklyn 11, N. Y. (frozen Chinese egg rolls).

GUM, CHEWING

American Chicle Company, 30-30 Thompson Street, Long Island City, N. Y.
Beechnut Packing Company, 10 E. 40th Street, New York, N. Y.
Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.
Clark Bros. Chewing Gum Company, Merchant St., N.S. Pittsburgh 12, Pa.

Frank H. Fleer Corporation, 10th & Somerville, Philadelphia 41, Pa.
William Wrigley, Jr., Company, 410 N. Michigan Avenue, Chicago, Ill.

ICE CREAM AND FROZEN SPECIALTIES EQUIPMENT

Atlas Tool & Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo. (ice cream vendor).
Automatic Canteen Co. of America, Merchandise Mart, cago 39, Ill. (ice cream freezers).
Badger Vending Machine Company, 710 N. Plankington, Milwaukee, Wis. (cup ice cream vendor).
SAMUEL BERT MANUFACTURING CO., Fair Park Station, Dallas, Tex. (snow cones). See page 59.
Craig Machine Company, Danvers, Mass. (ice cream vendor).
Dari-Delite, Inc., 1524 Fourth Avenue, Rock Island, Ill. (soft ice cream freezers).
DeCicco's Bon Bon Corporation, 451 N. Rodeo Drive, Beverly Hills, Calif. (chocolate covered ice cream).
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Ill. (cabinets).
Freez-King Corporation, 2518 W. Montrose Avenue, Chicago 18, Ill.
General Equipment Sales, Incorporated, 824 S. W. Street, Indianapolis 2, Ind. (ice cream)
Icecreamolator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio (ice cream).
La Crosse Cooler Company, 2809 Losy Boulevard, South, La Crosse, Wis. (ice cream).
K. Merritt & Associates, Azusa, Calif. (ice cream cabinets).
Mills Industries, Inc., 4110 Fullerton Avenue, Chicago 39, Ill. (ice cream freezers)
Multiple Products Company, 225 W. 39th Street, New York 18, N. Y. (cone dispenser)
Port Morris Machine & Tool Companyq, 208 E. 135th St., New York City (soft ice cream and custard machine).
Rowe Manufacturing Corporation, 31 East 17th Street, New York City. (ice cream pop and sandwich automatic vendor).
Sno-Master Manufacturing Company, 124 Hopkins Place, Baltimore 1, Md. (ice shaver)
Sweden Freezer Manufacturing Company, 3401 17th Avenue, West, Seattle 99, Wash. (frozen custard and cone dispenser).
Swirley Manufacturing Company, 2518 West Montrose Avenue, Chicago 18, Ill. (soft ice cream).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (self-service ice cream cabinet).
Whirla-Whip, Incorporated, W. O. W. Bldg, Omaha, Neb. (soft ice cream)

PAPER CUPS AND TRAYS

Dixie Cup Company, 24th & Dixie Avenue, Easton, Pa.
Hi-Land Paper Company, 274 Madison Avenue, New York City.
Lily-Tulip Cup Corporation, 122 East 42nd Street, New York City.
U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.
Tyson-Caffey Corporation, 8 Briar Road, Wayne, Pa. (carryout trays).

POPCORN BAGS AND BOXES

Andre Paper Box Company, San Francisco, Calif.
The Best Foods, Incorporated, 1 E. 43rd Street, New York, N. Y.
Grand Bag & Paper Company, Inc., Ossining, N. Y.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo.
Oneida Paper Products, Incorporated, 10 Clifton Boulevard, Clifton, N. J.
Regal Products Company, 1400 W. 37th Street, Chicago 9, Ill.
Rex Specialty Bag Co., 21-09 Borden Avenue, Long Island City 1, N. Y.
Rockford Paper Mills, 33 S. LaSalle St., Chicago, Ill.
SUPURDISPLAY CORPORATION, 1324 West Wisconsin Avenue, Milwaukee 3, Wis.
C. F. Simonin's & Sons, Incorporated, Tioga & Belgrade Street, Philadelphia, Pa.
Tidy House Paper Corporation of New York, 101 Onderdonk, Brooklyn 37, N. Y.

POPCORN POPPERS

C. CRETORS & COMPANY, 600 W. Cermak Road, Chicago, Ill.
MANLEY INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo.
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis 20, Mo.

POPCORN, RAW

A. B. C. Popcorn Company, Incorporated, 3441 W North Avenue, Chicago, Ill.
American Pop Corn Company, Sioux City 6, Iowa.
Blevins Popcorn Company, 3098 Charlotte Avenue, Nashville, Tenn.
Central Popcorn Company, Schaller, Iowa.
C. CRETORS & COMPANY, Box 1329, Nashville, Tenn.
Charles E. Darden & Company, 308 S. Harwood Street, Dallas, Tex.
Albert Dickinson Company, P. O. Box 788, Chicago 90, Ill.

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Stock Payday, Milk Shake, Butter-Nut, Zero and Smooth Sailin . . . and you'll have a combination that can't be beat. It's Hollywood's famous balanced line of "best sellers". Cash in on the great profit opportunity it offers.

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TURKEY STEAMROLLERS

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For details write FLAVO-RITE FOODS, INC.
643 Brook Avenue, New York 55, N. Y.

Dore Popcorn Company, 5913 W. North Avenue, Chicago, Ill.
Indiana Popcorn Company, Muncie, Ind.
Interstate Popcorn Company, Fremont, Nebr.
MANLEY, INCORPORATED, 1920 Wyandotte Street, Kansas City 8, Mo.
J. A. McCarty Seed Company, Evansville, Ind.
Premier Popcorn Company, Watseka, Ill.
SUPURDISPLAY CORPORATION, 1324 W. Wisconsin Avenue, Milwaukee, Wis.
Wyandotte Popcorn Company, Marion, Ohio.
Y & Y Popcorn Supply Company, 526 N. 13th Street, Philadelphia, Pa.
Betty Zane Corn Products Company, 640 Bellefontaine Avenue, Marion, Ohio.

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POPCORN SEASONING AND SEASONING DISPENSERS

APCO INC., a subsidiary of U. S. Hoffman Machinery Corp., 1740 Broadway, New York City. (butter dispenser).
Arlington Edible Oil Products, 38 Yetten Place, Waltham, Mass. (seasoning).
Best Foods, Incorporated, 1 E. 43rd Street, New York City, N. Y. (seasoning).
Capital City Products, 525 West First Street, Columbus, Ohio.
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
C. CRETORS & COMPANY, Box 1329, Nashville, Tenn. (butter dispenser).
Dairy Service Company, 100 East Main Street, Menominee Falls, Wis.
Dell Food Specialties, Inc., Beloit, Wis. (cheese and barbecue flavoring).
E. F. Drew & Company, 15 East 26th Street, New York City (seasoning).
Helmco, Inc., 1215 Fullterton Avenue, Chicago, Ill. (butter dispenser).
MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Mo. (cheese seasoning).
Phoenix Foods Company, 460 Illinois Street, East Chicago 90, Ill. (cheese flavoring).
SAVOROL COMPANY, Popcorn Building, Nashville, Tenn.
C. F. Simonin Sons, Incorporated, Tioga and Belgrade Street, Philadelphia, Pa. (seasoning).
SUPURDISPLAY CORPORATION, 1324 W. Wisconsin Avenue, Milwaukee, Wis. (butter dispenser).

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POPCORN WARMERS AND DISPENSERS

Blessing-Hoffman Corporation, 2422 W. Cermak Road. Chicago, Ill. (warmer).
Bonanza, Inc., 2980 W. Pico Blvd., Los Angeles, Calif.
C. CRETORS & COMPANY, Box 1329, Nashville, Tenn.
Hollywood Servemaster Company, 114 West 18th Street, Kansas City 8, Mo. (warmer).
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.
National Theatre Supply, 92 Gold Street, New York City (popcorn warmer).
Popcorn Equipment Company, 2004 Broadway, Santa Monica, Calif. (warmer).
Pronto Popcorn Sales, 702 Beacon Street, Boston 15, Mass. (warmer and dispenser).
Queen City Manufacturing Company, 1020 Richmond Street, Cincinnati, Ohio. (dispenser).
SAVON COMPANY, 286 Pennsylvania Avenue, Paterson, N. J. (warmers).
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Calif. (warmer).

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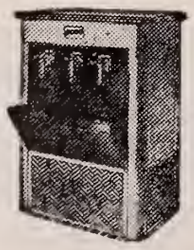
VENDING CARTS

Federal Quality Corporation, Atlanta, Ga.
Poblocki & Sons, 2159 S. Kinnikinnic Avenue, Milwaukee 7, Wis.
Walky Service Company, 401 Schweiter Bldg., Wichita, Kans.

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St. Louis 12, Mo.

BRAND NAMES

[Addresses of the following list can be found by referring to proper classification in the preceding directory.]

BEVERAGES

BIRELEY'S: General Foods Corporation.
CANADA DRY (cherry, cream, ginger ale, grape, lemon lime, orange, root beer: Canada Dry Ginger Ale, Inc.
COCA-COLA: Coca-Cola Company.
DAD'S ROOT BEER: Dad's Root Beer Company.
DELAWARE: Delaware Punch Company of America.
DR. PEPPER: Dr. Pepper Company.
DR. SWETT'S: Dr. Swett's Root Beer Company.
ESCO (orange, grape, pineapple, papaya, and coconut): Kesterbaum Brothers.
GRAPETTE: The Grapette Company.
GREEN RIVER: Schoenhofen Edelweiss Company.
GREEN SPOT: Green Spot, Inc.
HAWAIIAN: Pacific Citrus Products Company.
HIRES ROOT BEER: The Charles E. Hires Co.
HI-SPOT: Canada Dry Ginger Ale, Inc.
PEPSI-COLA: Pepsi-Cola Company
RED ROCK: The Red Rock Bottlers, Inc.
ROYAL CROWN COLA: Nehi Corporation.
SEVEN-UP: The Seven-Up Company.
SPUR: Canada Dry Ginger Ale, Inc.
SQUEEZE: National Fruit Flavor Company, Inc.
SQUIRT: The Squirt Company.
TRU-ADE: True-Ade, Inc.
VERNOR'S: James Vernor Corporation.
WELCH: The Welch Grape Juice Company.
WONDER ORANGE: Wonder Orange Company.

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CANDY BARS and SPECIALTIES

ALMOND JOY: Peter Paul, Inc.
BABY RUTH: Curtiss Candy Company.
BAFFLE BAR: Cardinet Candy Company.
BIG PAYOFF: Hollywood Candy Co.
BIG TIME: Hollywood Candy Division, Hollywood Brands, Inc.
BIT-O-HONEY: Schutter Candy Div. of Universal Match Corporation.
BLACK CROWS: Mason, Au & Magenheimer Confectionery Company.
BONOMO'S TURKISH TAFFY: Gold Medal Candy Company.
BOSTON BAKED BEANS: Banner Candy Mfg. Co.
BROCK BAR: Brock Candy Co.
BUTTERFINGER: Curtiss Candy Company.
BUTTERNUT: Hollywood Candy Division, Hollywood Brands, Inc.
CADBURY HAZEL NUT: Cadbury Fry Export, Ltd.
CHARMS: Charms Candy Company.
CHOCOLATE BREEZE: Henry Heide, Inc.
CHOCOLATE MALTED: Hoben Candy Corp.
CHOCOLATE SPONGE: Henry Heide, Inc.
CHOCOLETTOS: Peter Paul, Inc.
CHUCKLES: Fred W. Amend Company.
CLARK BARS: D. L. Clark Company.
COCO-BELA: Hoben Candy Corp.
CRACKER JACK: The Cracker Jack Company.
CUP-O-GOLD: E. A. Hoffman Candy Co., Inc.
DAIRY MAID: Jacobson Candy Company.
DARLING CREAMS: Henry Heide, Inc.
DEEP FREEZE: Brock Candy Co.
DOCTOR'S ORDERS: Walter H. Johnson Co.
DOTS: Mason Au & Magenheimer Confectionery.
DREAM BOATS: Brock Candy Co.
FIFTH AVENUE: Ludens, Inc.
FOREVER YOURS: Mars, Inc.
FOURSOME: Brock Candy Co.
GOOBERS: Blumenthal Bros.
GOOD & PLENTY: Quaker City Chocolate Co.
HAWAIIAN FUDGE: Euclid Candy Co.
HERSHEY: Hershey Chocolate Company.
JUICELETS: F & F Laboratories, Inc.
JUJUBES: Henry Heide, Inc.
JUJYFRUITS: Henry Heide, Inc.
JUMBO BLOCKS: Planters Nut & Chocolate Co.
JUNIOR MINTS: James O. Welch Company.
KRAFT KARAMELS: Kraft Food Company.
LEAF-MINTS: Overland Candy Company.
LICORICE PASTILLES: Henry Heide, Inc.
LICORICE TWIST: Switzer's Licorice Company.
LIFE SAVERS: Life Savers Corporation.
LOVE NEST: Euclid Candy Co.
M & M's: Hawley & Hoops Co.
MALT BALLS: Leaf Brands, Inc.
MALTED MILK BALLS: Walter H. Johnson Candy Company.
MARS: Mars, Inc.
MASON MINTS: Mason, Au & Magenheimer Co.
MASON PEAKS: Mason, Au & Magenheimer Co.
MILK DUDS: M. J. Holloway Company.
MILK-SHAKE: Hollywood Candy Division, Hollywood Brands, Inc.
MILKY WAY: Mars, Inc.
MOUNDS: Peter Paul, Inc.
MR. GOODBAR: Hershey Chocolate Company.
NECCO BOLSTER: New England Confectionery Co.
NECCO PEPPERMINTS: New England Conf. Co.
NECCO WAFERS: New England Confectionery Co.
NESTLES: Nestle Chocolate Company.
NIBS: National Licorice Company.
OH HENRY: Williamson Candy Company.
OLD NICK: Shutter Candy Co.
PAYDAY: Hollywood Candy Company.
PEANUT BUTTER CUP: H. B. Reese Candy Co.
PECAN PETE: Fred W. Amend Co.
PECAN ROLL: Sperry Candy Company.
PLANTER'S PEANUTS: Planters Nut & Chocolate
POLAR: Hollywood Candy Co.
POM POMS: James O. Welch Company.
POWERHOUSE: Walter H. Johnson Candy Co.
RAISINET: Blumenthal Bros.

RED DEVILS: Banner Candy Mfg. Co.
RED SAILS: Hollywood Candy Division, Hollywood Brands, Inc.
ROOT BEER DROPS: Chase Candy Corp.
ROYAL BAR: Klein Chocolate Company
7-11: Mason, Au & Magenheimer Conf. Co.
SMOOTH SAILIN: Hollywood Candy Division, Hollywood Brands, Inc.
SOFTEES: Mason, Au & Magenheimer Conf. Co.
SNICKERS: Mars, Inc.
SUCKERS: M. J. Holloway & Company.
3 MUSKETEERS: Mars, Inc.
TOOTSIE ROLL: Sweets Company of America.
25 KARET: Charms, Inc.
VAN HOUTEN BARS: C. J. Van Houten & Zoon.
WAYNE BUN: Wayne Candies, Inc.
WELCH'S COCOANUT: James O. Welch Co.
WELCH JR. MINTS: James O. Welch Co.
WHIZ: Paul F. Beich Co.
ZERO: Hollywood Candy Co.



A New Refreshment Stand NOT Made out of Bamboo

A brand new snack bar was under construction recently at Famous Players' Oakwood theatre in Toronto—and at an early stage of the proceedings one of the upcoming films was Twentieth Century-Fox' "The House of Bamboo." So Manager A. Easson grasped the opportunity for a clever tie-in stunt by devising the display sign shown above. It reads thus: "This is not 'The House of Bamboo.' It's our new confection bar. But 'The House of Bamboo' in CinemaScope and color is coming soon." Mr. Easson, incidentally, was one of the winners of MOTION PICTURE HERALD's Special Merit Awards for refreshment merchandising in 1955 and also a runner-up in the 1956 competition.

Two Beech-Nut Gum Flavors

The Beech-Nut Packing Company, Canajoharie, N. Y., has marketed two new products for gum vending machines—peppermint and spearmint flavors of "3C slab gums." The new special size of "tab" or "slab style" gum is made to fit the columns of tab gum machines carrying candy-coated gums. It was brought out because many operators of tab machines having multiple columns for candy-coated gums have asked for a tab or slab style piece of popular flavors to fit some of these columns, according to M. C. Bush, manager of vending sales.

Candy Sales Continue Up

Sales of candy in the month of February continued the upward trend for 1956 recorded in the month before, according to the latest report issued by the Bureau of the Census, U. S. Department of Commerce, Washington, D. C.

Better Refreshment Merchandising

Inquiry Service

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

Ref. No.		Page No.
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3	THE COCA-COLA COMPANY	48
4	DUTCH HOUSE, INC.	59
5	FLAVO-RITE FOODS, INC.	63
6	HENRY HEIDE, INC.	50
7	HOLLYWOOD BRANDS, INC.	63
8	MANLEY, INC.	50
9	NATIONAL LICORICE COMPANY	55
10	NOVELTY SCENIC STUDIOS, INC.	62
11	THE PEPSI-COLA COMPANY	56-57
12	THE SAVON COMPANY	62
13	SUPERIOR REFRIGERATOR MFG. CO., INC.	64

INQUIRY COUPON 51256

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

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Name .....**Theatre** .....

Address .....

FOR GENERAL INQUIRY:

• ***Classes of products on which information is desired may also be indicated in the coupon by the number preceding the item in the following list:***

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Candy bars
103—Candy Specialties
104—Candy machines
105—Cash drawers
106—Cigarette machines
107—Coffee-makers
108—Cups & containers, paper
109—Custard freezers
110—Films, snack bar adv
111—Food specialties
112—French fryers
113—Grilles, franks, etc.
114—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn machines
119—Popcorn warmers
120—Popping oils
121—Scales, coin operated
122—Soda fountains
123—Soft drinks, syrup
124—Showcases
125—Vending carts
126—Warmers, buns, etc.

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THEATRES

LOST LEASE! CLOSING OUT COMPLETE equipment conventional theatre—50 ton Carrier air-conditioning, Simplex mechanisms, Altec sound, American seats. Will sell all or separately. JOHN WILLIAMS, State Theatre, Jackson, Miss.

BOOKS

NEW — FOR THEATRE MANAGERS — "THE Master Guide on Theatre Maintenance," compiled from authorities, handy for reference with hard covers and index. Published by Aaron Nadell. Price $5 postpaid. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

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IN-CAR SPEAKERS $4.25! YEAR WARRANTY. 4" unit, steel case painted blue-white. Price per set 2 speakers, junction box, $12.25. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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BEAUTIFULLY REBUILT LIKE NEW! SUPER Simplex projectors, cabinet pedestals, 3000' magazines, Magnarc or Mogul Arclamps, 70/140 generator, RCA PG230 sound, Price $3,950.00. Available on Time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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THE BUY OF A LIFETIME! BRAND NEW Holmes Projectors, high serial numbers, with Magazines, Lenses, Cables, late Amplifier and Speaker (rebuilt like new) all for only $499.50! Don't pass this up! STAR CINEMA SUPPLY, 621 West 55th St., New York 19.

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WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

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SUPERVISOR, EXPERIENCED, DRIVE-IN AND indoor theatre concessions. Eastern division. Write or phone for interview. State experience, references, etc. Catering Dept., WALTER READE THEATRES, Mayfair House, Deal Rd., Oakhurst, N. J. Kellogg 1-1600.

People and Products

(*Continued from page* 60)

poor seller. I attached one of the samples to the poor selling bar with an elastic band and displayed them on my candy bar. It was a success because it nearly sold out the slow moving bars. I hope my experience will be of value to others." In behalf of those it may help, we thank you, Mr. Tickell.

AWAKENING CUSTOMERS

We are flabbergasted at the amount of dollars—millions and millions—that are spent yearly by the beverage and candy people in consumer advertising through newspapers, magazines and TV. It's all spent to make customers of the reader or viewer. And it means that the theatre and drive-in owner receives tremendous sales boost at the candy counter or concession. According to one of the leading manufacturers:

"With this kind of help your people that sell our products can't miss."

Your reporter will check further into this phase of selling and at a future date spell it out to see what it means to the theatre owner.

Cole Products to Construct New Offices and Warehouse

A NEW general office and warehouse building, to be completed before the end of the year, will be constructed in Highland Park, Ill., by Cole Products Corporation, manufacturers of "Cole-Spa" and "Hot-Spa" automatic cup drink dispensers. The Chicago office of the firm, presently on Lake Street, will be moved to the new one-story brick structure, which is in a northshore suburb of Chicago, according to a report by Richard Cole, vice-president.

The new building will contain 30,000 square feet of floor space, he said, and enough land has been purchased to enable the firm to more than treble the building area in the event of any desired future expansion.

Selling "Large-Size"

(*Continued from page* 60)

in the days way back when candy was scarce, the larger sizes would not sell."

With, popcorn, however the story is different. The large size at 25c a box sells well, Mr. Sheppard said, adding that "this is probably better popcorn territory than candy country."

As for soft drinks, the 10c size is the best seller. "Rather than get a large-size drink, patrons seem to prefer to come back for a second 10c one," he declared.

On the other hand William Sears, manager of Minnesota Entertainment Enterprises, which operates several drive-ins in the Twin Cities, has found that "both the 10c and 20c soft drinks sell well." He said that candy is not pushed in his drive-in operations and he feels that "there is not much of a field here for the higher-priced sizes." However, popcorn is popular in all three types of packages—10c, 15c and 25c.

—RICHARD GERTNER

EQUIPMENT · ARCHITECTURE · MAINTENANCE

MOTION PICTURE HERALD

Better Theatres

FOUNDED 1923

Backing Up Technical Progress:

The Theatre *Screen*
Needs *Theatre* Appeal

Sound for Sale:
The Sumter Story

Spring Buyers number



MAY 1956

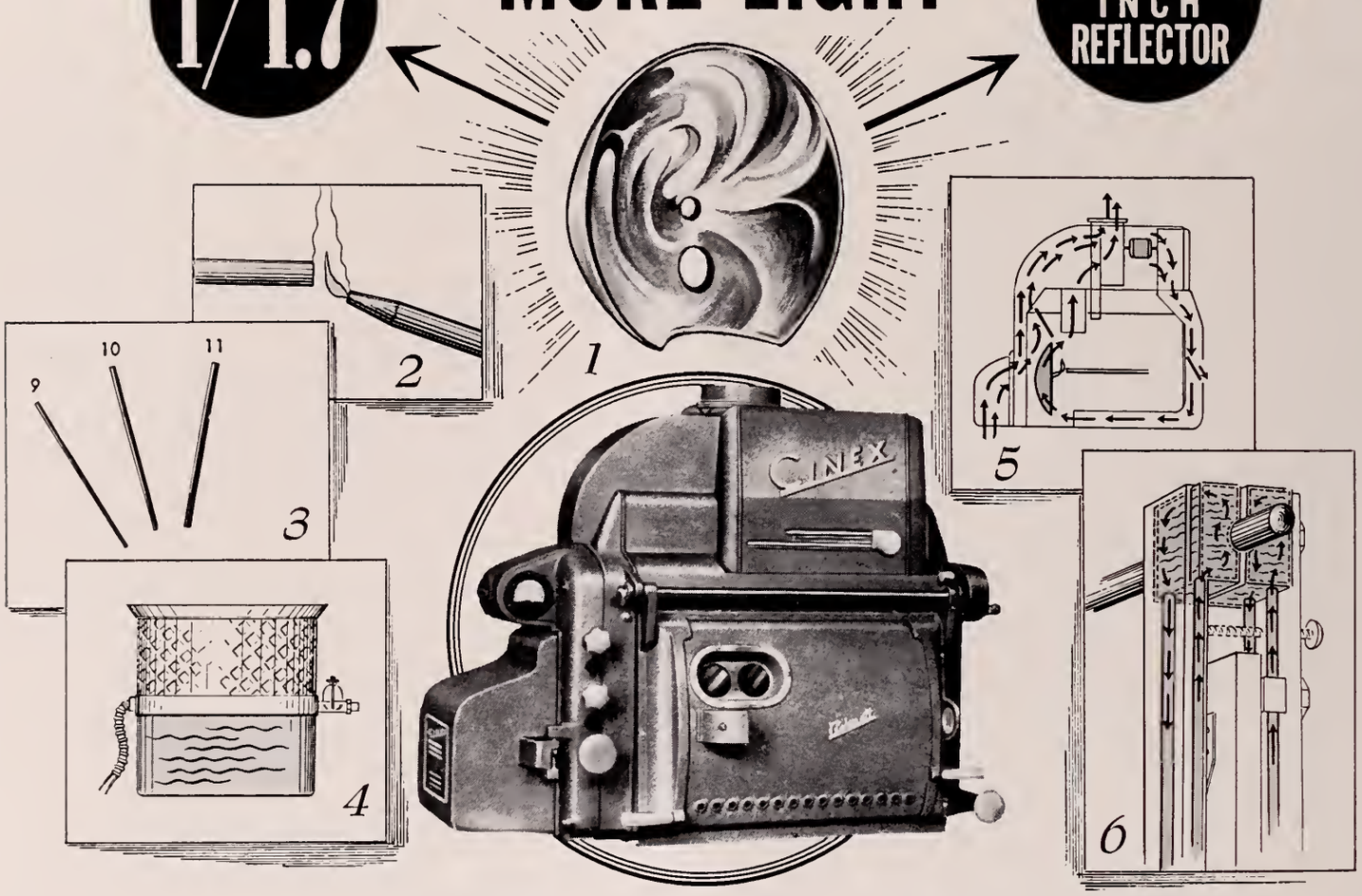
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1 F 1.64—18 in. High Speed Precision Focus Bausch & Lamb Reflectar. Collects and projects the maximum light. Perfect caardination with F 1.5—F 1.8 or F 1.7 High Speed Prajection lenses.

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5 Complete circuit forced oir injection into lomphause through duct system and complete farced exhaust permits use af higher arc currents—pratects reflector and maintains law operating temperotures.

6 Heavy duty—woter cooled corbon cantocts allow perfect high current canduction to rotating positive corbon. Cantocts ore maintained at low temperoture at all times.

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MEANS NOTHING TO THESE GULISTAN CARPETS



The fine wools, the integrity of workmanship, the loveliness of creative patterns make Gulistan Carpet the source of years of lasting satisfaction. These heavy, all-wool Wiltons are specially woven to endure the brutal punishment of day-in, day-out theatre traffic. They are typical of the hundreds of Gulistan original designs immediately available from stock in a variety of color combinations to suit your decor. Immediate delivery of any yardage can be made, from the smallest to the largest area required. They may be obtained in a virtually unlimited selection of colors on special order, or if you prefer a personal design, the Gulistan Art and Design Staff is at your service.

Gulistan Carpet is well known for exceptional beauty, quality and durability. It reduces maintenance over non-carpeted floors by at least 40% and up to 50%*. Consult your Certified Gulistan Carpet Dealer or write Commercial Carpet, Dept. **BT**-5 at address below.

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Another bonus in screen brightness!

11% more light...

20% slower burning...



Greatly improved NATIONAL TRADE-MARK 10mm x 20"
High Intensity Projector Carbons

THE PAST TWO YEARS have seen constant improvement in "National" Projector Carbons. A new "Suprex" 7mm Carbon, "Suprex" 8mm Carbon, and now, a greatly improved 10mm High Intensity Carbon — all designed to give you more light and longer burning.

The objective of all these improvements is to provide for exhibitors the finest picture quality at lowest cost. The same leadership that has made "National" Projector Carbons outstanding over the years is still at work for you — with more new improvements to come.

Carbons are such a small part of overall cost, yet such an important element of superior projection. Be *sure* you have the best — always buy "National" Carbons.



THE PICTURE IS LIGHT...
GIVE IT ALL YOU CAN WITH
"NATIONAL" CARBONS

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American Seating "come again" comfort pays off big at the box office!



American BODIFORM Chair No. 16-001



Automatic, silent, ¾-fold seat action holds seat within zone of folded safety, ready to be "ridden down" by occupant; concealed, self-adapting hinges stay clean, can't pinch fingers.

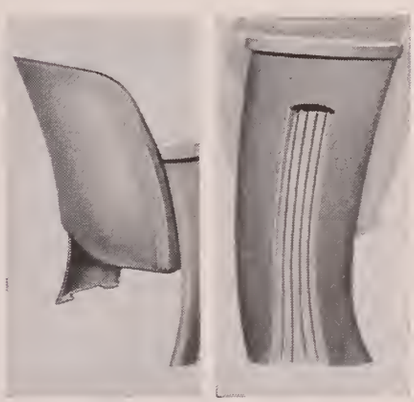


Bodiform Spring-Arch seat has serpentine springs in die-formed steel frame, for uniform resilience, long life, evenly distributed support for rubber padding. Won't "bottom."

It's a fact: Luxurious comfort pays off at the box office. And luxurious comfort is the reason why American BODIFORM® Chairs are the choice of leading theatres from coast to coast!

BODIFORM design is based on exhaustive tests, experiments, and surveys involving hundreds of men, women, and children — for the purpose of finding what measurements and contours, what pitch of seat and shape of back would assure the greatest comfort for the most people.

What's more, practical BODIFORM features save space, simplify housekeeping, cut maintenance costs, lengthen service life. For full details, call your American Seating man, or contact National Theatre Supply — today!



All-steel back, including inner upholstery panel, makes BODIFORM Chair practically indestructible. Standards (right) are of lifetime gray iron; won't break, bend, or dent.

AMERICAN SEATING

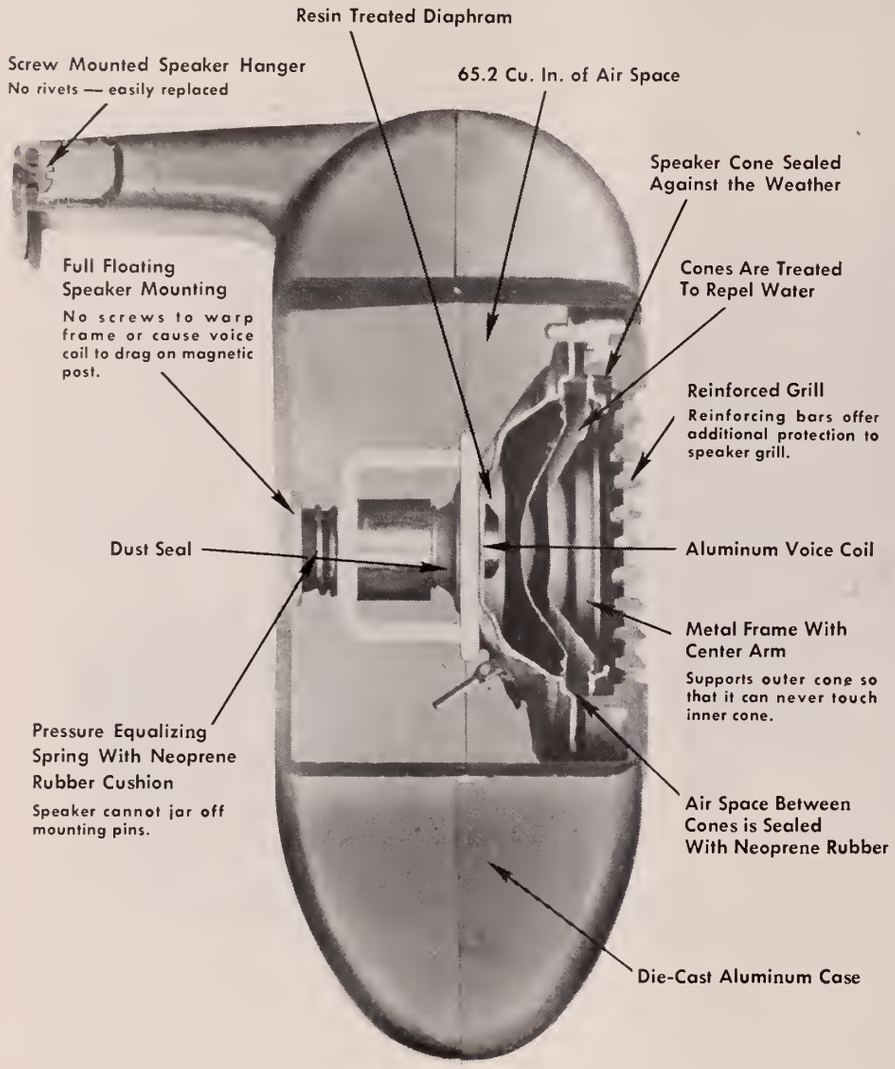
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the speaker that has Everything



Dub'l-Cone outpoints any single cone

Lower Maintenance Cost—The Dub'l-Cone gives far greater protection against damage and weathering. Rugged Dub'l-Cone construction means one to three years more service.

Quality Sound—Listen to it. Compare it with any other speaker and you'll agree with the hundreds of drive-ins who use the Dub'l-Cone exclusively.

Easy to Service—Service it *at the post.* The outercone which protects the expensive inner cone can be replaced by removing two screws. No special tools. No glue. And you do it without removing the speaker from the post.

The Ballantyne Company

1712 Jackson OMAHA, NEBRASKA

About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

•

John C. Dexter, folding chair product manager of the American Seating Company, Grand Rapids, Mich., has been promoted to the newly created position of sales promotion manager, according to an announcement by *James M. VerMeulen,* executive vice-president of the company. The statement said: "The expanding volume of our seating business in the school, auditorium, theatre, church, stadium, and transportation seating fields, calls for increased emphasis on the merchandising of our products. In his new position, Mr. Dexter will have the responsibility to plan and direct the promotion of the company's products in cooperation with other company executives through conventions, sales meetings, sales contests, literature and sales training." Mr. Dexter has been with the company since July, 1950, as manager of the Folding Chair Division.



John C. Dexter

Joe Hendrey, owner of the Capital theatre and the Holiday drive-in, in Erwin, Tenn., has reported a program of remodeling and modernization for both operations.

The Lorimore theatre, Lorimore, Iowa, closed for more than a year, has been reopened under the management of *Mr. and Mrs. Don Williams.* The theatre is operating two nights a week, and businessmen of the community are cooperating to support the establishment.

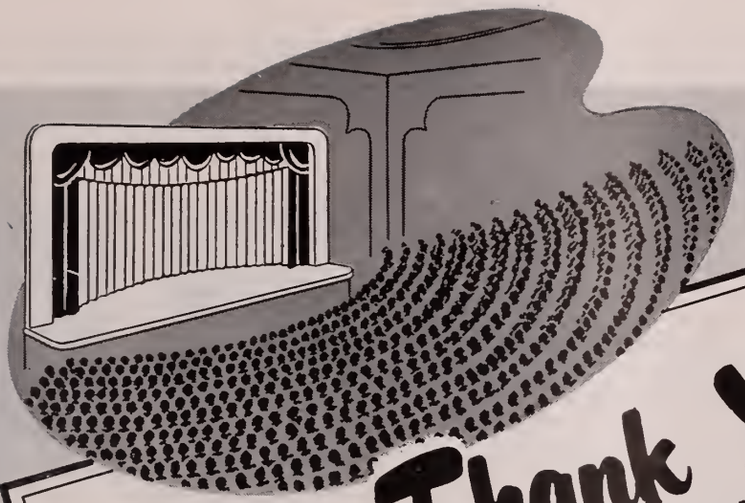
Ernest Doran has been named manager of the Newington theatre in Newington, Conn., by *Paul Tolis.* Mr. Doran was formerly manager of the New Haven drive-in theatre, North Haven, Conn., and was at one time general manager of the Middletown Theatres, Middletown, Conn.

Robert Duffy, formerly assistant manager of its East Windsor drive-in, East Windsor, Conn., has been promoted to manager of the Pix drive-in at Bridgeport, Conn., by Lockwood & Gordon Theatres.

The Strand theatre, Winsted, Conn., which is that town's only indoor theatre and had been closed for a long time following damage by flood, has been reopened by Lockwood and Gordon Theatres. The theatre was completely remodeled. *Mrs. Hazel Florian* is continuing as resident manager.

James Paikos and Art Cheronis have purchased the Diana theatre in Noblesville, Ind., which gives them two operations there.

Modernization of the Colonial theatre in Lancaster, Pa., is now underway, with a reopening



Thank You!
MR. EXHIBITOR

For Your WONDERFUL RECEPTION of our New, Revolutionary

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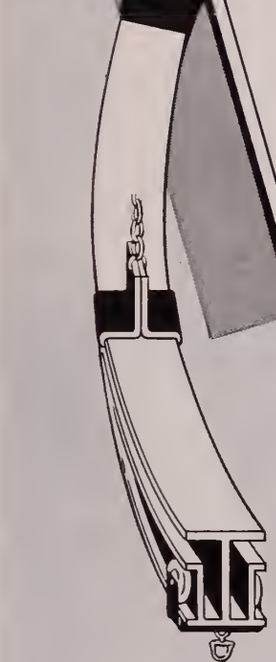
the curtain track for most kinds of curved layouts. We're overwhelmed by the tremendous enthusiasm that has greeted this Curved Stage Track. Lowest-priced on the market, too!

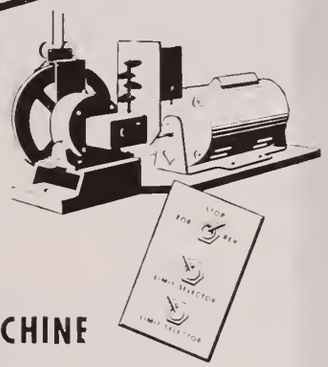
We're proud of our first TODD-A-O installations at...

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THE ALOUETTE THEATRE, MONTREAL

Also among recent "Curvit-sure" installations is the new
STATLER-HILTON HOTEL, DALLAS





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OUR NEW MULTI-STOP CURTAIN MACHINE

Developed at the request of customers who wanted a machine with more than one pre-set stop. Here's a machine that has intermediate stops in addition to the full close and full open. All stops are automatically controlled. It's no longer necessary for the operator to depend on his eye to control the movement of the theatre curtain.

MULTI-STOP The new, completely automatic machine that takes the guesswork out of curtain controlling.

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Another ADC Exclusive!

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originators of the famous ADC line of curtain tracks and machines

NEW!
Automatic Trash Pick-up
LITTER BUG

Pays for itself first season in labor savings



Picks Up Everything But Gravel — Litter Bug uses vacuum alone. *no brushes,* to gather all paper litter — trays, boxes, spoons, straws — plus cigarette butts, matches, even ticket stubs. Yet it *does not remove gravel or stone.*

Easy to Operate — Gathers trash at a walking pace — no need to stop or stoop. Weighs less than 100 lbs., perfectly balanced. 30" intake for wide area pick-up.

Long Life, Service-Free — Powered by 2½ HP Briggs Stratton 4 cycle engine that operates at 2/3 rated RPM. No chains or sprockets to lubricate or replace.

MID EAST SALES CO.
Box 62 **Lockland, Ohio**

scheduled for this month, according to *Charles R. Koerner,* manager. The theatre, which was recently purchased by the A. R. Boyd Enterprises, Philadelphia, is to be renamed the Boyd.

Plans for building a new theatre in Livermore, Calif., to be called the Vine, have been announced by *L. S. Hamm* of the newly formed Southern Alameda Theatres Corporation. Designed by *Gus Santacono,* the 1000-seat theatre will be operated by Roy Cooper Theatres.

The Valley drive-in theatre at Pleasanton, Calif., was recently enlarged and modernized by Westside Theatres, Inc. The project included the addition of three ramps, a wider screen tower, and a new playground and snack bar.

Verne Sandow has purchased the Cedar theatre in Nevada City from United California Theatres.

George McDonald has succeeded *Herschell Spencer* as manager of the Strand theatre in Muncie, Ind.

Vern Austin has been appointed manager of the Rex theatre, an operation of the Black Hills Amusement Company in Rapid City, S. D. Mr. Austin was formerly at the Oriental theatre in Denver.

Tom Ryan of Cairo, Nebr., has been named manager of the King theatre and the drive-in at Albia, Iowa. Mr. Ryan, who sold the theatre he had operated in Cairo, has succeeded *Robert Morton,* who has been transferred to Fremont, Nebr., by the Central States circuit.

David Miller, assistant manager of the Bijou theatre, Springfield, Mass., has been promoted to manager of the Arch Street theatré, New Britain, Conn., by Perakos Theatre Associates.

Charles Hood has been named city manager in Elwood, Ind., by Syndicate Theatres, Inc. Mr. Hood was formerly a manager for the Alliance Theatre Corporation in Alexandria.

Oscar F. Neu, president of Neumade Products Corporation, New York, and *William C. DeVry,* president of Paromel Electronics Corporation, Chicago, left late last month for an extended business trip to Europe. Both men are interested in expanding the overseas market for theatre



Oscar F. Neu



William C. DeVry

equipment and plan to renew contacts with dealer representatives there. The countries they will visit include England, Belgium, Holland, France, Germany, Switzerland, Italy, Spain and Portugal. They plan also to attend the Cannes International Film Festival prior to their return to this country about the middle of June.

Louis Sher and *Ed Shulman,* operators of the Bexley theatre in Columbus, Ohio, have announced the acquisition of another art theatre in Milwaukee. The Sher-Shulman circuit consists of theatres in Ohio, Kentucky, West Virginia, Michigan and Colorado.

Winifer Garner has purchased the Family drive-in near Dexter, Mo., from *Mrs. C. L. Godwin, who* had operated it since the death of her father, *Yewell Lawrence,* state senator of Bloomfield, Mo.

Altec Service Corporation recently completed installation of four-track magnetic sound equipment in Guion Hall, theatre on the campus of Texas A & M College. It is one of the comparatively few colleges in the United States to use a stereophonic sound system.

NEW 1500-SEAT THEATRE OPENED IN MANILA



The newest theatre to be constructed in the Philippines is the Galaxy in Manila, which was opened early this year. Seating 1500, the modern theatre has a screen which is 63 feet by 32 feet. The equipment includes Westrex sound; Griggs-RCA "push-back" chairs in the auditorium; and draw curtain and contour curtains supplied by J. R. Clancy, Inc. The theatre is owned by Primitivo Garcia.

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Better Theatres

For MAY 1956

GEORGE SCHUTZ, Editor

Harry Strong

Success is represented by a great variety of attainments. Wealth is a common measure of it, and so long as they are acquired within the accepted moral code, material possessions supply a competent criterion. If they come from an exercise of talent and industry, they are the more convincing. Yet the mark of complete success, so widely granted a man because of broadly distributed evidence of his material achievements, is sometimes denied him by those less restricted in their knowledge of him.

The full measure of Harry Strong's success is best known by those who knew him best. Feeling his death as a personal loss, they can recall instance after instance in his life which make his passing also a loss to much of the motion picture community.

•

The Strong Electric Corporation, known throughout the world, is the accomplishment of a projectionist. The contributions it has made to one of the most critical functions of motion picture technology must stand a monument to technical genius. That it has been built to continue as a constructive force in that technology beyond the reckoning of his time as the head of it, must attest to his business acumen.

And those intimately familiar with this career are witness to his giving of both his uncommon creative gifts and his organizing ability to the welfare of the motion picture equipment field at large.

•

The equipment manufacturers' association—Tesma—and the dealers' organization—Teda—must date the beginning of their association in an annual trade show, now grown to industry-wide significance, with the 1946 convention and exhibit in Toledo underwritten by Harry Strong. He had less than most to gain from the enterprise but he understood the need of it for the general good.

He could respond as readily to individual need. We are thinking here of a certain company starting out with a product which the Strong Electric Corporation already was in a position to make. The field was left to the newcomers, a couple of young fellows whom Harry Strong thought worthy of a prosperous little business of their own.

There were many such occasions to be remembered by those who knew this man. And those who know the history of this business may further note in his passing the removal of another of the personalities who so long supplied the industry most of the technological progress through which it grew great. —G. S.

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BETTER THEATRES is published the first week of the month, with each regular monthly issue a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

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Backing Up Technical Progress

The industry's effort to deal with the new conditions under which it must operate seems to have developed considerable restraint. Three years ago it launched a program of technical advancement with surprising vigor. This could not reach all of the problems introduced or aggravated by television and a changing social order, but it was basic in any movement equal to the need. Starting with the art, which has always blazed the trail for the business, it was reasonable to expect that the effort would soon embrace the whole physical establishment for the exploitation of the art, developing also a movement of theatre modernization and relocation.

It only begs the question to argue that technical improvements have not proved competent alone to support general revision of exhibitor facilities. They could offer no quick, cheap gimmick to restore adequate profits, and in such influence as they could have on the box-office they have received only half-hearted encouragement. Instead of industrial co-ordination, practical progress has had to suffer insistence upon proprietary interests. Stereophonic sound—even magnetic prints—have been resisted. Thousands of theatres make only a pretense of "wide-screen" presentation, and

The Theatre *Screen* Needs *Theatre* Appeal

. . . yet a tired old exhibition plant lingers on in this new age of movies at home.

By CURTIS MEES

VARIOUS uncertainties in the motion picture industry today are responsible for the fact that many plans for new theatres have been held up awaiting certain decisions of the industry regarding the size of the film, the size of the screen, the further development of sound pictures and the use of color."

Sound familiar? R. W. Sexton had that to say way back in 1930—26 years ago—in an article on design of the theatre in those trying times! Yet we find ourselves faced today with much the same problems, added to which, of course, has been the effect the Consent Decree has exerted to prevent expansion by the major circuits, which normally led the theatre construction parade. . . . Here is another little quote you might try to place:

"The competition which the development of television in the individual home may offer the theatre industry should pronounce the need of improving the theatre structure and of creating in it a motivating atmosphere which would cause the patron to be drawn to it in preference to remaining at home to be entertained."

That, too, was said in 1930, by Ben Schlanger in an article on "The Theatre of Tomorrow," which was incorporated in Mr. Sexton's *American Theatres of Today*.

So we find that our problems of today were fully recognized more than a quarter of a century ago, but the implementation of a program to overcome them has been woefully neglected and overlooked.

Part of this is tied in with the lack of construction of new theatres, it is true, but there is much that could be done by present theatres to meet Mr. Schlanger's observation of the pressing need for "creating in it [the theatre] a motivating atmosphere which would cause the patron to be drawn to it in preference to remaining at home to be entertained."

What have we done? Almost nothing. In all too many cases our theatres fall below the standards of comfort and pleasant surroundings found in our patrons' own homes. That is, our drapes are drab and worn, our carpets may be worn down to the base fabric in many places, our houses need fresh paint, and our seats are antiquated to the point of actually being *un*comfortable in many cases!

These are things which should normally be corrected as a matter of sound maintenance, but because of the pressures of the times there seems to be a growing inclination to hold off improvements while waiting to see what tomorrow will bring.

Perhaps our greatest hope lies in the possibility that in the relatively near future the major circuits may be given permission by the courts to expand again, once they have fulfilled the requirements for divestment of theatres in those situations where monopoly was alleged. With the building of some new theatres, designed along the lines foreseen as necessary for the *next* twenty-five years of exhibition by the distinguished architects who are specialists in theatre design, the comparative differences in old and new houses will be so glaringly obvious that changes will be *forced* upon us by a public which always demands what is *better*.

That is the way we came by so-called "movie palaces" in their day, then sound, followed by more recent innovation of various wide-screen systems and stereophonic sound.

Even so, we learn that more than 2,300 theatres right now have not equipped for CinemaScope, thereby losing out on that major product in these days of shortages of good films! Progress in the picture industry seems to come only under tremendous pressure—pressure which finally reaches into the pocketbook, forcing consideration on a "life or death" basis for the theatres, or which stirs up the interest of new capital investment in opposition houses (or opposition production companies, in the case of Hollywood).

THE ISSUE ON THE HOME FRONT

One TOA executive was recently quoted in the trade press as saying, "Remember, once your patron came to the theatre to enjoy the air-conditioning and the easy chairs as well as the movies. Today he has that at home. So we have got to give more and better product, no matter how, to entice him back into the theatre."

No one is apt to argue with the gentleman that more product is needed, and of a high caliber (though we won't ride all the way down the line on the "multi-million dollar picture" theory which currently has Hollywood in its grip); but it *is* our feel-

many have not yet adopted it at all.

Modernization of theatres and refitting it geographically as well to the social scene do not complete the measures required by the situation. Action in that area of the problem is itself partly contingent upon decisions of production and distribution. Whatever the cost, wherever the decisions lie, the need of theatres styled for the times, located for convenience, equipped for comfort must be recognized for its vital bearing on the success of any other action.

---

ing he missed a point as he compared the comfort features. Today, in many cases, we are actually giving *less* in the way of physical surroundings and comfort than can be enjoyed in the home, which means we must also close *that* gap and offer a more luxurious atmosphere.

Five requisites of a good theatre have been said to be: *safety, good acoustics, good vision, pleasant surroundings* and *comfort.* The first three are built into the theatre, but those last two—pleasant surroundings and comfort—offer a perpetual challenge to the theatre operator—a challenge which changes with the seasons and the times.

Forget for a moment those product problems, and take a good look at your house as your patrons view it. So far as pleasant surroundings are concerned, would you say, in all honesty, that the atmosphere of your house is one of luxury and pleasure, a pleasant contrast to one's living room at home? Do your feet sink down into deep piling of beautiful carpet as you enter the lobby, or is there the hard feeling of packed down lining under carpet worn almost threadbare, with myriad patches of different colored carpet, along with blobs of chewing gum and spilled drinks?

Does your marquee and facade reflect a modern outlook and a sincere belief in the future of the motion picture theatre business, or is it a hangover which you put up with while you "wait and see what happens tomorrow" in the rat race?

ATMOSPHERE OF INVITATION

A most important item contributing to pleasant surroundings, and one about which something can be done at relatively little cost, is the service staff. Are they uniformed in bright, clean and fairly new costumes? And does the attitude of staff members reflect pleasure in greeting and serving your patrons?

All of these things, and more, add up to the viewpoint your patrons have of your house as they consider whether the sur-

(*Continued on page* 51)



Remodeling for "Intimate" Decor and Comfort



IN THE article on the need for theatre modernization on these pages Curtis Mees refers to "pleasant surroundings" and "comfort" as two primary requisites of a good theatre —which were factors that guided the Orbo Theatre Corporation of Rockville, Md., in its recent remodeling of the old Milo theatre in that city. Rechristened the Villa theatre, it has a new front (above) of modern design with glass entrance doors giving an inviting view of the interior where the foyer (right) has been given an "intimate" decor. The remodeling program also included a new wide-screen (below), RCA stereophonic sound and projection, and RCA-Griggs "push-back" auditorium seats. The Villa is the first theatre in a new circuit planned by Orbo, according to Edmund E. Linder, its managing director. Frank H. Boucher and Victor J. Orsinger are also members of the new corporation. Architects for the remodeling of the Villa were Fon J. Montgomery and John H. Sullivan, Silver Spring, Md.





PAGE EIGHTEEN

THE SUMTER DAILY ITEM, SUMTER, S. C. THURSDAY AFTERNOON, MARCH 1, 1956

Stereophonic Sounds Adds To Realism Of Today's Movies

By JOHN MITCHELL

Ever wonder what gives that extra tingle when you see a movie produced by modern methods and shown on the wide, wide screen?

It's not the size of the screen, although the picture's a bit easier to see than those on the old, small screens here.

Stereophonic sound—which has a wider range than the screen—is responsible for the realism experienced when viewing a completely modern motion picture.

Stereophonic sound — which high fidelity recording — reproduces sounds which ranges below and above the ability of the human ear to hear. This more than anything else, creates the sensation of being there when the event takes place.

Stereophonic sound was developed by Altec Lansing Corp. of Hollywood, in conjunction with CinemaScope.

THE OTHER DAY

WHILE IN THE BOOTH

All-Electric HEATING and COOLING

CAROLINA

LIEUTENANT WORE SKIRTS TOM EWELL SHERRY NORTH

Heyward Crowson, photographer of the Sumter, S. C., Daily Item, snaps John Mitchell, Daily Item feature writer, meeting Robert Curry, Altec engineer (left) and Lawrence Goldsmith, co-owner of Sumter's Carolina theatre (center), thereby beginning the Altec Service Corporation's campaign to give stereophonic sound greater effect in the exploitation of the screen's new techniques. The Sumter story shows how the scheme is created.

Sound for Sale: The Sumter Story

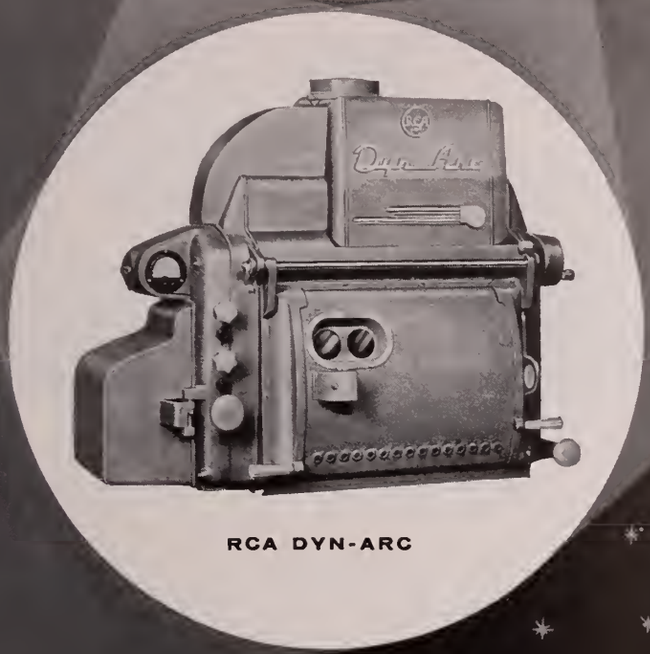
BELIEVING that technical progress of the motion picture is news, the Altec Service Corporation has instituted a campaign to get it reported in newspapers. That is putting the effort in its simplest terms. Altec is here concerned primarily with stereophonic sound, which is one distinctive phase of developments during the past three years that have enlarged and widened the projected picture in many theatres. The objective at this stage of the new techniques goes beyond public interest in something new; the aim is rather to make the public aware of stereophonic sound as one of the reasons a local theatre can provide greater realism on its screen.

Some advancements in an art like that of the theatre screen are not merchandisable in themselves. They are quite as important to the business, however, as improvements more obvious, since they enter into the whole scheme of the performance to make it more convincing, or more dramatic, or more beautiful.

When the screen image is substantially enlarged and widened so as to give it quite a different shape from what it was before, the change is immediately apparent to patrons. Improvements in sound are not so discernible. At some times sound can be recognized as "stereophonic" by its side-to-side "directionalism," but otherwise is generally a "hidden" source of satisfaction.

The Altec program, recently instituted under the supervision of Bert Ennis, is cal-

(*Continued on page* 16)



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Wide-screen projection needs all the light you can give it. And to show big wide-screen box-office hits successfully, your drive-in needs RCA Projection Lamps. Powerful, rugged RCA Wide-Arcs for performance that's both efficient and economical . . . the latest, advanced RCA Dyn-Arcs for the maximum possible light with an f1.7 lens and screens 140 feet wide.

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With a large, high-speed reflector, RCA Projection Lamps distribute more light to the screen with more even distribution. Low speed carbon rotation provides maximum stability. Whether you use standard or Hitex carbons, low burning rate saves operating dollars. And only Dyn-Arc design will allow you to use larger, higher-amperage carbons when such operation becomes technically feasible.

The most projection light at the least possible expense . . . that's the RCA Wide-Arc and Dyn-Arc story. Your independent RCA Theatre Supply Dealer can fill you in on the details. Contact him *now* . . . be ready with wide screen when they start driving in!

THEATRE EQUIPMENT

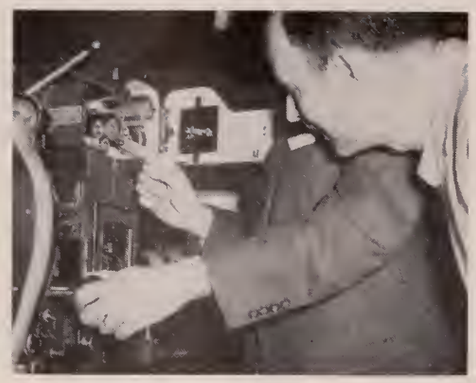
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In Canada: RCA VICTOR Company Limited, Montreal

Reporter Gets an Eyeful of Sound...







Robert Curry, Altec field engineer, shows John Mitchell, feature writer of the Sumter Daily Item, components of the Carolina theatre sound system in briefing him for his story. He is shown the complex wiring of a four-channel amplifier rack (left), and (above, center) a magnetic reproducer which picks up the record as a pattern of electrical signals. In the over view Mr. Curry is pictured using a special meter to demonstrate to Mr. Mitchell the procedure necessary to make sure the three screen speakers are matched for uniform distribution of sound at full frequency range.

(*Continued from page* 14)

culated to point it out to the public as one of the ways in which technological genius is making the theatre screen yet a greater medium of entertainment. The method is to "sell" the editors of representative newspapers on this "marvel" right there in their own communities as a subject for a story.

The program is illustrated in the initial effort, which produced more than half a page of text and pictures in the Sumter, S. C., *Daily Item*. The editors of this leading newspaper were persuaded that there was "a story" in the installation at Sumter's Carolina theatre, which has a four-channel sound system despite its capacity of only 350 seats, and assigned two men to "cover" it.

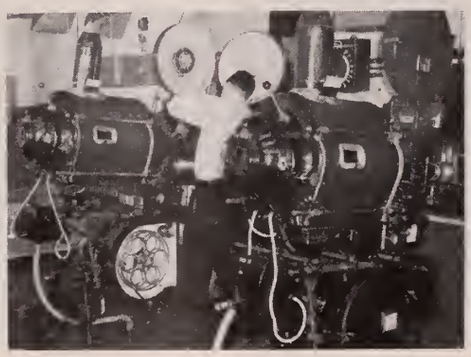
John Mitchell, feature writer, and Heyward Crowson, photographer, were shown the equipment required for this special, highly complex kind of "hi-fi" sound equipment, with Robert Curry, Altec field engineer attached to the Southern Division, explaining what it does and, if not *how*, at least *why* in terms they could pass on to their readers. The results are indicated by this passage from Mr. Mitchell's story:

"Ever wonder," it began, "what gives you that extra tingle when you see a movie produced by modern methods and shown on the wide, wide screen?

"It's not the size of the screen, although the picture's a lot easier to see than those on the old small screen were.

"Stereophonic sound—which has a wider range than the screen—is responsible for the realism experienced when viewing a completely modern motion picture."

Then the story went on to tell why this was so at the Carolina theatre, all of it, like the opening, according to the reporter's sketchy understanding of what he had been shown, but equal to the purpose of planting in the public mind the idea that modern technology—the kind of progress which has produced television—is making the motion picture theatre a greater source of entertainment.







The 350-seat auditorium of the Carolina theatre (left) has four Altec-600 surround speakers. Picture width is constant at 22 feet. The height is changed manually by a counterweight system of masking (above). Also pictured is the projection room, which is 22 by 12 feet and is air-conditioned.

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65-70	35-37	9x14	544C	7x9	545C
75-80	39-40	9x14	544C	8x9	545C
80-85	37-40	9x14	544-01C	8x9	545C
80-90	50-55	9x20	552-09	5/16x9	557C
100-110	54-60	10x20	552-09	11/32x9	557C
115	62	10x20	552-09	3/8x9	557C
115-130	60-66	11x20	552-09	3/8x9	557C
135-150	48-55	13.6x18	552-09	7/16x9	555C
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Better Projection

A Department on PROJECTION & SOUND

What "Light Gain" Means to Actual Screen Performance

This is the second of two articles on projection screens as affected by the larger picture. In Better Theatres for April, "The Increasing Importance of the Projection Screen" discussed reflection characteristics of the basic types now available. This article deals with "light gain" as a practical quality of the new types.

by GIO GAGLIARDI

SINCE THE introduction of large-sized metallic surfaced screens, a great deal has been said about the relative light-reflecting qualities of screens. Many persons in the theatrical field are laboring under an erroneous interpretation of the meaning of the term "light gain" when it is applied to the theatre projection screen.



GIO GAGLIARDI

Naturally a screen, by itself, does not emit light, but the surface of the screen, when it is illuminated by light from the projector, reflects this illumination in whole or in part, and this surface will appear to have a certain brightness when observed by a person in the auditorium. The amount of brightness *apparent to the observer* will depend on these factors:

1. The *quantity* of illumination falling upon the screen from the projector's optical system.
2. The *efficiency* of the screen surface as a reflective medium.
3. The *directional* qualities of the surface.
4. The *angle* of projection.
5. The *location of the observer* with respect to the screen.

In order to compare the performance of different types of screen surfaces, it is necessary to establish, or to refer back to, a *standard*. First, it should be understood that there are no surfaces which can be considered as *perfect* reflectors. All surfaces have inherent losses which tend to reduce the efficiency of total light energy reflection to some value less than 100%.

The actual quantitative comparison of reflective efficiency can be made by using an integrating spherometer which will measure total light emission from various sample surfaces.

REFLECTION VALUES

It has been customary to use a surface consisting of freshly scraped magnesium oxide as a secondary standard of the best possible *diffuse* reflection. If we assume that the efficiency of this type of surface is 100%, then by actual comparison, the efficiency of perforated white screens ranges from 75% to 80%, and the efficiency of aluminum-surfaced perforated screens ranges from 62% to 65%.

These values indicate that the metallic-surfaced (aluminum) screens actually have *less* overall relative efficiency than the white matte-surfaced screens. Of the *total amount of light* falling upon a white matte screen, about 78% is reflected back somewhere into the auditorium. The rest is lost through the perforations and absorbed by the screen itself. A similar process happens to the aluminum-surfaced screen, but more of the light energy is absorbed by the aluminized surface; only about 63% of the total light is reflected back into the auditorium.

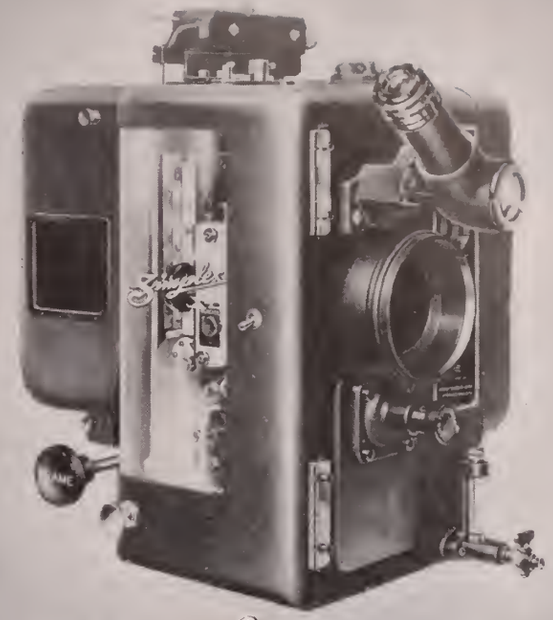
That being the case, then why are we always talking about the higher *reflectivity gains* of the metallic-surfaced screen as compared to the white screen? The reason is principally that the diffuse surface of a white screen reflects light in *all* directions away from the screen, and the reflected light energy is *distributed* into a hemi-

any drive-in worth building deserves a...

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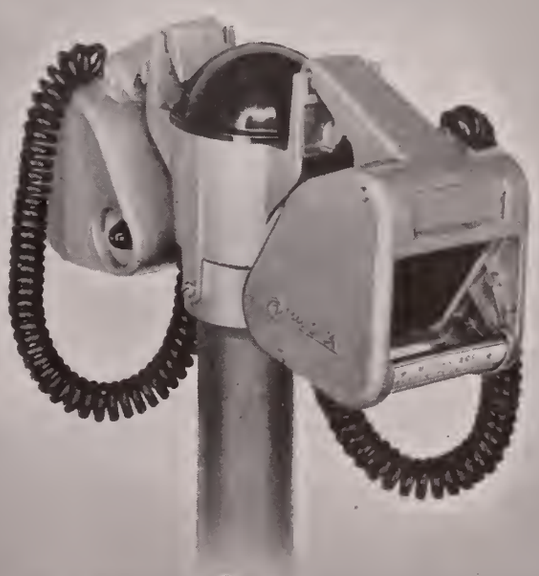
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spherical zone. The specular surface of an aluminized screen, however, *concentrates* the reflected light energy into a restricted zone looking somewhat like an elongated balloon.

Even though the total light energy from a metallic screen is actually *less* than from a white screen, the apparent brightness of the metallic screen, as observed from *certain directions*, may be considerably greater because the characteristics of a metallic screen tend to concentrate this energy into a smaller or more confined space.

MEASURING REFLECTANCE

Luckily there is a comparatively simple way to measure or compare the reflectivity characteristics of any of the surfaces used for projection screens. The methods have been described in several back issues of the SMPTE Journals.

Figure 1 shows a sketch from one of these articles and may serve to illustrate the procedure. A small light projector *C*, using a regulated power source, is used to project a spot of light a few inches in diameter upon a screen sample set up on a small frame *A*. A photocell *B* and meter *D* are used to read the value of the light reflected from this illuminated spot on the screen. By arranging the device so that the photocell can be swung in an arc from 0° to 90°, the brightness of the spot on the screen may be observed and measured from different positions ranging from practically perpendicular to the screen, to any angle between.

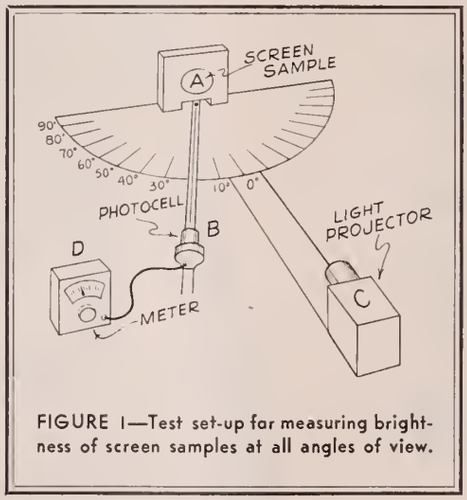


FIGURE 1—Test set-up for measuring brightness of screen samples at all angles of view.

With this kind of a test bench, many screen samples can be tested and compared. As we said before, the surface of a magnesium carbonate block has been used as a standard. If such a surface is located in position *A* in the test, then the reading obtained can be used as a reference point for making comparisons with all other samples.

An easy procedure is to control the light intensity of lamp *C* until a reading of 100



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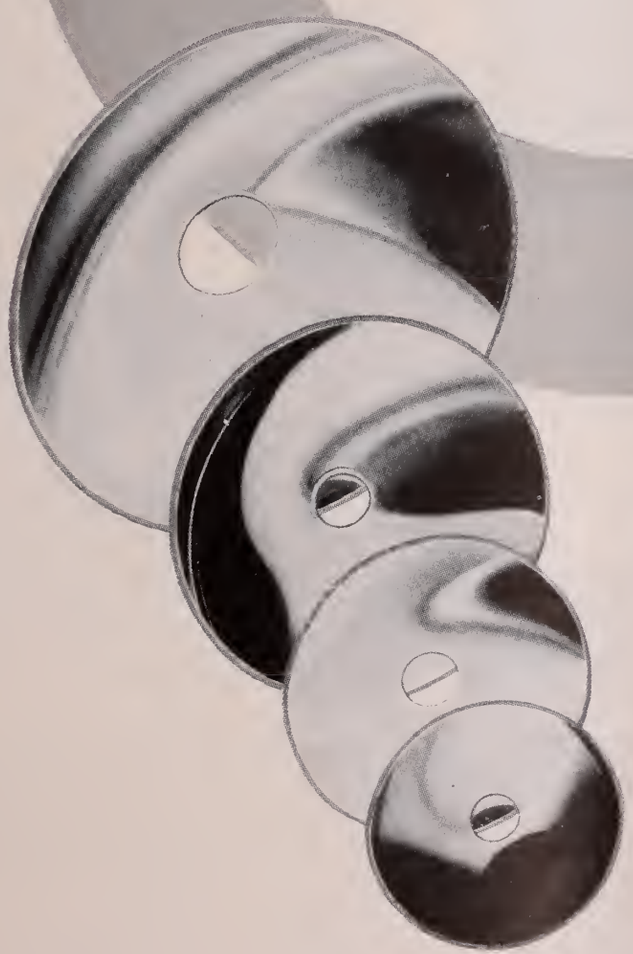
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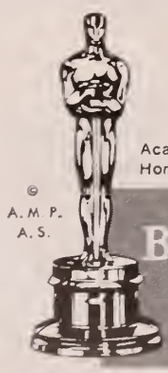


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is obtained at meter *D* when using the magnesium sample. If the light is maintained at this constant brightness, then all readings on the meter, when using other screen samples, will be in direct percentages of the standard and may be used directly for comparison.

By using this procedure, it has been possible to gather a great deal of information on the reflective characteristics of white matte screens, of low and high "gain" smooth aluminum screens, and of lenticulated aluminum screens. Photocell *B* in *Figure* 1 represents the spectator in a theatre, and the values of light measured by the cell would be directly related to the brightness of the screen section as viewed by the spectator. By keeping the distance between the section of the screen and the photocell-observer constant, the *brightness* of the screen section can be observed and measured by the photocell from zero angle, such as a point on the

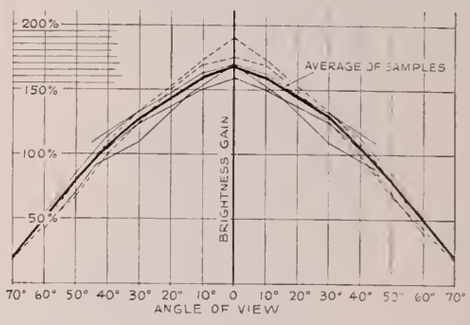


FIGURE 2—Brightness characteristics of similar "low gain" samples of aluminum surfaced screens.

perpendicular to the screen (head-on to the screen), or completely around for a total arc of 180°.

The values of light reflectivity may be plotted easily on graph paper. The horizontal scale represents the viewing angle and is plotted for every 10° point on each side of a perpendicular to the screen. The vertical scale represents the reflectivity of the screen sample in percentage of the reflectivity of the standard magnesium carbonate surface, which is assumed to be 100% reflective at all angles. The values on the curves of reflectivity in the various figures will then represent *reflectivity gains* if they are *greater* than 100%, and *reflectivity losses* if they are *less* than 100%.

METALLIC SURFACES

Metallic screens have surfaces which *combine diffuse and specular* properties. The effective ratio of these properties determines the resultant characteristics of the screen. Three types of metallic screen surfaces are represented in the charts. *Figure* 2 shows a family of curves obtained from so-called *medium gain* sprayed aluminum smooth surfaces. The brightness value for each sample was plotted for

every 10°, using the same scale so they could be compared. From these different plots, an average curve (shown in heavy line) was obtained for *final* comparison in *Figure* 5.

The same procedure was followed with the *high gain* smooth-surfaced aluminum screens. *Figure* 3 shows the results of

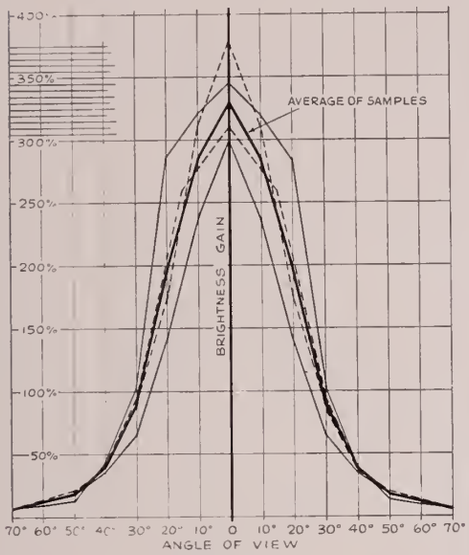


FIGURE 3—Brightness characteristics of similar "high gain" samples of aluminum surfaced screens.

measurements of several samples of very bright surfaces and here again the average for this family was plotted for later comparison in *Figure* 5.

A third series of curves were plotted in *Figure* 4. Here samples of aluminum *lenticular* surfaces were used. The surfaces were all very bright, but the lenticular formation served to introduce a desired amount of diffusion so as to increase the relative amount of light energy re-

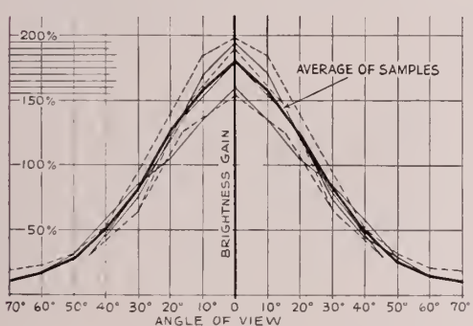


FIGURE 4—Brightness characteristics of similar samples of aluminum surfaced lenticular screens.

flected at angles of 20° to 60° from the perpendicular. An average curve has also been plotted for this group and is shown in heavy line.

Figure 5 shows a direct comparison of the brightness characteristics of five different types of surfaces or screens. *Curve* 1 represents the magnesium carbonate surface. This surface is used as a standard; it is not perforated and it shows 100% reflectivity, not only at 0°, but for all



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angles of view up to 70°, which is the limit of the charts. (There actually is a slight deviation from these values at the larger angles, but these were not considered, for sake of simplification.)

Curve 2 shows the brightness values for a *white matte screen.* You will note that this surface has lower reflectivity than the "standard" and a slight fall-off at 60°

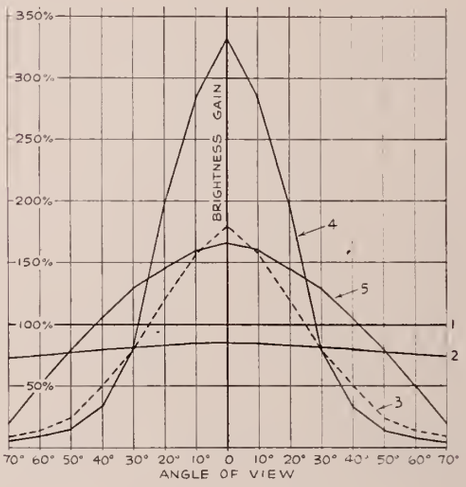


FIGURE 5—Comparison between average characteristics of different types of screen surfaces. Curves refer to (1) unperforated magnesium oxide, (2) perforated white coated screen, (3) "low gain" aluminized plastic screen, (4) "high gain" aluminized plastic screen, (5) aluminized lenticular screen.

and 70°. However, this curve is very similar to the "standard," except for its lower efficiency due to perforations and surface material.

Curve 3, which represents the average brightness values for *low gain* aluminum screens, shows that at an observation angle of zero degrees (head-on) the brightness *has been increased* over the "standard" to 180%. *This is the principal reason why this screen would be classified as having a gain of* 1.8 *over the standard.*

However, let us look at what happens to this *gain* as the viewing goes from head-on over to the side of the center line. At 10° the gain becomes about 1.5; at 20° the gain becomes 1.2; at 30° the gain is less than the "standard," or .80; and at 50° the gain has dropped to .25, or 25% of the "standard."

This is the principal reason why the simple statement of screen *gain* is valueless unless it is accompanied by a plot of the *actual* gain and *distribution brightness characteristics for all angles of view.*

Curve 4 shows the average plotted values for a *high gain* aluminum screen. The head-on gain is equal to 330% of the white "standard," but at 20° viewing angle the gain is 200%, and at 30° the gain has dropped to .8, or 80% of the white "standard."

Curve 5 shows the brightness values for a metallic-surfaced *lenticular* screen. The center, or head-on, gain for this screen is

about 1.65, or 165% of the "standard" white. The brightness gain for side viewing, however, is considerably better than the plain surfaced screen of *Curve* 3.

At 10° the lenticular screen has 160% gain, at 20° the gain is 145%, at 30° the gain is 130%, and at 40° it is still better than "standard," being 105%. In fact, this lenticular type of screen does not drop below the brightness of a regular white screen until the viewing angle exceeds 50°.

Figure 5 should demonstrate very clearly that, where reflective efficiencies are equal, *brightness gain* may be increased for a selected viewing angle, but only at a sacrifice of brightness for the wider, or side, viewing angles. The higher the gain for the narrow viewing angles, the greater the loss for the side angles (compare *Curves* 3 and 4 with *Curves* 1 and 2).

The embossing on the surface of a lenticular screen produces tiny optical reflectors so designed and adjusted that the brightness pattern of this surface may be re-arranged for a better light distribution to seating having the wider viewing angles. Compare *Curve* 5 (for a lenticular screen) with *Curve* 3 (for an unlenticulated metallic screen of similar "gain").

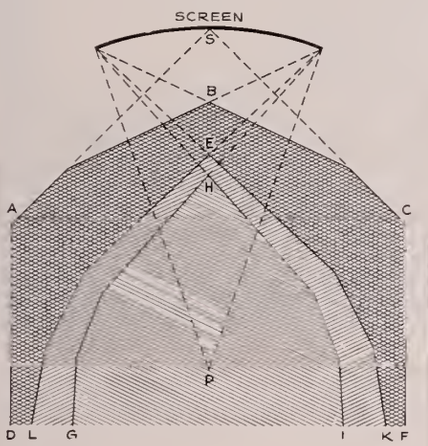


FIGURE 6—Seating areas covered by different screen characteristics. Brightness range between maximum and half maximum values for each type. Screen Curve 3 covers area under GHI. Screen Curve 4 covers area under LEK. Screen Curve 5 covers area under ABC.

In order to demonstrate the angle of coverage for different screens, we have taken the brightness distribution values represented by *Curves* 3, 4 and 5 and set them out in *Figure* 6. In this sketch, GHI is the seating area in which all parts of the *high gain* screen from *Curve* 4 would appear to have a brightness ranging from maximum to half of maximum. Any greater difference in brightness is bad.

The total area under curve *LEK* represents the seating space similarly covered by a *lower gain* aluminized screen, such as demonstrated by *Curve* 3.

(*Continued on page* 31)





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about Products . .

★ news and views of the market and its sources of supply

TO PROCURE FURTHER INFORMATION about products described editorially, postcards of the Theatre Supply Mart insert (pages 35-36) may be employed. Convenient reference numbers are given in the insert (page 36).

Portable Cart to Collect And Burn Drive-In Refuse

A PORTABLE cart for collecting debris on drive-in theatre grounds which also functions as an "incinerator" in which to burn the refuse has been marketed by County Specialties, Ossining, N. Y. The new unit has been trade-named "Portable Incinerator Cart."



With a capacity of 18 cubic feet, the cart is constructed of all-welded steel and has wide wheel treads. It may be used to collect and burn papers, leaves, and all such types of material, according to the manufacturer.

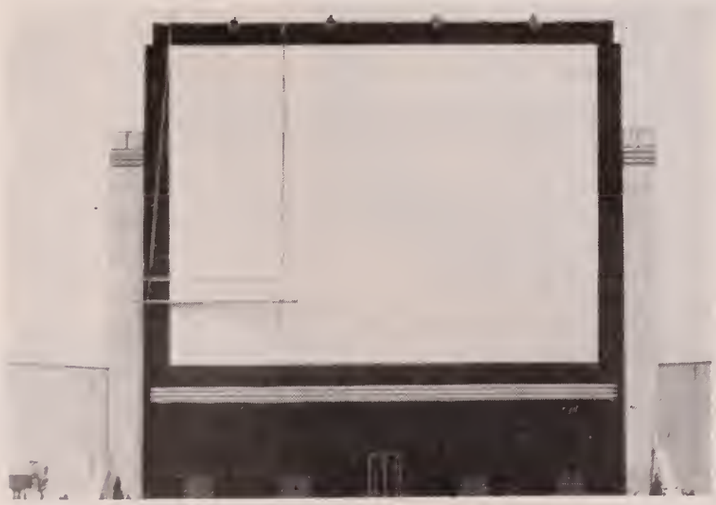
New Literature

Drive-in Theatre Equipment: Folders and catalogues describing its complete line of equipment for drive-in theatres have been issued by the Ballantyne Company, Omaha. "Planning a Drive-In?" is a four-page folder which tells of the service the company offers to help operators "from planning to opening and during operation" and it includes a listing and photographs of the Ballantyne "drive-in theatre equipment package." The company has also released two folders containing numerous photographs of drive-in theatres which it has equipped. These include the Lakeland drive-in, Lakeland, Fla.; Grandview, Gorham, N. H.; Bayshore, Bayshore, Long Island, N. Y.; Danville, Danville, Pa.; North Wilkesboro, North Wilkesboro, N. C.; Oakland, Oakland, Md.; Lafayette Twin, Lafayette, La.; Paducah Twin, Paducah, Ky.; Y-Not, West Point, Nebr., and many others.

Another folder is devoted to the Ballantyne stereophonic sound systems for theatres. It includes photographs and descriptions of the "6400 series package" for theatres with capacities that are over 1200 seats; and the "3400 series package" for theatres with seating capacities of less than 1200.

Ballantyne has also issued a catalogue of its equipment for drive-in sound and projection. Complete with photographs and descriptive data, it describes the "Dub-l-Cone" in-car speakers, the "Sound-Master" amplification system specifically designed for drive-ins, and other projection and sound equipment included in the Ballantyne "package" for drive-ins.

DRIVE-IN SCREEN "BEFORE" AND "AFTER" APPLYING NEW PAINT





One of the first drive-ins to use "Perma-Brite," the new outdoor screen paint manufactured by the W. J. Ruscoe Company, Akron, Ohio, was the Montrose drive-in at Akron—with results as pictured here. The screen is shown in its "before" status at left where the patterns of its transite block construction are in evidence. In the view at right the screen is shown following application of "Perma-Brite." (Also note the contrast achieved by use of "Perma-Brite Black' at the base of the tower.) The new paint has a rubber base and can be either brushed or sprayed on. It comes in five-gallon drums. A free sample of a half-pint is available to exhibitors writing the company on their letterheads (483 Kenmore Street, Akron 13, Ohio).

Cloth Net for Cars To Keep Out Insects

A CLOTH net designed to fit onto automobile windows, acting as a screen to keep out mosquitoes, flies and other insects has been placed on the market by the J. Tibbatts Company, Union City, N. J. The manufacturer suggests that drive-in exhibitors sell it directly to their patrons, who can then reuse it throughout the season, storing it between times in the glove compartment.

Called the "Car-Net," it is a window



screen made of close-mesh fabric with an elastic hem designed to make it fit snugly on all types of car doors. It will not interfere in any way with in-car speakers, it is stated, and takes only a few seconds to be installed and removed. The nets are packaged in sets of two.

The manufacturer reports that the nets were pre-tested in several drive-ins in New Jersey, where it was found that more than half of the sales were made to patrons who had children asleep in the car.

New Frame and Screen for 16mm Projection

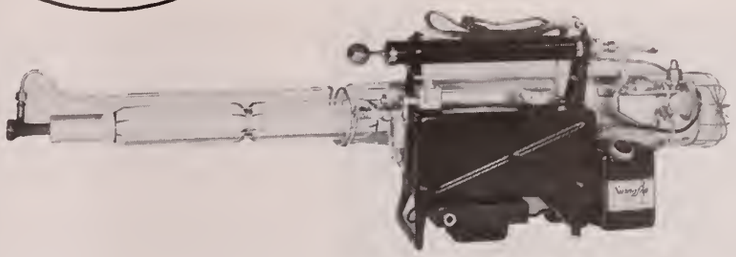
A NEW SCREEN frame of tubular steel especially designed for 16mm. projection has been announced by the Tru-Roll Corporation, Glendale, Calif. At the same time the Bodde Screen Company, San Fernando, Calif., revealed that it is manufacturing a new screen for use with semi-portable 16mm frames.

The screen frame is made in four standard sizes: 8 feet, 6 inches by 19 feet; 7 feet, 6 inches by 18 feet; 6 feet, 6 inches by 17 feet and 9 by 12 feet. It is made of 2 by 2-inch tubular steel and can be dismantled or assembled within 15 or 20 minutes, according to Jack Grosh, president of

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Swingfog, dry-fogs or sprays. Spray attachments permit unit to be used in controlling ragweed and other noxious weeds with herbicides. Swingfog spraying assures clean looking premises and helps destroy insects' habitat.

Swingfog accomplishes insect control over 15 to 20 acres within 30 minutes.

Swingfog is an engineered mechanism, all-steel construction, only 2 moving parts, maintenance negligible, simple to operate. New, quick, self-starting device operated by specially designed, long-life dry cell battery (3½" h x 2½" w x 1½" d) that sets into built-in holder.



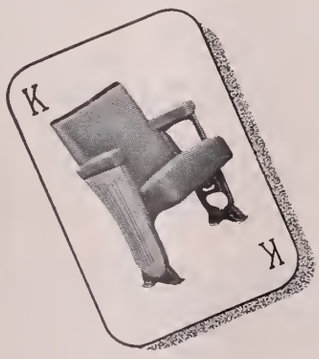
The Portable Swingfog Unit guarantees scientific pest-control for Drive-Ins. Swingfog is now in operation in Drive-Ins throughout the country. Total weight 25 lbs. Spare parts kit included with each unit. $395 list.

The Trail Drive-In, Houston, Texas, is just one of the many Drive-In theatres using Swingfog equipment with amazingly effective results. Jack Farr, mgr., has been making the boxoffice hum by giving top billing to Swingfog in Trail's newspaper ads.

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Booklet on Planning and Equipping a Drive-In Theatre



A NEW BOOKLET with 16 pages describing methods of building a drive-in theatre, covering all major aspects from selecting the site through choosing equipment, has been published by National Theatre Supply. The booklet, which is called "Let's Build a Drive-In," includes many explanatory diagrams, typical drive-in layouts and various statistics. It is available free of charge to drive-in exhibitors.

Some of the aspects of drive-in planning covered in the 16-page booklet are as follows: pitfalls to avoid in site selection, pre-determining the proper car capacity, design of entrance and exit roadway system, comparison of single ramp and double ramp layouts, proper car spacing and speaker locations, surfacing materials and drainage allowances, calculating the size and angle of the screen tower with regard to projection room location, landscaping and fencing, selection of attraction boards, location and design of the box-office, layout suggestions for concessions, location of playground facilities and location and operation of projection rooms.

Information for the book was obtained from field experience of National Theatre Supply representatives in its many branches throughout the country who have helped plan and equip drive-ins since 1937. It is pointed out that drive-in owners will find that the guide provides a handy checklist of the latest innovations in drive-in design which they can use to evaluate the efficiency of their own theatres.

In the section devoted to selection of the site it is stated that "raising the surface area of a 600-car drive-in just 1 inch requires 1,000 cubic yards of additional fill." A general guide for calculating the acreage required for various car capacities shows that "it takes about 10 acres of ramp area for 450 cars while only half again as much acreage is needed to handle twice as many cars." In working out the length of an entrance roadway it is suggested that an entrance road equal to 30% of the drive-in's car capacity should be allowed. A layout for providing this "storage area" is illustrated in the book.

In a section on mapping out the viewing area, it is recommended that the maximum angle fanning out from the screen tower should not exceed 80 degrees. Ramps, it is stated, should be spaced at least 40 feet apart, and there should be 20 feet between speakers. The reasons for these distances are discussed fully in the book.

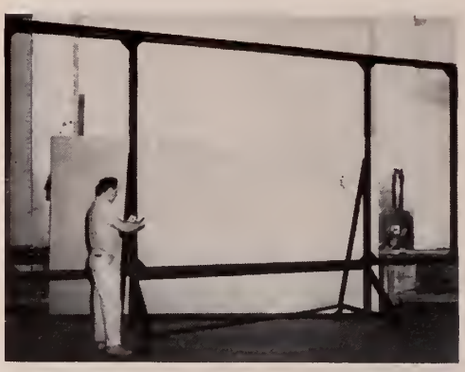
Included also is a general guide for approximating the size of the screen tower for car capacities from 200 to over 1200. For the 200-to 350-car drive-in a picture size of 75 by 32 feet is suggested. For over 1200 cars, it should be 141 by 60 feet, according to the book.

In a section on concessions it is pointed out that since these sales account for 40% or more of the total gross income of most drive-ins planning of the refreshment operation is most important. Studies have shown, it is declared, that cafeteria-style concessions gross from 20% to 25% more than station types. The reasons for this are explored in the book, and ratios of concession areas to drive-in capacities are also provided.

Copies of "Let's Build a Drive-In" may be secured by writing to local branches of National Theatre Supply or to the main office at 92 Gold Street, New York 38, N. Y.

Tru-Roll. The frame can be ordered with or without casters and either flat or curved. It has special lacing hooks and when dismantled comes in a package approximately 12 by 12 inches by the width of the frame.

The new Bodde screen is constructed with the same features as those in the com-

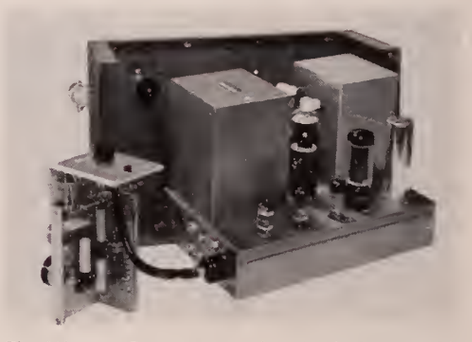


pany's "Premium" line for 35mm. projection, according to B. M. Bodde, vice-president and general manager of Bodde. The screen is seamless and washable, he said, and the surface is "impregnated throughout the thickness of the material and will not flake off."

Westrex Sound Systems for Small-Size Theatres

A LINE OF sound systems designed especially for theatres of small capacity, called the "Westrex Economy System," has been announced by the Westrex Corporation. This is the third of the company's new lines of sound equipment for 1956; the ones designed for large theatres were described in BETTER THEATRES for March 1956; those for medium-sized theatres, in the issue of April.

As with the previously announced lines, the company states that the Westrex



The Westrex Economy sound system's 26 type 30-watt power amplifier with its associated 24B preamplifier.

Economy single-channel sound system is "less costly than 1955 equipment." In addition it is said the equipment is easier and quicker to install and maintain than that available before.

The Westrex Economy sound systems are composed of the following main units:

The Westrex R11 optical reproducer

which features silent chain drives and oilite and ball bearings. This unit's rotary film drum is precision mounted and is equipped with turret-mounted dual exciter lamps.

The Westrex Economy 45A single channel transmission cabinet, which may be wall or table mounted. This cabinet contains the Westrex 26 type 30 watt power amplifier and associated 24B pre-amplifier. An additional emergency transmission cabinet is available if desired.



Loudspeaker assembly (14 type) in the Westrex Economy sound system line. It features the Westrex 713B high-frequency units with its associated multicellular horn. The 15-inch low-frequency unit is acoustically matched to its front-loaded horn.

Westrex Economy 26 type 30 watt power amplifier, which, with its new circuits and specially wound coils, is designed to deliver more output with less distortion and less current with standard vacuum tubes than with previous 30 watt amplifiers. Tubes used in this amplifier are obtainable from ordinary commercial sources, it is pointed out.

The Westrex Economy 14 type loudspeaker assembly. This system features the Westrex 713B high frequency unit with its associated multi-cellular horn. The N800D nework effectively divides the high and low frequencies. The 15 inch low frequency unit is acoustically matched to its front loaded horn and has a 3 inch voice coil with a powerful magnetic structure.

•

"SUPER-HILUX" LENSES SELECTED

The Stanley Management Corporation has selected "Super-Hilux" projection lenses for installation in the Wilterne theatre in Los Angeles and the Mastbaum in Philadelphia. The lenses are manufactured by the Projection Optics Company, Rochester, N. Y.

YOUR DRIVE-IN PATRONS DESERVE "COMFORT CONSIDERATION"

MAKE THE **"CAR-NET"** AVAILABLE TO THEM FOR POSITIVE PROTECTION FROM INSECTS

and—profit 2 WAYS

1 . . . At the boxoffice—because comfortable patrons stay and return. One Drive-In in New Jersey had an average of 10% return receipts nightly before "Car-Net". Since selling "Car-Net" the returns dropped to less than 1% average.

2 . . . "Car-Net" is not a giveaway item . . . it's sold! Additional profit is realized from fast-selling "Car-Net"—the product that gives true protection from mosquitoes, flies and other insects. Patrons with children are the best customers. They know the fool-proof value of "Car-Net".



$32,000 SOLD IN JUST ONE DRIVE-IN

In one season "Car-Net" sales in a N. J. Drive-In totalled 32,000. In Eastern States over 64,000 Drive-In patrons bought "Car-Net". That's proof positive of "Car-Net" acceptance.

"CAR-NET" SELLS WELL INSIDE ENTRANCE OR AT CONCESSION

1 Set (2 Car-Nets) sell to your patron for $1.00

"CAR-NET" IS . . .

an especially designed Drive-In product. Fits all car doors. Made of high-quality, close-mesh netting with elastic hem to insure a snug protective fit. Two nets in each package. Does not interfere with speaker. Easily put on and quickly removed. Fits into glove compartment for re-use. There's no product like it. . . . "Car-Net" keeps insects out—let's fresh air in!

SPECIAL OFFER

Mosquitoes and insects can't be talked out of pestering your patrons. Face it! We know ($64,000 worth) that your customers buy "Car-Net" . . . why don't you? Now! Special Offer . . . 1 sample set, post paid, $1.00. Try it on your car . . . don't like it . . . money back or price of sample deducted from 1st order . . . ½ gross minimum trial order.

SOLD DIRECT . . . FOR QUANTITY AND DISCOUNT INFORMATION WRITE

J. TIBBATTS CO., 1712 NEW YORK AVE., UNION CITY, N. J.

TICKET BOXES

PORTABLE TICKET BOX



Made especially for DRIVE-IN-THEATRES. Made of sturdy 2 piece construction. Comes equipped with key and lock. Furnished in a variety of crackle finishes.

Shipping weight approximately 6 lbs.

The Goldberg Bros. Ticket Box features the disappearing schedule holder when not needed. Door fastened to body by body hinge and equipped with lock. Finished with a removable white finished ticket stub container.

Furnished in a variety of crackle finishes. Base and top finished in black crackle finish or top can be furnished in a satin chromium finish at additional cost.



Shipping weight approximately 40 lbs.

Ticket boxes sold through theotre supply dealers only.

GOLDBERG BROS.

DENVER, COLORADO



Still Growing at Three Score'n Ten



Plans for expansion mark the 70th Anniversary of the American Seating Company, which began in 1886 with the modest factory sketched at top and now is outgrowing the vast plant shown above.

NO FIELD OF manufacturing not created by the motion picture has had so large a share in its history as that of auditorium seating. That the impact of one upon the other should be what it became was not foretold in the nickelodeons which started "moving picture" exhibition on its way. For them were sufficient the bare wooden chairs which had been made for assembly halls for a long time. Not for years would the screen play aspire to theatres seated with the "opera chair" made for big city stage theatres.

With theatres, however, to match the creative and technical status achieved by the screen in the late 'teens, auditorium seating became an allied technique, recognizing and beginning to meet new demands of comfort, beauty, safety and assembly, with considerations of economy imposed by popular patronage in every size of town.

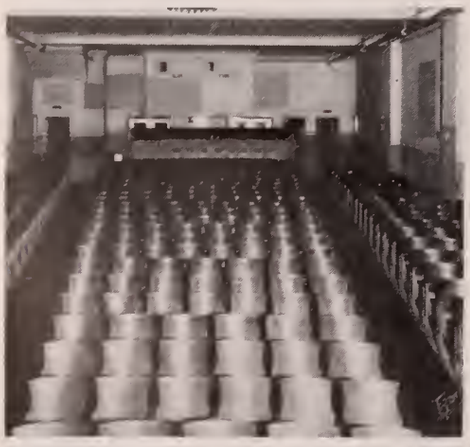
On hand when it all started, the American Seating Company has figured prominently in these efforts ever since. Under this name, its career indeed parallels that of the motion picture. But having been founded as the Grand Rapids School Furniture Company in 1886, it this year is celebrating its 70th Anniversary.

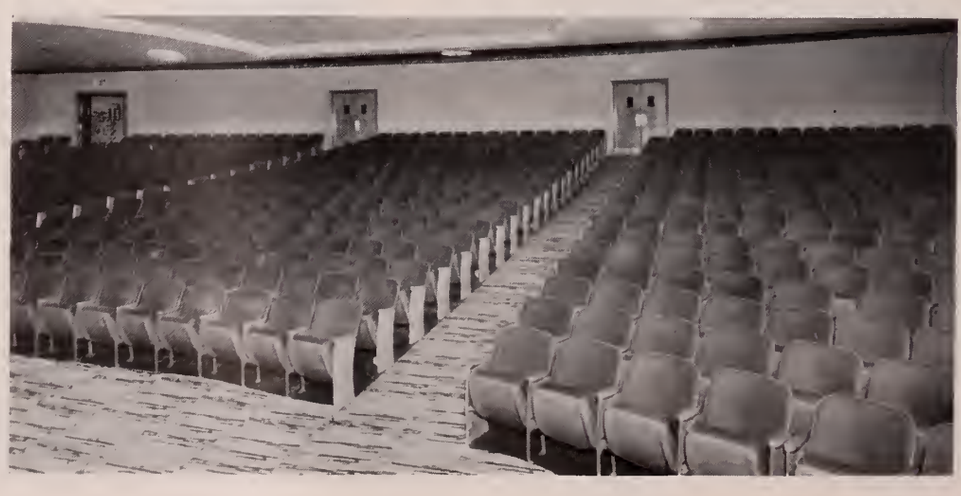
The first factory was a small three-story building in Grand Rapids, Mich., turning out school and office furniture. The young business did so well that only two years later a much larger plant was built, with the location chosen with such foresight that the property accommodates the immense manufacturing facilities required by the business today.

In the first years of this century, a series of consolidation and mergers in the school and public seating field brought eighteen manufacturers, widely spread geographically, together under the name American Seating Company. This organization offered a complete line of seating for schools, churches, theatres and other auditoriums, and offices. It is a leading supplier of products in all of these classifications today.

With the erection throughout the 1920's of large, luxurious motion picture theatres in principal cities, and smaller imitations of them in hundreds of lesser towns, the theatre seating division of the company, expanding phenomenally, made "American Seating" a name closely identified with the standards of comfort which the ambitious motion picture industry was establishing as distinguishing features of *screen* theatres.

In the 1930's, modern design, as opposed to traditional ornamental forms and embellishment, became a dominant influence and theatre chairs were subjected to the "streamlining" demanded by the new style. But changes in design were not dictated by the new mode alone. Posture studies





Yesterday and today in motion picture theatre seating—above, an American installation of the early 1920's; right, New York's Rivoli as reseated with American "Bodiform" chairs last fall.

and research in engineering sought a theatre chair that was better *functionally*. One of the results of these new concepts was the American Seating Company's "Bodiform" chair, which with improvements and added models since is still featured in the line.

In the 70 years of continuous operation being celebrated this year, the manufacturing plant has grown from that little three-story building to one covering 20 acres, providing 750,000 square feet of floor space, plus over a million square feet of warehouse space to cope with seasonal demands. The company now employs more than 2,000 pepole in Grand Rapids alone, and there are branches and distributors in every principal city in the U. S.

But even that growth does not represent the ultimate spread of the plant seeded back in 1886. This year the company is adding to its facilities with a building program to cost a million and a half dollars.

Game for Novelty Item At Drive-In Snack Bars

"Travel Bingo," a new game by the A. Trader Publishing Company, Chicago, has been announced to the drive-in theatre market as a novelty item for sale at refreshment stands. The manufacturer describes the game as one "designed to provide pleasure for the whole family while on an automobile trip."

There are four different games in "Travel Bingo," designated as "traffic signs," "automobiles," "highway trademarks," and "billboards." Each of the four games can be played in three different ways by one person or as many as four people. As the various signs or cars come into view, each player marks his card if the name appears on it. The first player to complete a line of marks wins the game.

Complete instructions for playing the game are included with each set, which contains eight plastic-coated cards for scoring, four crayons and a supply of tissues to wipe crayon marks from the cards so the game may be replayed.

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SCREEN LIGHT GAIN

(*Continued from page* 25)

The lenticular screen of *Curve* 5, because of its greater angle of coverage, can produce similar brightness ratios in the seating space traced by *ABC*.

The selection of a screen for any given theatre should be done very carefully. The picture is best lighted for most of the audience when the *curvature,* the *gain,* and the *brightness distribution characteristics* of the screen are properly designed to fit the dimensions (geometry) of auditorium seating areas.

ONE SOURCE



...delivers the complete DRIVE-IN package!

PLANNING EQUIPMENT FINANCING

From blueprint stage on... NATIONAL carries the load! Whether you need a new wide-screen tower or an enlargement of your present one... a new projector or a new lens... a new sound system or new car speakers ... new concession equipment or new displays — whatever you need, whenever you need it — National has all the Drive-In equipment you're looking for... plus a convenient finance plan to fit your individual requirements!

Don't delay! Contact your National man today!

NATIONAL THEATRE SUPPLY

Branches Coast-to-Coast

N.T.S

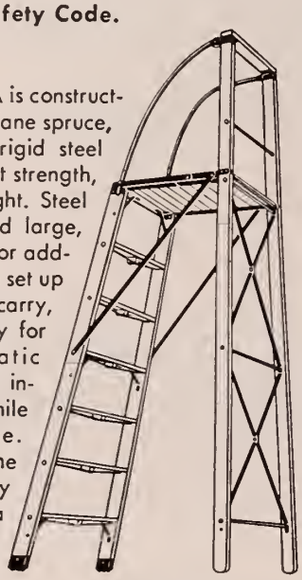
Your Guarantee
OF CONSISTENT QUALITY
AND OUTSTANDING SERVICE

...there's no business like show business and there are no ladders like...

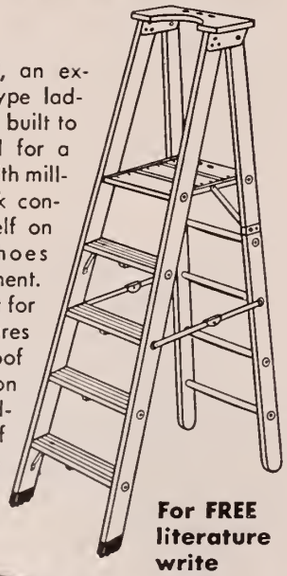
Dayton
safety ladders

approved and labeled by Underwriters' Laboratories

Daytons are built of selected, tested, kiln-dried Sitka Spruce. Designed to specifications of the American Standards Association Safety Code.



DAYTON Type-A is constructed of tested airplane spruce, reinforced with rigid steel supports for great strength, lightness of weight. Steel handrails guard large, roomy platform for added safety. Can be set up instantly. Easy to carry, folds compactly for storing. Automatic locking feature insures safety while ladder is in use. Standard neoprene rubber safety shoes at no extra cost. Sizes 3′ to 12′ to platform.



DAYTON Type-H, an extremely rugged type ladder, designed and built to meet the demand for a platform ladder with millwright (rung) back construction. Tool shelf on top. Ladder shoes standard equipment. Folds perfectly flat for easy storage. Features include pinch-proof spreaders, corrosion resistant zinc hardware, slip-proof treads. Sizes 4′ to 16′ to platform.

For FREE literature write Dept. O.

Dayton ***safety ladder co.***

2339 Gilbert Ave., Cincinnati, Ohio
In Canada: SAFETY SUPPLY CO., Toronto

What Hath Jones Wrought!— An OscilloSpectroPrismoScope!

described by Charlie Jones

. . . owner-manager of the Northwood theatre in Northwood, Ia.



AFTER KEEPING tab for several months, I have discovered that I average over eleven hours a week reading weekly and daily trade papers. Borrowing from Shakespeare and paraphrasing *Julius Caesar,* I might say of myself, "He reads too much. Such men are dangerous." Being able of late to fill the role of the "lean and hungry" Cassius without rehearsing, let me turn the x-ray inward on myself and we'll see if there is danger in letting such a character run loose.

The prairies are probably a stupid place to build an observatory. Nevertheless, I've been using my spare time, (that which isn't confined to helping the flatland Indians skin their buffaloes) in building a reverse action observatory. This will be the first (and, let's hope, the only) report from this scientific seat.

•

I've equipped my observatory with the world's only polaroid OscilloSpectroPrismoScope. (I'd thought of shortening that to OSPS, but I was afraid it might be mistaken for some Government agency and I'd be overrun by either politicians or subsidy seekers, or both, so I'm going to stick with the long name and confuse everybody.)

This gadget allows me to see things in reverse. Not only do I see them in reverse, but I see them de-magnified at a ratio of 99.44/1 through an aperture of 2.37/1. (I figure everyone else had their own aperture ratio and I might just as well have mine.)

As you may have guessed from the polaroid part of the name, I see things in every dimension known and unknown to science. By reversing a knob I can view them upside down. The "Spectro" part of the thing allows me to see whatever I'm looking at in perfect color—only the color reverses. Blues become orange, yellows become greens, blacks become blues, etc. The only color that remains constant is red. I proved this recently by looking through the tube at my last six months' books.

The "Prismo" part of the great glass is a home-made invention worked out by my projectionist, an obscure genius. This allows you to look at things and see something that *isn't.* Do you follow me?

Well, let's say you look at a cow and it will look like a bull. Look at a squirrel and it will be a rabbit. Look at a star and it turns into a character actor. At first I didn't know how I'd make use of this part of the invention, but I've discovered it adds greatly to the value of the instrument and also to the definite advantage of the viewer.

The "Scope" part of the machine is—well, everyone in the industry knows what "Scope" is. Maybe none of us can define it, but we throw it in. It's a new adjective, at least we use it as such, and besides, hardly anyone else knows what it means either!

Now that you know what I have, let me tell you what it's done for me. I've been reading my trade papers through it. I figure I'm so far removed from home offices, production origins, policy meetings, branch offices and the like that I might as well make a machine that can view my industry with the unbiased eye of science through my OSPS. I can bring into focus like the great astronomers focus on Mars and then, like they do, theorize the rest. Since I completed the observatory I'm known around Worth County as the Peeping Tom of Ramolap—which to those of you who are in a hurry to finish this, is Palomar spelled backwards.

•

The first time I used my "looking glass" on our industry I saw a beautiful picture of tranquility, charm, grace and contentment, a veritable pastoral of compassion, harmony of color and balance. Transposing the reading into reality and deciphering with my sliding scale rule, which I *didn't* invent), the result which came out on my graph paper was a picture of three wolves, each devouring another.

As I said, the *picture* I got; the rest I *theorized.* I could see why that one wolf was trying to eat that other one up. After all, wolf No. 1 had sold his hide to TV and that made wolf No. 2 mad because he had been suckling from No. 1 for 40 years.

(*Continued on page* 51)

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, SUPPLIES, ARCHITECTURAL MATERIALS . . . LISTING MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

[For refreshment service products, see BUYERS INDEX of BETTER REFRESHMENT MERCHANDISING preceding Better Theatres]

AIR-CONDITIONING AND VENTILATING EQUIPMENT

ASSURANCE OF clean, comfortable atmospheric conditions in a theatre usually requires some means at least of cooling the auditorium during the warm months.

In regions of little hot weather, and particularly of low relative humidity, simple ventilation—filter-equipped intake and one or more blowers of liberal capacity at the screen end of the auditorium, also an exhaust vent and fan at the opposite end—may be adequate.

Due to the amount of heat and moisture introduced into the air by people seated close together in an enclosure for two or three hours, theatres generally need cooling facilities (which are commonly what is meant by the term air-conditioning, although that term properly signifies positive control of sensible heat, relative humidity and air motion).

Comfort-cooling can be supplied by (1) built-up plants consisting of one or more compressors and in coils for transfer of heat in the air to water or refrigerant (direct expansion, which method is not permitted in some cities); (2) a similar central plant but consisting in one or more unit conditioners; (3) unit conditioners installed for direct space cooling; and (4) air washers (evaporative cooling).

Unit-conditioners are designed to provide all of the essentials of a complete cooling plant, including an evaporative condenser, with coils for heating if desired. In their smaller sizes (generally from 5 to 10 tons), they can be installed within room zones to be cooled (space cooling), thus conditioning air supplied through a simple ventilation system. Unit conditioners are available in various capacities from 3 to 75 tons (3, 5, 7½, 10, 15, 20, 30, etc.). For central plants, they can be had for ceiling as well as floor mounting.

Engineers generally regard built-up plants more desirable from 100 tons up.

Either unit or built-up plants can be arranged for use of two or more compressors together or separately so as to provide for variation in load requirements. Such flexibility may also be adapted to cooling (also heating) of a theatre by divisions, or zones (as main section of auditorium, in or under balcony, lounge-foyer-lobby area, etc.)

Evaporative cooling is commonly regarded as being adapted to regions where relative humidity is seldom higher than 72%. That factor is minimized, however, by designers of some types of evaporative cooling equipment on the market.

Such equipment is not to be confused with evaporative condensers, which are devices for cooling the refrigerant of mechanical cooling plants. They reduce water consumption for this purpose (estimated at 95%). For some installations, a cooling tower may prove cheaper. Some water-saving device is required in a growing number of localities.

Since a large audience even in winter can raise relative humidity above the comfort level, it is well to integrate heating and cooling, preferably under automatic control.

AIR DISTRIBUTION

Blowers: Fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Diffusers: To assure uniform distribution of conditioned air to each zone of the auditorium and other areas of the theatre, without an effect of draft, outlets for duct systems should be of "aspirating" type, which mixes the conditioned air with the room air before it reaches the breathing zone. Such diffusers are available in circular flush-set or projecting ceiling types, flush wall types, and rectangular ceiling types (the latter are indicated particularly for integration with ceiling tiles). Each has readily adjustable dampers.

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

PRODUCT NEWS . . . . Page 26
The department "About Products" on general equipment and supplies is on page 26.

DEALERS . . . . . Page 52
Dealers in the United States are listed following Buyers Index.

ADVERTISERS INDEX . . . Page 35

AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters are discarded when dirty; permanent type, of which there are many kinds, are occasionally washed. One type is treated also for elimination of odor from outside air.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types.

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers and switches, safety valves, etc., all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

Air Devices, Inc., 185 Madison Avenue, New York 16, N. Y.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
United States Air Conditioning Corporation. 3310 Como Avenue, S.E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.

CONDITIONERS, UNIT (5-tons up)

Airtemp Division, Chrysler Corporation, P. O. Box 1037, Dayton 1, Ohio.
Alton Manufacturing Company, 1112 Ross Avenue, Dallas, Tex.

Buensod-Stacey Air-Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Curtis Manufacturing Company, 1905 Kienlen Street, St. Louis 20, Mo.
Carrier Corporation, Syracuse, N. Y.
Frigidaire Division, General Motors Sales Corp., 300 Taylor St., Dayton 1, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Governair Corporation, 605 West Main Street, Oklahoma City, Okla.
Typhoon Air Conditioning Co., Inc., 505 Carroll Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Compo Avenue, S. E. Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.

CONTROLS & INSTRUMENTS

The Brown Instrument Company, Philadelphia, Pa.
Buensod-Stacey Air Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

FILTERS

American Air Filter Company, First and Central Avenues, Louisville 8, Ky.
Owens-Corning Fiberglas Corporation, Ohio Building, Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis. (line includes odor-elimination filters).
Trion, Inc., McKees Rock, Pa.
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 185 Madison Avenue, New York 16, N. Y.
Anemostat Corp. of America, 10 E. 39th Street, New York City.
Barber-Colman Company, Rockford, Ill.
W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.
Multi-Vent Division, The Pyle-National Company, 1334 North Kester Avenue, Chicago, Ill.
Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, P. O. Box 1037, Dayton 1, Ohio.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Carrier Corporation, Syracuse, N. Y.
Curtis Manufacturing Company, 1905 Kienlen Avenue, St. Louis, Mo.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
Governair Corporation, 605 West Main Street, Oklahoma City 1, Okla.
Typhoon Air Conditioning Co., Inc., 505 Carroll Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.
Worthington Pump & Machinery Corporation, Harrison, N. J.

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AMPLIFIERS AND AMPLIFYING TUBES

AMPLIFIERS for theatre motion picture sound systems consist in pre-amplifiers, power amplifiers. and monitor amplifiers, with requirements varying according to auditorium dimensions (including presence or absence of balcony seating), to number of speaker channels, and to whether the sound signal is optical or magnetic.

Output per channel ranges from 15 watts to medium-size auditoriums. Minimum limitations for amplifier wattage relative to seating capacity have been established by the Motion Picture Research Council of the American industry. Leading manufacturers of sound equipment follow these standards in their installation specifications.

In addition to speaker power, modern sound system power amplifiers for optical (single) track reproduction (usually in a cabinet with control panel and possibly also including provisions for record player and radio input) typically supply polarizing voltage to photocells and also filament and plate current to preamplifiers (possibly additionally to monitor amplifier).

Magnetic recordings require amplification equipment of different characteristics. The relatively weak magnetic signal is a factor. Preamplifiers are powered separately with d. c. filament current and carefully regulated plate voltage from a power pack. Regardless of the number of channels, a switching arrangement can be provided for transfer from magnetic to optical pickup, and vice versa.

Multiple-track ("stereophonic") sound requires at least three channels of amplification (for screen speakers). These tracks, always magnetic according to present practice, may be augmented by one or more additional tracks for auditorium "effects" speakers, and/or volume control, and/or switching in certain supplementary speakers. An "effects" track requires a fourth system of amplification. With multiple-channel installations, a monitor that can be tapped into any one channel is supplied by its own amplifier.

Supplementary amplifiers may be required for "cry-room" speakers, group hearing aids, separate public address system, etc.

For drive-in sound systems with in-car speakers, amplification may be built up to required output by the addition of main amplifiers or booster units according to the number of speakers, with arrangement for switching certain ramps in or out. There are integrated systems of this kind designed especially for drive-ins.

For reproduction of multiple-track (screen speaker signal) magnetic sound by a single screen horn system (as used for standard optical sound), special amplification equipment is available, incorporating a "mixer" to combine the signals of all tracks. Such an "adapter" can be obtained with a button-on type magnetic pickup (*see Soundheads*).

AMPLIFIERS

ALTEC-LANSING CORPORATION, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
Ampex Corporation, 934 Charter Street, Redwood City, Calif.
Amplifier Company of America, 398 Broadway, New York 13, N. Y.
THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.
BLUE SEAL DEVICES, P. O. Box 1008, New Canaan, Conn. See page 23.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
PAROMEL ELECTRONICS CORP., 3956 West Belmont Avenue, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

AMPLIFYING TUBES

Continental Electric Company, 715 Hamilton Street, Geneva, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Gordos Corporation, 250 Glenwood Avenue, Bloomfield, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, 700 Jeliff Avenue, Newark, N. J.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Sylvania Electric Products, Inc., 1740 Broadway, New York City.
Westinghouse Electric Corporation, Bloomfield, N. J.
Western Electric Company, 195 Broadway, New York City.

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ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.
Fensin Seating Company, 1139 South Wabash Ave., Chicago, Ill.

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ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

[**See also *Fabrics and Wallpapers***]

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color, in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing Such plastic-finished wallboards are obtainable with either semi-gloss or high-gloss surface; the latter is especially suited to refreshment stand counters.

Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated standee rails, and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Some of the natural beauty of terra cotta has been imparted to the best grades of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern, and in a variety of colors with either glossy or dull finish. Aluminum and steel members are available to facilitate erection of fronts employing such porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be visible from the street. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition

F&Y

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE

319 East Town Street **Columbus 15, Ohio**

"The Buildings We Build Build Our Business"

Better Theatres THEATRE SUPPLY MART

WITH BUSINESS REPLY POSTCARDS FOR CONVENIENT INQUIRY

- **INDEX OF PRODUCTS ADVERTISED IN THIS ISSUE: refer to Advertisers Index for postcard reference numbers.**
- **INDEX OF PRODUCTS DESCRIBED EDITORIALLY in this issue (following page) with postcard reference numbers.**
- **KINDS OF EQUIPMENT AND SUPPLIES listed and numbered on following page for further use of inquiry postcard.**

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised. Where dealers are indicated by number or other symbol, they can be identified in list of supply dealers appearing on page 52.

Page

1—Adler Silhouette Letter Co. 43
Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.

2—Altec Service Corp. 25
Projection and sound equipment maintenance service.

3—American Seating Co. 5
Auditorium chairs. NTS.

4—Ashcraft Mfg. Co., C. S. .....2nd Cover
Projection arc lamps. Unaffiliated dealers.

5—Automatic Devices Co. 7
Curved curtain tracks (5A), curtain machines (5B). All dealers.

6—Ballantyne Co., The 6
In-car speakers. Dealers 3, 20, 22, 24, 35, 37, 42, 47, 68, 76, 87, 92, 100, 105, 106, 116, 126.

7—Bausch & Lomb Optical Co. 22
Projection lenses. Direct, branches and affiliated dealers in all major cities.

8—Blue Seal Sound Devices 23
Projectors (8A), projector bases (8B), soundheads (8C), magazines (8D), stereophonic attachments (8E), amplifiers (8F), speakers (8G). Direct.

9—Bodde Screen Co. 48
Projection screens. Direct.

10—Camera Equipment Co. 48, 50
Distributors.

11—Carbons, Inc. 18
Projection carbons. Franchise dealers.

12—Century Projector Corp. 49
Projectors (12A), sound systems (12B). Unaffiliated dealers.

13—Dayton Safety Ladder Co. 32
Ladders. All dealers.

Page

14—Eprad 24
In-car speakers. Unaffiliated dealers.

15—F & Y Building Service, The 34
Architectural design and building service.

16—Faige & Associates, Doc. 46
Distributors.

17—Fog Air Co. 27
Portable insecticide fogging equipment for drive-ins. Direct.

18—Garver Electric Co. 48
Rectifiers. Unaffiliated dealers.

19—General Register Corp. 41
Ticket issuing machines. Unaffiliated dealers.

20—Goldberg Bros. 29
Portable ticket box for drive-ins. All dealers.

21—Heyer-Shultz, Inc. 47
Metal projection arc reflectors. All dealers.

22—Heywood-Wakefield Co. 10
Auditorium chairs. Dealers 8, 10, 14, 26, 32, 41, 55, 58, 94, 97 and branches.

23—International Projector Corp. 19
In-car speakers (23A), complete projection and sound systems (23B). NTS.

24—Karagheusian, Inc., A. & M. 3
Carpeting. Direct.

25—Kollmorgen Optical Co. 23
Projection lenses. NTS and all dealers.

26—LaVezzi Machine Works 45
Projector parts. All dealers.

27—Manko Fabrics Co. 37
Seat covers (27A), upholstery materials (27B). Direct.

28—Mid-East Sales Co. 8
Portable vacuum debris collector for drive-ins. Direct.

29—National Carbon Co. 4
Projection carbons. All dealers.

30—National Theatre Supply 31
Distributors.

31—Pic Corp. 40
Incense for mosquitoes at drive-ins. Direct.

Page

32—Projection Optics Co. 20
Projection lenses. Distributor: Raytone Screen Corp.

33—Radio Corp. of America, Theatre Equipment Sales 15
Projection arc lamps. Dealers marked *.

34—Rank Precision Enterprises 27
Auditorium chairs. Direct.

35—RCA Service Co. 24
Projection and sound equipment maintenance service.

36—Robin, Inc., J. E. 47
Rectifiers (36A), motor-generators (36B). Direct.

37—S. O. S. Cinema Supply Corp. 44
Projection lenses. Direct.

38—Spencer-Turbine Co. 25
Vacuum cleaners. Unaffiliated dealers.

39—Star Cinema Supply Corp. 46
Distributors.

40—Strong Electric Corp., The 21
Metal projection arc reflectors. Unaffiliated dealers.

41—Theatre Seat Service Co. 39
Theatre chair rehabilitation service. Direct.

42—Thermolator Corp. 51
In-car heaters. Unaffiliated dealers.

43—Tibbatts Co., J. 29
Screens for cars at drive-ins. Direct.

44—Vocalite Screen Corp. 39
Projection screens. Unaffiliated dealers.

45—Wagner Sign Service, Inc. 9
Changeable letter signs: Front-lighted panels for drive-ins (45A), back-lighted panels (45B), and changeable letters (45C). Dealers 1, 2, 8, 11, 13, 14, 15, 16, 18, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 34, 35, 36, 38, 39, 40, 41, 42, 43, 44, 47, 48, 50, 52, 53, 55, 56, 58, 59, 61, 62, 63, 65, 66, 67, 68, 70, 71, 74, 75, 77, 78, 80, 82, 84, 85, 86, 87, 90, 91, 93, 94, 97, 99, 101, 102, 103, 106, 107, 110, 111, 113, 115, 116, 118, 122, 123, 124, 125.

46—Walker-American Co. 50
Projection screens. NTS.

47—Westrex Corp. 17
Foreign distributors.

48—Williams Screen Co. 23
Projection screens. Direct.



For information concerning products, write corresponding numbers and your name and address in spaces provided on postcard and mail. Card requires no addressing or postage.

To Better Theatres Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in Better Theatres for May 1956—

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NAME .....

THEATRE or CIRCUIT.....

STREET ADDRESS .....

CITY ..... STATE.....

To Better Theatres Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in Better Theatres for May 1956—

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NAME .....

THEATRE or CIRCUIT.....

STREET ADDRESS .....

CITY ..... STATE.....

Market Information Service

CONTINUED FROM PRECEDING PAGE

PRODUCTS DESCRIBED EDITORIALLY IN THIS ISSUE:

PORTABLE CART to collect and burn drive-in refuse: *Story on page 26* . . . . **POSTCARD REFERENCE NO. E47.**

NEW LITERATURE on line of drive-in equipment: *Story on page 26* . . . . . **POSTCARD REFERENCE NO. E48.**

DRIVE-IN SCREEN PAINT with rubber base: *Story on page 26* . . . . . **POSTCARD REFERENCE NO. E49.**

CLOTH NET for car screen at drive-ins: *Story on page 27* . . . . . **POSTCARD REFERENCE NO. E50.**

FRAME AND SCREEN for 16mm projection: *Story on page 27* . . . . . **POSTCARD REFERENCE NO. E51.**

SOUND SYSTEMS for theatres of small capacity: *Story on page 28* . . . . . **POSTCARD REFERENCE NO. E52.**

NEW BOOKLET on building a drive-in theatre: *Story on page 28* . . . . . **POSTCARD REFERENCE NO. E53.**

NEW GAME for novelty item at drive-ins: *Story on page 31* . . . . . **POSTCARD REFERENCE NO. E54.**

CLASSIFIED LIST OF EQUIPMENT AND SUPPLIES: Indicate on postcard by number

ADVERTISING
101—Display frames
102—Lighting fixtures
103—Changeable letters
104—Attraction signs
105—Theatre name sign

AIR SUPPLY
201—Air-conditioning, complete
202—Air washers
203—Blowers and fans
204—Compressors
205—Unit conditioners
206—Filters
207—Heaters, unit
208—Outlets (diffusers)

ARCHIT'RE & DECORATION
301—Acoustic material
302—Decorating service
303—Wall fabric
304—Mirrors
305—Tiles, ceramic
306—Wall boards and tiles
307—Wall paper and plastics
308—Plywood

DRIVE-IN THEATRES
401—Admission control system
402—Design service
403—Electric cable (underg'd)
404—In-car heaters
405—In-car speakers
406—Insecticide foggers
407—Lighting fixtures (outd'r)
408—Screen paint
409—Screen towers
410—Signs, ramp and traffic
411—Stadium seating
412—Vending carts

GENERAL MAINTENANCE
501—Blower, floor cleaning
502—Carpet shampoo
503—Ladders, safety
504—Lamps, germicidal
505—Sand urns
506—Vacuum cleaners

FLOOR COVERINGS
601—Asphalt tile
602—Carpeting
603—Carpet lining
604—Linoleum
605—Mats, rubber

LIGHTING
701—Black-light supplies
702—Dimmers
703—Downlighting equipment
704—Luminaires
(See also Advertising, Stage)

PROJECTION and SOUND
801—Acoustic materials
802—Amplifiers
803—Cabinets, accessory
804—Cabinets, carbon
805—Cabinets, film
806—Effect projectors
807—Exciter lamps
808—Fire shutters
809—Hearing aids
810—Lamps, reflector arc
811—Lamps, condenser
812—Lenses, condenser
813—Lenses, projection
814—Lenses, anamorphic
815—Magazines
816—Microphones
817—Motor-generators
818—Non-synch turntables
819—Photoelectric cells
820—Projectors, standard
821—Projectors, 16-mm.
822—Projector parts
823—Rectifiers
824—Reels
825—Reflectors (arc)
826—Rewinders
827—Rheostats
828—Screens
829—Screen frames
830—Speaker systems (screen)
831—Speakers, surround
832—Splicers
833—Splicing cement
834—Soundheads, optical
835—Soundheads, magnetic
836—Stereopticons
837—Rewind tables

SEATING
901—Auditorium chairs
902—Upholstering fabrics

SERVICE and TRAFFIC
1001—Crowd control equip't
1002—Directional signs
1003—Drinking fountains
1004—Uniforms
1005—Water coolers

STAGE
1101—Curtains and drapes
1102—Curtain controls & track
1103—Lighting equipment
1104—Rigging and hardware
1105—Switchboards

TICKET SALES
1201—Box-offices
1202—Changemakers
1203—Signs, price
1204—Speaking tubes
1205—Ticket boxes
1206—Ticket registers

TOILET ROOMS
1301—Hand driers, electric
1302—Paper dispensers
1303—Soap dispensers
(See also Maintenance)

FIRST CLASS
PERMIT NO. 8894
(Sec. 34.9, P.L. & R.)
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary If Mailed in the United States

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ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

FIRST CLASS
PERMIT NO. 8894
(Sec. 34.9, P.L. & R.)
NEW YORK, N. Y.

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to the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral and glass fibre tiles, solid or perforated for acoustical purposes, may be laid in patterns of decorative effect.

Perforated metal plates, with baked finish, are applicable especially to ceilings of areas near the auditorium, with noise-control material above; also, clipping on, they permit easy access to electrical or other installations above.

Arketex Ceramic Corporation, Brazil, Ind. (ceramic tiles).

The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill. (mineral and vegetable fibre tiles).

F & Y BUILDING SERVICE, 319 E. Town Street, Columbus, Ohio (design and construction). See page 34.

The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio. (laminated plastic sheets).

The Kawneer Company, 1105 North Front Street, Niles, Mich. (steel frame and porcelain enamel front structures).

Libbey Owens-Ford Glass Company, Vitrolite Division, 608 Madison Avenue, Toledo, Ohio (architectural glass, glass doors).

Marsh Wall Products, Inc., Dover, Ohio (plastic-finished paneling, plastic and metal).

Mosaic Tile Company, Zanesville, Ohio. (ceramic tile).

Parkwood Corporation, Wakefield, Mass. (wood veneer)

Pittsburgh Plate Glass Company, 1 Gateway Center, Pittsburgh, Pa. (architectural glass, glass doors).

Poblocki & Sons, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (Stainless steel and porcelain enamel front structures).

Rigidized Metals Corporation, 658 Ohio Street, Buffalo, N. Y. (perforated metal plates).

United States Gypsum Company, 300 W. Adams Street, Chicago, Ill. (mineral boards and tiles).

United States Plywood Company, 55 West 44th Street, New York city (wood and plastic veneers, and coated fabric wall covering).

Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

•

BASES—See Projectors and Accessories.

•

"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, to surfaces painted with luminescent lacquer which near-UV light causes to glow.

Fluorescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors is obtainable.

Filament ultraviolet lamps are available in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. However, the ultraviolet output of this lamp (Purple X) is relatively low.

Fluorescent ultraviolet lamps, called 360 BL lamps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape lends itself readily to display work, and directional and similar signs are available in stock models, or may be made up especially. Light density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a *spot* beam of "black light" for spectacular effects. A relatively dense filter must be used to absorb the visible light and to create effective fluorescence.

General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio (lamps).

Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

Kliegl Bros., 321 W. 50th Street, New York City (light sources).

Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif. (paints, light sources).

The Strobite Company, 75 West 45th Street, New York City (paints, lamps).

Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J. (lamps).

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BOX-OFFICES AND ACCESSORIES

BOX-OFFICES ARE commonly built "on the job" from specifications of the designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment.

Besides ticket issuing machines and coin changers (*which see*), box-office accessories include speaking tubes and admission price and show time signs (*see Signs, Directional*).

Metallic speaking tubes covering an aperture in the box-office window to protect the cashier from cold and infection, are usually louvred, but are also available with a resonating disk.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis. (complete box-office structures, protective shields).

GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (speaking tube).

Poblocki & Sons, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box-office structures).

Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes; U. S. Plywood Corporation, see under *Architectural Materials*).

•

CABINETS FOR FILM AND CARBONS

FULLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry (two-film stereoscopic pictures require 5,000-foot reels for a single intermission performance), film storage facilities should accommodate at least this size of reel in metal compartments.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

GOLDBERG BROS., 3500 Walnut Street, Denver, Colo.

Mosler Safe Company, 320 Fifth Avenue, New York N. Y.

Neumade Products Corporation, 250 West 57 Street, New York City.

WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.

Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using filament projection lamps). The type and size of carbons required depends upon the type of arc (see *Lamps, D. C. Projection Arc*).

Helios Bio Carbons, Inc. (mfd. by Ringsdorff Werke, Mehlem Rhein, Germany), 122 Washington Street, Bloomfield, N. J.

LORRAINE CARBONS, INC. (mfrd. by Societe Le Carbone Lorraine, Pagny, France), Boonton, N. J. See page 18.

NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 17, N. Y. See page 4.

•

CARBON SAVING DEVICES

VARIOUS DEVICES are available to join new carbons and stubs so as to continue use of short lengths to about 1 inch. Some are simple clamps; others consist in a jaw device permanently installed in the lamp. In still another method, carbons are purchased especially processed for such use of short lengths.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.

"End-Gripper" Company, 1224 Homedale Avenue, N. W., Canton 8, Ohio.

Freeland Screw Machine Products Company, 2305 N. Sydenham, Philadelphia 32, Pa.

Hal I. Huff Manufacturing Corporation, 3774 Selby Avenue, Los Angeles 34, Calif.

Motion Picture Accessories Inc., 1678 W. 17th Place, Hollywood, Cal.

PAYNE PRODUCTS, 2451 West Stadium Boulevard, Ann Arbor, Mich.

S. O. S. CINEMA SUPPLY CORPORATION, 602 West 52nd Street, New York City.

Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.

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CARPETING

TYPES OF carpeting suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their durability and relatively moderate price while providing a wide selection of interesting patterns and colors.

A special type of carpeting consists in a Velvet fabric attached by adhesive to a latex (rubber) base, which is cemented directly to a floor, and repairs can be made by cutting out

MANKO *TAILOR-MADE* SEWED COMBINATION **SEAT COVERS**

KEEP YOUR THEATRE CHAIRS LOOKING NEW AT THE LOWEST POSSIBLE COST!!!

OVER 50,000 TAILOR-MADE MANKO SEAT COVERS SOLD IN LESS THAN 2 YEARS
Priced from $1.25



Complete Stock of Finest Quality MOHAIR, CORDUROY, LEATHERETTES IN POPULAR THEATRE COLORS

OVER 100,000 PRE-CUT SEAT SQUARES SOLD IN LESS THAN 2 YEARS
Priced from 45¢

PROVE IT TO YOURSELF!

Mail your old seat cover to us with your check for $1.50 (to cover handling and mailing) and we will send you a new tailor-made Manko cover. Color will be matched as closely as possible from our large stock of fabrics which are also sold by the yard.

WE GUARANTEE TO FIT ALL STANDARD MAKES OF CHAIRS

Write for Current Price List — Discounts to Recognized Dealers

MANKO FABRICS CO., INC. (*Seating Division*) **156 W. 28th ST., N. Y. 1, N. Y.**

the faulty section and inserting a new one.

Many stock patterns suited to theatres (some primarily designed for them) are available in Velvet and Wilton weaves especially, either with all-wool or wool-rayon facing. In the latter type, the fabric is woven partly with synthetic carpet yarns, which have proved of advantage in giving the face toughness and in realizing true color.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas: and also on stairs, where some patterns can be confusing.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. (Line includes patent-back type).
Sidney Blumenthal & Company, 1 Park Avenue, New York City (Loma-Loom laytex-back carpet).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (patent-back).
A. & M. KARAGHEUSIAN, INC., 295 Fifth Avenue, New York City. See page 3.
Thomas L. Leedom Company, Bristol, Pa.
James Lees & Sons Company, Bridgeport, Pa.
C. H. Masland & Sons, 295 Fifth Avenue, New York City
Mohawk Carpet Mills, Inc., 295 Fifth Avenue, New York City.
RADIO CORP. OF AMERICA, Engineering Products Department, Camden, N. J.
Alexander Smith, Inc., 295 Fifth Avenue, New York N. Y.

•

CARPET CLEANING COMPOUNDS

FOR PARTIAL or complete cleaning of carpeting from time to time (that is, dry shampooing as distinguished from daily vacuum cleaning), a soapless lather is available, which may easily be applied with a rubber mop or similar implement; drying requires but an hour or two.

A powder is also obtainable for carpet and fabric cleaning; this is sprinkled on small areas at a time and brushed in, then after a few hours, when the fabric is entirely dry, the residue can be removed with a brush type vacuum attachment.

There is also a liquid cleaner (which may also be used on upholstery, linoleum, and washable wallpaper) for both regular and spot cleaning of carpets. It contains a soil-resistant silica and may be applied to rugs with either a regular scrub brush or rotary scrubbing machine. It dries within two hours.

Artloom Carpet Company, Inc., Philadelphia 33, Pa.
Bigelow-Sanford Carpet Company, 140 Madison Avenue, New York City.
Carbona Products Company, 302-304 West 26th Street, New York City.

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CARPET LINING

CARPET LINING or underlay generally suited to theatres is made of hair and jute, or entirely of hair, or foam rubber (latex). Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

Foam rubber lining is available in ¼-inch thickness and in widths of 36 and 53 inches, some types with "waffling" on both sides. Sections can be joined with adhesive binding tape.

American Hair & Felt Company, Merchnadise Mart, Chicago, Ill.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Fremont Rubber Company, Fremont, Ohio.
Hewitt-Robins, Inc., 666 Glenbrook Rd., Stamford, Conn.
Sponge Rubber Products Co., 284 Derby Place, Shelton, Conn.
United States Rubber Company, Chemical Sponge Dept., Naugatuck. Conn.
Waite Carpet Company, Oshkosh, Wis.

•

CHAIR CUSHIONS OF FOAM RUBBER

CUSHIONS for auditorium chair seats and backs (or lounge chairs, settees, etc.) are obtainable in foam rubber. Such cushions may take the place of padding and coil springs, the fabric being fitted over them; or be used as padding over the springs.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure.

Foam rubber cushions are vermin-repellent.

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Industrial Products Company, Foamex Div., Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Airfoam Division, 1144 East Market Street, Akron, Ohio.
Hewitt-Robins, Inc., 666 Glenbrook Rd., Stamford, Conn.
U. S. Rubber Company, Chemical Sponge Dept., Naugatuck, Conn.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass.

•

CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented

(See Anchors for Chairs.)

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
General Chair Company, 1308 Elston Street, Chicago.
Eastern Seating Company, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

•

CHAIR REPAIR SERVICE AND FABRIC PATCH KITS

AN INSTALLATION of auditorium seating can be completely reconditioned, or certain chairs be given major repairs, usually without interruption of operation if the experience in organizing such work, and the necessary skill and equipment are available. A number of companies specializing in seating rehabilitation operate nationally.

For minor repair of coated seating fabric by the theatre staff, kits are available containing small amounts of "leatherette" in a color selected to match most closely the fabric of the seating, and cement solvent with which to attach a patch. Colors regularly available are blue, brown, red, green, ivory and black.

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
MANKO FABRICS COMPANY, 156 West 28th Street, New York 1, N. Y. See page 37.
Eastern Seating Company, 138-13 Springfield Blvd., Springfield Gardens, N. Y.
Rosco Laboratories, Inc., 367 Hudson Avenue, Brooklyn, N. Y.
THEATRE SEAT SERVICE COMPANY, 160 Hermitage Avenue, Nashville, Tenn. See page 39.

•

CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs (spacing should not be less than 34 inches back-to-back for chairs with padded backs, and as much as 38 inches for spring backs). Chairs available include models with self-raising seats and with retracting or with combination retracting-rising seats designed to facilitate passage between rows. There are also especially luxurious models designed for loge sections.

While end standards may be obtained in special designs, regular models offer some choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility; or they may be foam rubber covered with fabric.

End standards can be supplied with or without aisle lights.

Aisle light fixtures are also obtainable for attachment to standards not providing for them.

American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.
AMERICAN SEATING COMPANY, Ninth & Broadway, Grand Rapids, Mich. See page 5.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Tex.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. See page 10.
IDEAL SEATING COMPANY, Grand Rapids, Mich.
INTERNATIONAL SEAT CORPORATION, Union City, Ind.
Irwin Seating Company, Waters Building, Grand Rapids, Mich.
Eastern Seating Company, 138-13 Springfield Blvd., Springfield Gardens, N. Y.
Southern Desk Company, Hickory, N. C.
Lawrence Metal Products Co., 60 Prospect Avenue, Lynbrook, N. Y. (ash receptacles).
RANK PRECISION INDUSTRIES, LTD., Gaumont-Kalee Div., 37-41 Mortimer St., London, W. I., England. See page 27.

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CHANGE-MAKERS

CHANGE-MAKING machines which speed up ticket selling and prevent annoying errors, are available with different degrees of facility, some issuing change in any amount, including pennies, upon depression of single key; others delivering on depressing keys of admission price; some with split-change keys (dimes, quarters, etc.)

For attachment to change makers without such provision, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Brandt Automatic Cashier Company, Watertown, Wis.
Coinometer Corporation, 1223-27 South Wabash Ave., Chicago 5, Ill.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Johnson Fare Box Company, 4619 North Ravenswood Avenue, Chicago 40, Ill.
Metal Products Engineering, Inc., 45 West 45th Street, New York 36, N. Y.

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CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projected lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension.

For making changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. The better ones are designed to mark four

cues in one operation in accordance with Standard Release Print specifications.

Ace Electric Manufacturing Co., 1458 Shakespeare Ave., New York 52, N. Y.
American Theatre Supply, 2300 First Avenue, Seattle, Wash. (reel end signal).
Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).
Dowser Manufacturing Company, P. O. Box 214, East Northport, N. Y.
Essannay Electric Manufacturing Company, 1438 North Clark Street, Chicago, Ill. (changeover).
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Signal Electric Engineering Company, 179 Hopewell Avenue, Aliquippa, Pa.

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FILM CEMENT — See Splicers and Film Cement.

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CLEANING MECHANISMS

THEATRES require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Portable heavy-duty vacuum equipment for theatres should have motors of at least ¾-h.p.

Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up.

In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area. Sound-deadening is a feature of some heavy-duty equipment.

Blower type cleaning mechanisms are particularly useful in blowing popcorn boxes and similar refuse from under auditorium seating, so that it may be conveniently removed, and they are obtainable both in floor portable and hand models. Some heavy-duty vacuum equipment has a blower attachment for this purpose.

Floor machines are obtainable for general maintenance of terrazzo, composition, tile and other flooring materials, in models adapted to use by a theatre porter, and to compact storage and convenient portability. Such floor machines scrub, wax, polish and remove stains.

Breuer Electric Manufacturing Company, 5100 Ravenswood Ave., Chicago 40, Ill. (vacuum and blower equipment; floor maintenance machines).
Clements Manufacturing Company, 6632 South Narragansett, Chicago, Ill.
Holt Manufacturing Company, 651 20th Street, Oakland 12, Calif.
Ideal Industries, Inc., 307 North Michigan Avenue, Chicago, Ill.
Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.
Lamson Company, Allen Billmyre Division, Syracuse, N. Y.
Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul, Minn.
National Super Service Company, 1946 North 13th Street, Toledo, Ohio.
Pullman Vacuum Cleaner Corporation, 33 Allerton Street, Boston, Mass.
SPENCER TURBINE COMPANY, Hartford, Conn. See page 25.

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CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available with posts which screw into sockets permanently sunk in the floor, or pedestal type posts with solid brass bases which need only to be lifted out of the way.

Control ropes are made of cotton strands over which is a woven fabric, and the covering is usually velour, which can be of most any desired color.

Apex Brass & Bronze Works, Inc., 116 Walker Street, New York 13, N. Y.
Lawrence Metal Products, Inc., 60 Prospect Avenue, Lynbrook, N. Y.
Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

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CUE MARKERS — See Changeovers and Cueing Devices.

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CURTAIN CONTROLS & TRACKS

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the track, or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.)

Equipment consists of electric control mechanism for controlling travel of curtain, and steel track with carriers.

Such equipment is available also for continuing the curtain travel on curved track around screen or along sides of stage, with turn of small radius.

Control equipment for contour curtain operation is likewise available, some adapted to limited overhead space.

AUTOMATIC DEVICES COMPANY, 2121 South 12th Street, Allentown, Pa. See page 7.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y
R. L. Grosh & Sons, 4112 Sunset Boulevard, Hollywood 29, Calif.
NOVELTY SCENIC STUDIOS, INC., 426-432 East 91st Street, New York 28, N. Y.
Triple-S-Supply Company, 780 Golden Gate Avenue, San Francisco, Calif.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.

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DECORATION, INTERIOR

THE COMPLETE job of interior decoration, including designing, may be assigned to a studio specializing in theatres and similar buildings. Handling the work on a contract basis, such a studio can supply all necessary decorative materials as well as the decorating talent and installation labor.

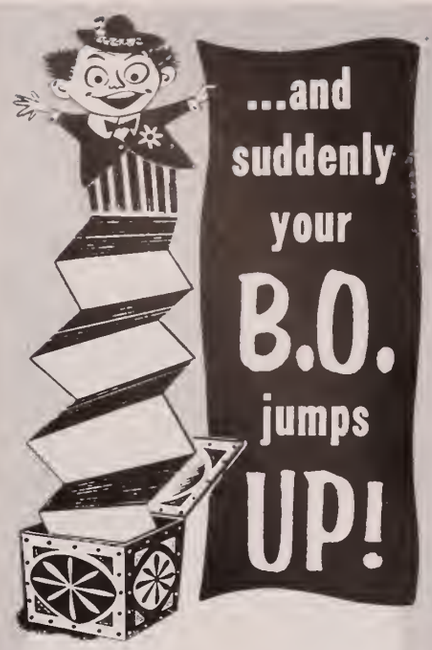
Knoxville Scenic Studios, Maryville Pike, P. O. Box 1029, Knoxville, Tenn.
H. R. Mitchell & Co., P. O. Box 690, Hartselle, Ala.
Novelty Scenic Studios, 426-432 East 91st Street, New York 28, N. Y.
Premier Studios, 414 West 45th Street, New York City.
Rau Studios, Inc., 104 West 42nd Street, New York 18, N. Y.

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DIMMERS

THESE ELECTRO-MEchanical devices for controlling stage and auditorium illumination, permitting fading out of any desired set of lights and fading in of others, are available in various types and capacities.

Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for stage (performance) lighting control.



Box offices bulge when you provide your patrons with comfortable, relaxing seats. We repair or replace your broken down seating . . . without interrupting your show for a moment. Results are so BIG . . . cost so *little.*

Ask us about it!



WRITE, WIRE or PHONE ALPINE 5-8459

MANUFACTURERS— Foam Rubber & Spring Cushions, back and seat covers.

DISTRIBUTORS— Upholstery fabrics and general seating supplies.

theatre seat service co.
160 Hermitage Avenue
Nashville, Tenn.

THE WORLD FAMOUS
"SILVERLITE"
ALL PURPOSE SILVER SCREEN
and the NEW ULTRA WHITE
HI-LITE SCREEN
100% VINYL PLASTIC, MOLD & FUNGUS PROOF
Theatre Screens with a World-Wide Reputation since 1927
VOCALITE SCREEN CORP.
ROOSEVELT, NEW YORK

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking assemblies for flexible control of a number of circuits (as for illumination in different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Dimming of cathode type light sources ("neon" and fluorescent lamp) is possible with equipment especially installed for this purpose according to the lighting installation. For dimming hot-cathode lamps, electronic control, using two thyratron tubes, is recommended for full range from and to complete black-out.

One fluorescent dimmer, consisting of a control unit and matching ballast, permits turning on the lamps at any desired point within the dimming range by means of a knob.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.

Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.

Century Lighting, Inc., 521 West 43rd St., New York City.

Eastern Precision Resistor Corp., 130-11 90th Avenue, Richmond Hill, N. Y.

Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.

General Electric Company, 570 Lexington Avenue, New York City.

Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.

Kliegl Bros., 351 West 50th Street New York 19, N. Y

Superior Electric Company, Bristol, Conn.

Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

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DISPLAY FRAMES, POSTER

POSTER CASES with frames of extruded aluminum and of stainless steel are fabricated in sizes for single one-sheets, while the frame units may be adapted also to long lobby displays, usually set flush in the wall. Standard cases, with glazed doors that swing on hinges and lock, are available for mounting against a wall as well as recessed; also with or without lighting provisions (sources may be all around, or along longest sides, and are regularly fluorescent tubular lamps concealed behind the edge of the frame). They are also available in models adapted to black-light sources for luminescent displays.

Easel frames of either aluminum or stainless steel construction are also on the market.

Standard poster size frames are also available in Kalamein mouldings (metal on wood), finished in stainless steel, chromium, aluminum or bronze.

Extruded aluminum insert frames are obtainable in a variety of sizes for single or multiple still displays.

Alto Manufacturing Company, 1647 Wolfram Street, Chicago 13, Ill.

Ames Metal Moulding Company, Inc., 226 East 144th Street, New York City.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.

Champion Moulding Manufacturing Company, 234 East 151st Street, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.

Poblocki & Sons, Inc., 2159 S. Kinnickinnic Avenue, Milwaukee, 7, Wis.

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DRIVE-IN EQUIPMENT, SUPPLIES AND SERVICES

MUCH OF THE equipment of drive-in theatres is the same as that of regular theatres. Noted here are the kinds specifically associated with this type of operation. (Accordingly, for projectors, sound equipment, projection lamps, motor-generators, rectifiers, and projection accessories such as splicers, rewinders, etc., reference should be made to the classifications in The Buyers Index that deal with these individually.)

Items applying specifically to drive-in theatres are as follows:

ADMISSION CONTROL

Equipment especially devised to record drive-in admissions is available in various types, some eliminating the use of tickets, others printing a ticket, while others are modifications of ticket issuing systems used in regular theatres.

Systems eliminating tickets may also provide for registration of the car by trip of a treadle when the car passes over it; and for registration of the entire transaction on an overhead indicator visible at considerable distance.

Some admission registration equipment may be installed for remote registration, as in the manager's office.

See also TICKET ISSUING MACHINES.

The Electronic Signal Company, 483 Willis Avenue, Williston Park, N. Y.

GENERAL REGISTER CORPORATION, 4301 22nd Street, Long Island, N. Y. See page 41.

K-Hill Signal Company, 326 West Third Street, Uhrichsville, Ohio (ticket control car register).

Ohmer Corporation, 740 Bolander, Dayton, Ohio.

Palmer Engineering & Development Co., 2459½ Chico Avenue, El Monte, Calif. (car counter).

Perey Turnstile Company, 101 Park Avenue, New York City. (turnstiles).

Taller & Cooper, Inc., 75 Front Street, Brooklyn 1, N. Y.

ATTRACTION ADVERTISING

Changeable letter frames with lighted glass panels, and using aluminum and plastic letters, as installed on the marquees and fronts of indoor theatres, are variously adapted to drive-ins. Where a screen tower or other facility structure is near the highway, the attraction advertising equipment may be mounted thereon. Otherwise special sign structures are indicated, with the name of the theatre and attraction frames integrated in an attractive pattern with suitable illumination. *(See Signs, Electric, for Theatre Names.)*

Changeable letter frames are also available for front illumination by reflector lamps, designed to be readily attached to walls, posts or similar supports. These are made in standard units for convenient erection on the job to any size of panel. Besides use as attraction boards at the drive-in, they are effective for remote exploitation, as along the highway, at nearby gasoline stations, etc. (See also *Letters and Frames for Attraction Advertising.*)

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning lever at the end of a handle is available.

ADLER SILHOUETTE LETTER COMPANY, 11843 West Olympic Blvd., Los Angeles 64, Calif. See page 43.

Bevelite, Inc., 1615 Cordova St., Los Angeles, Calif.

Poblocki & Sons, Inc., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis.

WAGNER SIGN SERVICE, INC., 218 South Hoyne Avenue, Chicago, Ill. (changeable letters and letter mounting tool). See page 9.



AUTOMOBILE ATTACHMENTS

To encourage a greater attendance when it rains, drive-in operators can secure automobile visors to attach to the front of patrons' cars, thereby eliminating the need for using windshield wipers. Some visors are made of plastic with an aluminum tube frame; others are of canvass with steel rods. They come in various colors. They can be distributed to patrons on a rental basis, if desired.

To combat mosquitoes and other insects there is a cloth net to be installed on automobile windows acting as a screen. It fits snugly onto the car door and does not interfere with placement of in-car speakers.

Kleer-View, 90 Anderson Street, Portland, Me. (canvas visor).

Rainview Visors, 732 Bush Street, Toledo 11, Ohio.

Sightmaster Corporation, New Rochelle, N. Y.

J. TIBBATTS COMPANY, 1712 New York Ave., Union City, N. J. See page 29. (screens)

DESIGN AND CONSTRUCTION

Professional designers experienced in ramp grade requirements, drainage, traffic plans, etc., as well as structural needs and the operating peculiarities of driveins, are available for plans and construction supervision.

Such service may also include actual construction of the project.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.

F & Y BUILDING SERVICE, 319 East Town Street, Columbus 15, Ohio (design and construction).

DIRECTIONAL SIGNS

These include electrically lighted ramp markers, with manual means of indicating when the ramp is full; stop-and-go, exit signs, etc. A portable type with plexiglas inserts for traffic instructions or other copy is available; others are designed for mounting on a pedestal or wall.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

DAWO CORPORATION, 145 North Erie, Toledo, Ohio.

Drive-In Theatre Manufacturing Company, 505 West 9th Street, Kansas City, Mo.

Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.

Revere Electric Manufacturing Co., 6020 Broadway, Chicago 40, Ill.

Signs, Inc., 48 Geneva Ave., Boston 21, Mass. (directional signs and moonlight towers).

FANS (FOG, HUMIDITY CONTROL)

Fans working on a helicopter principle to move large quantities of air for various purposes can be installed on drive-in theatre grounds. One, equipped with a vertical propeller, is designed to provide higher air velocities at car level, thus reducing humidity, while at the same time acting to combat mosquitoes and other insects. A second fan is designed to combat fog; it has a high horizontal propeller for that purpose.

Diesel Power Company, Greenville, Pa.

GROUNDS MAINTENANCE

Refuse carts are available to facilitate daily grounds cleaning. There is a model with a steel basket mounted on wheels and demountable so debris may be burned in it; it can also be had with a utility platform for light cartage.

Outdoor "vacuum" sweepers are available for clearing the drive-in grounds of paper litter such as popcorn boxes and bags, cups, and food wrap-

pers. These units are self-propelled and will vacuum, cut up and bag the debris.

Atwater-Strong Company, Atwater, Ohio (refuse sweeper).
County Specialties, Box 468, Ossining, N. Y. (incinerator cart).
MID-EAST SALES COMPANY, 106 Pendery Avenue, Cincinnati 15, Ohio. See page 8. (refuse sweeper).
Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.

IN-CAR SPEAKERS AND HEATERS

In-car speakers are available in a variety of models, with speaker units ranging from 3 to 6 inches.

In-car speaker equipment can be obtained with or without lights for illuminating post and ramp.

Small electric coil heaters are available for installation and use similarly to in-car speakers; power is supplied by special wiring to the speaker posts, from which the in-car heaters are suspended to be taken into cars as occupants desire.

Following manufacture in-car speakers only unless otherwise specified:

Arvin Industries, Inc., 13th & Big Four R.R., Columbus, Ind. (heaters only).
THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr. See page 6
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
DAWO CORPORATION, 148 North Erie, Toledo, Ohio.
Drive-in Theatre Manufacturing Company, 505 West 9th Street, Kansas City, Mo.
Electromode Division of Commercial Controls Corp., 45 Crouch Street, Rochester 3, N. Y. (heaters only).
EPRAD COMPANY, 1206 Cherry Street, Toledo, Ohio page 24.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 19.
Minneapolis Speaker Reconing Company, 2312 Cedar Ave., South, Minneapolis 4, Minn. (speaker reconing).
Minnesota Mining & Manufacturing Company, St. Paul Minn. (rainproof speaker cover).
MOTIOGRAPH, INC., 4431 W. Lake Street, Chicago, Ill.
Permoflux Corporation, 4900 W. Grand Avenue, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products, Camden, N. J.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (speaker guard).
Sonken-Galamba Corporation, 2nd and Riverview, Kansas City, Kans. (speaker stands with guide light posts).
THERMOLATOR CORP., 1628 Victory Blvd., Glendale, Calif. See page 51.
Utah Radio Products Co., Inc., 1123 East Franklin Street, Huntington, Ind. (dual cones).
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

INSECTICIDE FOGGING, SPRAYING, ETC.

Equipment mountable on a small truck is available for application of insecticides by the fogging method (mist carried by air over broad area, effective particularly to discourage mosquitos and similar pests from entering drive-in area.) Some equipment is designed also for spraying insecticides (within buildings, on foliage, etc.) and weed killers. Other uses include spray painting and tire inflation.

Another type of insecticide fogging equipment is carried by the operator, suspended from shoulder straps.

To control flies, mosquitos and other insects at drive-in refreshment buildings and restrooms, there are electrical vaporizing units which can be mounted on the wall. When they are plugged into an ordinary electric outlet, the heat generated vaporizes an insecticide, either crystal or liquid.

Also available is a wick type insect repellent, which may be sold or given to patrons. Its fumes are effective over area of a car.

Detjen Corporation, 303 West 42nd Street, New York City (pest electrode).
FOG-AIR, INC., 415 Lexington Avenue, New York 17, N. Y. See page 27.
Devenco, Inc., 150 Broadway, New York 38, N. Y.
Lindavap Corporation, Ann Arbor, Mich. (electrical vaporizer).
Magic Fog, Inc., Cissna Park, Ill.
PIC CORPORATION, 837 Broad Street, Newark, N. J. See page 40. (insecticide vaporizer)
TODD SHIPYARDS CORPORATION, Combustion Equipment Division, Columbia & Halleck Streets, Brooklyn, N. Y.
Welch Equipment, Inc., 224 S. Michigan Avenue, Chicago 4, Ill.

LIGHTING

Mushroom and pylon fixtures are available for lighting drives and walks, while for general illumination, especially of the ramp area, there are floodlights for mounting on screen towers and or special tall structures, or poles. Prefabricated members are available for erecting steel "moonlight" structures.

Kliegl Bros., 351 West 50th Street New York 19, N. Y.
Revere Electric Manufacturing Company, 6020 Broadway, Chicago 40, Ill.
Steber Manufacturing Company, Broadview, Ill.

PLAYGROUND, FIREWORKS, ETC.

Drive-in playgrounds for the younger children usually include teeter-totters, slides and swings. These are available in many designs, built to assure safety and painted in lively colors. But the playground may be made more interesting by the addition of other pastimes, notably rides. Ride equipment includes small carousels and miniature trains; also "thrill" rides such as "airplanes" swung from a pole, a small, safe version of "The Whip," etc. These are operated by motors of around 1 h.p.

AMERICAN PLAYGROUND DEVICES, Anderson, Ind.
Bally Manufacturing Company, 2640 Belmont Ave., Chicago, Ill.
J. E. Burke Playground Equipment Co., Fon du Lac, Wisc.
King Amusement Company, Mt. Clemens, Mich.
Joyrider Co., Ontario, Calif.
Liberty Fireworks Company, Box 98, Franklin Park, Ill.
W. F. Mangels Company, 2863 West 8th Street, Brooklyn 24, N. Y.
Miniature Train Co., Rensselaer, Ind.
MIRACLE EQUIPMENT COMPANY, Box 275, Grinnell, Iowa.
National Amusement Device Co., Dayton 7, Ohio.
Pedal Plane Manufacturing Company, South Beloit, Wis.
Play-Way Company, 3227 Indiana Avenue, St. Louis 18, Mo
B. A. Schiff, 901 S.W. 69th Avenue, Miami, 34, Fla.

PREFABRICATED FENCING

Prefabricated fencing of durable timber (such as white cedar) is available in styles particularly suited to drive-in theatres, for defining the limits of the theatre with visual isolation from highways and adjoining property, and to accomplish this in a rustically decorative manner. It may be had in heights from 4 to 8 feet, in natural bark or pealed palings, in straight-top or escalloped forms. The fencing comes in sections ready for erection, including gates and hardware.

Arnold-Dain Corp., Mahopac, N. Y.
Fence Company of America, Auburndale, Fla.
Habitant Shops, Inc., Bay City, Mich.

SCREENS AND SCREEN SURFACING

Prefabricated screen towers are available with steel framing designed to withstand pressures equivalent to wind of 90 miles per hour. Some types are designed for convenient enclosure of the frame with wood or other materials, also for attachment of a stage. The members come complete for erection by local labor, including materials for the screen itself.

Materials for the screen area of the tower are available in fibreglas fabric, which is given a special coating; in self-surface metallic plates; and in aluminum panels fluted to control reflection angles (the latter developed by Motion Picture Research Council, 1421 N. Western Avenue, Hollywood, Calif.).

Paint is available especially prepared for drive-in screens and applicable to surfaces of metal, asbestos board, etc. These include aluminum paints compounded especially for outdoor screens.

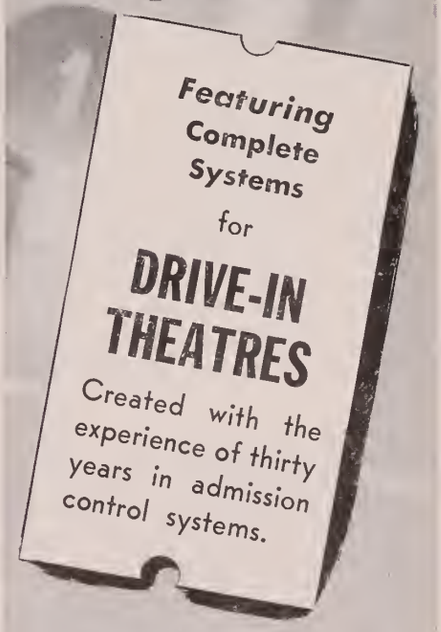
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
Drive-In Theatre Manufacturing Company, 505 W. 9th Street, Kansas City, Mo. (screen surfacing and screen towers).
ERPAD COMPANY, 1206 Cherry Street, Toledo, Ohio (screen paint).
First-American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo. (screen surfacing and screen towers).
Manco-Vision, Box 8, Butler, Wis.
Natco Wonder Screen Company, 2031 Jackson Street, Dallas 1, Texas (fiberglas fabric).
Open-Air Development Corporation, 82 Newbury Street, Boston, Mass. (screen surfacing).

The Admission Control System that means Good Business Good Showmanship

AUTOMATICKET

is made only by

General Register Corporation



General Register Corp.
43-01 Twenty-Second Street
Long Island City 1, N. Y.
•
1013 So. Wabash Ave., Chicago 5, Ill.

Perkins Electric Supply Co., Inc., 505 Pearl Street, Buffalo, N. Y. (screens and wide-screen frames).
Protective Coatings, Inc., 807 North Fremont Road, Tampa, Fla. (screen surfacing).
RAYTONE SCREEN CORPORATION, 165 Clermont Ave., Brooklyn, N. Y. (screen paint).
Selby Industries, Inc., 1350 Ghent Hills Road, Akron 13, Ohio (screen towers).
Signs, Inc., 48 Geneva Avenue, Boston, Mass. (screen tower).
Tropical Paint & Oil Company, 11481246 West 70th Street, Cleveland, Ohio (screen paint).
Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (Metallic self-surface plates).

SPEAKER AND UNDERGROUND CABLE

For wiring an in-car sound system, a type of cable (neoprene-covered) is available which may be laid underground without conduit and without reference to frost line.

For safer connection of in-car speakers to the terminal than that provided by ordinary cable, self-coiling cable is available. Leading makes of in-car speakers are obtainable with self-coiling cords instead of the straight type.

First-American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo. (speaker cords, underground cable.)
General Electric Company, Bridgeport, Conn. (underground cable).
KOILED-KORDS, INC., Hamden, Conn. (coiled cords for speakers).
Western Insulated Wire Company, 1001 East 62nd Street, Los Angeles 1, Calif.
THE WHITNEY-BLAKE COMPANY, New Haven, Conn. (underground cable).

STADIUM AND TERRACE SEATING

Typically of hardwood on metal frames, chairs are obtainable in folding or fixed types, the latter models designed for safe attachment to wood or concrete.

AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Texas.
IDEAL SEATING COMPANY, Grand Rapids, Mich.

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EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN some localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into operation automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outlet and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for continued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergencies, switching is automatic.

Chatham Products Company, 15 East Runyon Street, Newark 5, N. J. (battery floodlamp).
Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y. (power plants).
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa. (storage battery lighting systems, and battery floodlamp).
Fairbanks, Morse & Company, 600 South Michigan Avenue, Chicago, Ill. (power plants).
General Electric Company, Schenectady, N. Y. (power plants).
Lamplighter Products Co., Inc., 95 Atlantic Avenue, Brooklyn 2, N. Y. (battery floodlamps).
D. W. Onan & Sons, University Avenue, S.E., at 25th, Minneapolis 14, Minn. (power plants).
Portable Light Company, 216 Williams Street, New York, N. Y. (battery flood-lamps).
Ready-Power Company, Kales Building, Detroit, Mich. (power plants).
U-C Lite Manufacturing Company, 1050 W. Hubbard Street, Chicago, Ill. (battery floodlamp).
U. S. Motors Corporation, 412 Nebraska Street, Oshkosh, Wis (power plants).
Westinghouse Electric Corporation, East Pittsburgh, Pa (power plants).

EXPLOITATION & PROMOTIONAL DEVICES & MERCHANDISE

FOR QUICK and easy cutting of figures, settings, etc., out of composition or wooden board, in making atmospheric lobby displays, etc., electric saws are avaiable designed especially for such purposes.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projector.

Slide projectors that plug into electric light outlets are available in small models adapted to projecting advertising on a screen in the lobby or elsewhere.

A motor-driven revolving tre holder is available for Christmas decoration and mounting large exploitation material.

Automatic Devices Company, 2121 South 12th Street, Allentown, Pa. (revolving Christmas tree holder).
Best Devices Company, 10921 Briggs Rroad, Cleveland, Ohio (slide projector).
BODDE SCREEN CO., 11541 Bradley Ave., P.O. Box 711, San Fernando, Calif. (automatic projector).
Graham Dible Orchid King, 417 East 8th Street, Los Angeles, Calif.
Gale Dorothea Mechanisms, 37-61 85th Street, Jackson Heights, New York City (continuous automatic slide projector).
Flowers of Hawaii, Ltd., 670 La Fayette Park Place, Los Angeles 5, Calif. (orchids).
General Die & Stamping Company, 262-272 Mott Street, New York 12, N. Y. (revolving stand).
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
International Register Company, 2620 West Washington Street, Chicago, Ill. (cutout machines).
K & W Automatic Stand Company, Muskegon, Mich (Christmas tree stand).
F. D. Kees Manufacturing Company, P. O. Box 105, Beatrice, Neb. (slide projector).

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FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask; plastic coated fabric; fabric woven of glass filament; weaves combining glass and cotton, also glass and asbestos.

Fabrics of these types are suited to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, as wall coverings, door and window drapes, etc. The cotton-rayon and glass filament fabrics are also stage drape and curtain materials.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglas, plastic woven and glass-asbestos fabrics are non-combustible. The cotton of Fiberglas-cotton fabric is flame-proofed before weaving

Dazian's, Inc., 142 West 44th Street, New York 18, N. Y. (cotton-rayon damasks).
Duracote Corporation, 350 North Diamond Avenue, Ravena, Ohio (plastic coated).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (cotton and wool).
Maharam Fabric Corporation, 130 West 46th Street, New York City (cotton-rayon damasks).
MANKO FABRICS COMPANY, INC., 156 West 28 Street, New York 1, N. Y.
Hubert Mitchell & Company, P.O. Box 690, Hartselle, Ala.
New York Flameproofing Company, 115 Christopher Street, New York 14, N. Y.
NOVELTY SCENIC STUDIOS, INC., 432 East 91st Street, New York 28.
Plymouth Fabrics, Fall River, Mass. (Fiberglas-cotton).
Thortel Fireproof Fabrics, Inc., 101 Park Avenue, New York City (Fiberglas).
United States Plywood Company, 55 West 44th Street, New York City (plastic coated).
United States Rubber Company, 1230 Sixth Avenue, New York City (glass-asbestos and plastic coated).

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FIRE EXTINGUISHERS

FIRE EXTINGUISHING materials available for putting out small fires by means of personally portable equipment are of four basic types—liquids using carbon tetrachloride or comparable compound (not injurious to fabrics), soda-acid, foam, and carbon dioxide. There are extinguishers of various designs for applying them.

A guide in selection of the required preferred type is supplied by the Underwriters' Laboratories, which classifies fires as follows:

Class A—Wood, paper, textiles, rubbish. etc., with which quenching and cooling effect is of first importance.

Class B—Oil, grease, inflammable liquids, etc., which require smothering effect.

Class C—Electrical equipment, for which fire extinguishing material must be a non-conductor for protection of person applying it.

Some compounds are for more or less general use. Carbon dioxide, however, is specific in its efficiency for Class B fires and is effective at temperatures as low as 40° below zero.

Besides such pressure or pump equipment, small extinguishing "bombs" are available. Containing a material of general purpose, they are thrown into the fire; the container is shattered, releasing the extinguishing medium.

American LaFrance & Foamite Industries, 100 East LaFrance Street, Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Avenue, Bridgeport, Conn.
Buffalo Fire Appliance, 221 Crane Street, Dayton 1, Ohio.
General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports to isolate the projection room in an emergency, operate either automatically (by melting of fusible links in case of fire), or manually.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into a projection room ventilation duct.

Best Devices Company, 10921 Briggs Rroad, Cleveland, Ohio.
Murch Electric Company, Franklin, Me.
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

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FLAMEPROOFING

FLAMEPROOFING OF any combustible fabrics used for walls, stage drapes or curtains should be carried out before they are set in place and as often thereafter as is necessary to maintain their resistance to fire. Compounds are available in powder form to be diluted with warm water. Application can be made either by immersion or spraying.

Flamort Chemical Company, 746 Natoma, San Francisco, Calif.
Monsanto Chemical Company, Merrimac Div., Everett St., Boston, Mass.
Neva-Burn Product Corporation, 67 Sullivan St., New York City.
New York Flameproofing Company, 115 Christopher St., New York City
Signal Chemical Manufacturing Company, 15116 Kinsman, Cleveland, Ohio.
L. Sonneborn Sons, Inc., 300 4th Avenue, New York City.

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FLOOR SURFACING MATERIALS, COMPOSITION

COMPOSITION floor coverings of roll or tile type are available for colorful pattern effects as well as solid tones in heavy-duty qualities adapted to non-public areas of theatres, also to certain sections of public areas, such as lobbies, in front of refreshment counters and drinking fountains; and to toilet rooms (not below grade) where terrazzo or ceramic tiles would be too expensive relative to hours of operation.

Such materials make serviceable baseboards,

and composition bases of cowled type are available for this purpose.

Composition flooring of heavy-duty grade, without design, is recommended for projection rooms.

American Floor Products Company, 1526 M Street, N. W., Washington 5. D. C.
AMERICAN MAT CORPORATION, 1722 Adams Street, Toledo 2, Ohio.
Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
R. C. Musson Rubber Company, 10 South College Street, Akron 8, Ohio.
Tile-Tex Company, 1232 McKinley Avenue, Chicago Height, Ill.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

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FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with mechanical refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

Bradley Washfountain Company, 2203 North Michigan Avenue, Milwaukee, Wis.
The Ebco Manufacturing Company, 401 West Town Street, Columbus, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Sunroc Company, Glen Riddle, Pa.
The Halsey W. Taylor Company, Warren, Ohio.
Temprite Products Corporation, 47 Piquette Avenue, Detroit 2, Mich.

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FRAMES FOR SCREENS—See Screens, Motion Picture.

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HAND DRIERS, ELECTRIC

ELECTRIC DRIERS for hands, and of course applicable also to the face, eliminate towels, which practically always are of paper in theatre wash rooms.

Such driers are available with heating units, and related fans capable of drying hands in about 20 seconds.

They can be had in either pedestal or wall models, the former operated by a foot pedal, the latter by either foot or hand control; and in black, brown, gray or ivory as well as white enamel finish.

Active-Aire Devices, Inc., 105 E. 16th St., New York 13, N. Y.
Chicago Hardware Foundry Company, North Chicago, Ill.
Electronic Towel Corporation, 342 Madison Avenue, New York City.
Michael Electric Company, P. O. Box 141, New Haven, Conn.
National Dryer Corporation, 616 Adam Street, Chicago, Ill.

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IN-CAR SPEAKERS—See Drive-In Equipment and Supplies.

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LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet. Besides those constructed of wood with steel reinforcement, there are ladders of aluminum construction; also models with casters and platforms.

Abbeon Supply Company, 17915 Jamaica Avenue, Jamaica 32, N. Y.
Atlas Industries Corporation, 849 39th Street, Brooklyn, N. Y.
DAYTON SAFETY LADDER COMPANY, 2337 Gilbert Avenue, Cincinnati, Ohio. See page 32.
First-American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo.
Goshen Manufacturing Company Goshen, Ind.
M & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.
The Patent Scaffolding Company, Inc., 38-21 12th Street, Long Island City, N. Y.
Precision Equipment Company, 3714 North Milwaukee Avenue, Chicago 41, Ill.

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LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics, operated on direct current for 35 mm projection, are of two general classes—*condenser* and *reflector*.

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

Condenser lamps in some models may be fitted with a water-cooled jaw assembly (which includes a special electromagnet unit); a similar device is available also for operation of reflector lamps at the higher amperages.

Reflector type high-intensity carbon arc lamps may be divided into three general groups, providing a capacity range embracing the requirements of theatres from small to large and including what appears to be the practical requirements of drive-in theatres.

The smallest capacity is that of the so-called "one-kilowatt" arc, which employs a cored negative carbon of composition designed to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kw at the arc.

In the middle capacity range, the arc is operated at currents from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7mm positive with 6mm or 7mm negative for 42-45 amperes; and 8mm positive, with 7mm negative for 56-65 amperes.

Reflector lamps with 16-inch mirrors are available for carbon trims of greater light output, using a 9mm rotating positive carbon for operation at around 85 amperes; a 10mm positive of similar characteristics for operation at about 95 amperes; and a 10mm positive of greater density for operation up to 135 amperes; a 11mm positive for operation up to 125 amperes.

Also becoming available are reflector lamps with 18-inch mirrors adapted to the entire series of trims indicated above, and would be adapted to carbons of higher current rating, some of which are still experimental. The larger mirrors give this lamp a higher output rating (approximately 25%) when used with lenses of comparable speed, and with projector shutter design adapted to efficient use of the light thus made available at the aperture.

These larger lamps are equipped with quartz glass filters which intercept the beam at the aperture to "filter out" light of greatest heat characteristics, thus to reduce heat on the film.

For arc illumination in 16mm projection, lamps are available for high-intensity carbon trims of 6mm positive with 5.5mm negative operated at 30 amperes and 28 volts. A 46-ampere size is also available.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y. See second cover.
BALLANTYNE COMPANY, 1712 Jackson Street, Nebr.
Forest Electronic Co., Inc., 358 W. 44th St., New York 36, N. Y.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 15.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
MOTIOGRAPH, INC., 4431 Lake Street, Chicago, Ill.
Murch Electric Company, Franklin, Me.
RANK PRECISION INDUSTRIES, LTD., Gaumont-Kalee, Div., 37-41 Mortimer St., London W. 1, England.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

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LAMPS, FILAMENT FOR PROJECTION

FILAMENT ("mazda") lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required.

There are also available, 1,000-watt prefocus base, and 1500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LAMPS FOR GENERAL THEATRE ILLUMINATION

GENERAL SERVICE filament lamps, in sizes from 15 to 1000 watts, serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish up to 1000 watts, and in clear lamps from 100 to 1000 watts (also a 10-watt). The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Sign and Decorative General Service Lamps: The 6-watt S14, 10-watt S11, 10-watt S14, 25-watt A19 and 40-watt A21 sizes have outdoor enamel coating on outside of bulb. Principal colors: red, green, blue, yellow, white, flametint, and orange.

ADLER

NEW 'SNAP-LOK' PLASTIC LETTERS

Snap on and off frames easily; spring clip keeps its gripping power after being used 20,000 times. Tests show these 4"-6"-8" letters stay on frames even in a 60-mile wind.

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.

11843-B W. Olympic Blvd., Los Angeles 64

Outside coated lamps for interior use include 7½ watt S11, 15-watt A15, 60-watt A21, and 100-watt A23.

Lumiline lamps are a tubular filament type in clear, inside frosted, straw and white; 30 and 60 watts (17¾ inches long), 40 watts (11¾ inches long). Other colors red, orange, blue, green, surprise pink. They may be used exposed or in narrow reflecting and shielding equipment.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of the following sizes:

Length	*Diameter*	*Average lamp watts at 200 ma.*
42 inches	¾ inch	25
64 inches	¾ inch	37
72 inches	1 inch	36.5
96 inches	1 inch	49

General line

Length	*Diameter*	*Wattage*
9 inches	⅝ inch	6
12 inches	⅝ inch	8
21 inches	⅝ inch	13
15 inches	1½ inches	14
18 inches	1 or 1½ inches	15
24 inches	1½ inches	20
36 inches	1 inch	30
48 inches	1½ inches	40
60 inches	2⅛ inches	100

The most useful "white" F-lamps for theatres are the deluxe cool white (keyed to natural daylight) and deluxe warm white (keyed to filament). Lamps are also available in standard cool white, standard warm white, red, green, blue, pink, gold.

Slimline is another type of fluorescent lamp, which is characterized by instant start operation. For general lighting the 1½" diameter group is the most popular. All are designed to operate at 0.425 amperes.

Length	*Average lamp watts*
48 inches	38
72 inches	55
96 inches	74

Where space is limited, small diameter types are available. These may be operated at 120, 200, or 300 milliamperes.

Circline or *Circlarc* lamps, fluorescent lamps of curved shape, are useful for decorative effects, such as mirror lighting in the lounge. Deluxe warm white and deluxe cool white lamps are available in 8, 12 and 16-inch diameters.

Projector lamps are of filament type with spot and flood lens cover glasses for narrow or wide beams. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing a high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets and are available 150 watts (PAR 38). The 150-watt PAR 38 are available with medium screw bases to fit regular sockets and side prong base. The 200-watt PAR 46 lamps are available with a side prong base and the 300-watt PAR 56 lamps with end prong base. The latter two are narrow-beam spots.

The Reflector spot and flood lamps also have built-in, mirror-like surfaces. Available in 75, 150, 300, and 500 watte sizes in spot and flood distribution. The 300 and 500 watt sizes are available in heat-resistant glass for outdoor use. The 75, 150, and 300 watt sizes are available in ordinary glass for indoor use. *(See also Black Lighting Equipment.)*

New line of reflector color lamps with color coating fired on end of bulb. Made in 150 watt R40 spot type only. Four saturated colors—red, yellow, green and blue. Two tints pink and blue—white. For decorative lighting stages and curtains, and for general lighting of patron areas.

Germicidal lamps are for air disinfection They can be used in patron areas in suitable equipment or in air ducts.

Length	*Diameter*	*Nominal lamp watts*
12 inches	⅝ inch	8
18 inches	1 inch	15
36 inches	1 inch	30
36 inches	¾ inch	16*
		23
		30
		36

*Slimline type. Average lamp watts at 120, 220, 300, and 420 milliamperes.

Ozone-producing lamps (4-watt S11 bulb) are used, with suitable equipment, for odor control in such locations as wash rooms. One lamp per 1000 cubic feet is recommended.

"No hesitancy in recommending Cinematic IV Lenses"

—says Wm. A. Suprenant, director Faunce House Theatre Brown University, Providence, R.I.

CINEMATIC IV Only $375 PAIR

Adjustable Prismatic Anamorphic Lenses with Permanent mounting brackets for all projectors

Get Ready for Cinemascope "55" and Other Magnetic Prints!

Magnaphonic C1 Single Channel Magnetic Sound System

Complete with two penthouse reproducers, wall cabinet including self-powered preamp, fader, projection changeover, optical-magnetic selector switch and cables..... $785

FOXHOLE SPROCKETS — PAD ROLLER KIT

BEST VALUES in Metallic Seamless Screens, Aperture Plates and Everything for CinemaScope

S.O.S. CINEMA SUPPLY CORP. Dept. A, 602 WEST 52nd St., N. Y. C. Phone: PLaza 7-0440 — Cable: SOSOUND

LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by a photographic sound track, actuates the photoelectric cell and initiates the process of sound reproduction from such a track.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LENSES, PROJECTION: OBJECTIVE & ANAMORPHIC

THERE ARE two general classes—the *condenser* lens, which focuses the light of a projection lamp arc on the film in the projector aperture; and the *objective.* The latter, commonly referred to as the projection lens, expands the light to form the screen image. It is made in two standard barrel diameters (2-25/32 and 4 inches) for 35mm projection, in various speed and focal lengths, with the latter in quarter-inch steps.

Knowing the sizes of the screen image, and the distance of the screen from the lens ("throw"), the manufacturer or dealer can determine the proper focal length for a specific system. In ordering projection lenses, one should also name the type of light source, the make and model of projector, and the projection angle, if any (this angle affects the picture height). Different focal lengths are of course required for anamorphic prints than for "standard".

Speeds of *f*/1.8, *f*/1.9, *f*/2.0 are available in focal lengths from 2 inches (or 3½ inches, depending on type) to 5 inches, in ¼-inch steps; and slower speeds from 5¼ to 7 or 9 inches all in 2-25/32-inch diameter. Speeds of *f*/1.9 and *f*/2.0 are available also in focal lengths from 4¾ through 7 inches (longer focal lengths at slower speeds) with 4-inch barrel. The faster lenses are regularly coated; others may be had either coated or uncoated. Coated lenses are standard in theatre projection.

Objective lenses of *f*/1.7 have more recently been added to speeds available in the 2-25/32-inch barrel. One type (adapted to projectors of less recent design) is available in focal lengths from 2 through 4 inches. The other, with a longer barrel, is in focal lengths from 2 through 3 inches.

To obviate moving the projector to center the optical system and the picture on the screen in changing from CinemaScope prints (which have special frame size and placement) to prints with Academy standard frames, a mount for the projection lens is available which allows both lateral and vertical movement of the lens.

Lenses required for projection of anamorphic films are of two kinds — cylindrical and prismatic. Cylindrical types have a fixed rate of magnification (currently confined to the 2/1 compression-expansion ratio of CinemaScope). Prismatic types are adjustable to any ratio up to about 3/1. The latter is adjustable to CinemaScope and other anamorphic prints. CinemaScope lenses can be used only for prints of that process.

Also on the market is a type of objective lens, the focal length of which can be adjusted according to picture width desired. *(Also see Todd-AO process under Projectors & Accessories.)*

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul St., Rochester, N. Y. See page 22.
Bell & Howell, 7100 McCormick, Chicago, Ill.

Ilex Optical Manufacturing Company, 600 Portland Avenue, Rocheater, N. Y.
KOLLMORGEN OPTICAL COMPANY, 30 Church Street, New York, N. Y. See page 23.
Pacific Optical Corporation, 5965 West 98th Street, Los Angeles 45, Calif. (adjustable focal length).
PROJECTION OPTICS COMPANY, Inc., 334 Lyell Avenue, Rochester, N. Y. See page 20.
Panavision, Inc., 1917 Pontius Ave., Los Angeles 25, Calif. (Distributors of Panatar anamorphic lenses, Radiant Manufacturing Corp., 2627 Roosevelt Rd., Chicago, Ill.)
J. E. Robin, Inc., 267 Rhode Island Avenue, East Orange, N. J.
RANK PRECISION INDUSTRIES, LTD., Gaumont-Kalee, Div., 37-41 Mortimer St., London, W. 1, England (anamorphic).
S.O.S. CINEMA SUPPLY CORP., 602 West 52nd St., New York 19, N. Y. See pag 44.
Superscope, Inc., 780 Gower Street, Hollywood 38, Calif.
VIDOSCOPE, 730 Fifth Ave., New York, N. Y.
WENZEL PROJECTOR COMPANY, 2505-19 S. State St., Chicago, Ill. (lens holder).
Wollensak Optical Company, 872 Dudson Avenue, Rochester, N. Y.

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LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lens or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focused on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 347 King Street, Northampton, Mass.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

CHANGEABLE letter equipment is available in frame design and in styles and sizes of letters and accessories that allow forceful as well as highly legible announcements of current attractions at the front of the theatre (usually on a marquee), and of coming attractions in the lobby, as above entrance doors, facing the interior. (*Also see Marquees; and Attraction Advertising under Drive-In Equipment.*)

Standard practice for indoor theatres employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes are 8, 10, 12, 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame.

Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available. Yet another type of letter is fluorescent.

Frames of similar letter provisions against steel panels are available for attachment to a wall or other structure, with illumination by shielded lamps placed in front (*see Drive-In Equipment*).

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by tensioning members at the end of a handle is available.

A tapered slotting for the attraction board letters designed to "lock' them on the bar and thus prevent dislodgement by high winds or other disturbances is also available.

Theatres wishing to use regular marquee changeable letters to make up signs for the lobby area or over the refreshment stand, can secure horizontal bar assemblies which will hold the slotted letters on any flat surface.

ADLER SILHOUETTE LETTER COMPANY, 22843 West Olympic Blvd., Los Angeles 58, Calif. See page 43.
Bevelite, Inc., 1615 Cordova Street, Los Angeles, Calif.
Falk Glass & Plastics Co., Inc., 48-10 Astoria Blvd., Long Island City 3, N. Y.
First-American Products, Inc., 1717 Wyandotte Street, Kansas City 8, Mo.
Poblocki & Sons, 2159 South Kinnicinnic Avenue, Milwauee 7, Wis.
Triple-S-Supply Company, 780 Golden Gate Avenue, San Francisco, Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Avenue, Chicago, Ill. See page 9.

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LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both lamp bulb and arc types—the former for use on and near the stage, for display and architectural lighting (*see Projector and Reflector Lamps under Lamps for General Theatre Illumination*); the arc sources for stage lighting from the projection room.

Filament lamp spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 170 amperes.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.
Genarco, Inc., 97-04 Sutphin Boulevard, Jamaica, N. Y.
General Electric Company. Schenectady, N. Y.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Killark Electric Manufacturing Company, Vandeventer & Easton Avenues, St. Louis 13, Mo.
Mallard Manufacturing Company, 7 Factory Street, New Haven, Conn.
Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.



Neumade Products Corporation, 250 West 57 Street, New York City.
Stroblite Company, 75 West 45th Street, New York City.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LOBBY POSTS AND ROPES—See Crowd Control Equipment.

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MAGAZINES—See Projectors and Accessories.

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MARQUEES

MARQUEES have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator for a specific installation.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by exposed filament or fluorescent lamps.





An inside service type marquee is available with a room for storage of letters, lamps, etc., from which sign copy and lamps, which are mounted in prismatic reflectors, can be changed. The panel bars accommodate standard letters.

American Sign Company, 1911 West 18th Street, Cincinnati, Ohio.
Artkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York City.
Continental Signs, Inc., 550 E. 170th Street, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.
Flexlume Sign Corporation, 1464 Main Street, Buffalo 9, N. Y.
Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. (inside service type).
White Way Sign & Maintenance Company, 1850 W Fulton Street, Chicago, Ill.

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MATS FOR LOBBIES RUNNERS, SPACE UNITS

LOBBY MATS (specifically for vestibule and similar outer lobby areas preceding carpeted space) are available in heavy-duty rubber and thickness in link-belt and perforated types required for scuffing off grit and dirt so that it won't be tracked in upon the carpeting.

Lighter mats, with corrugated surface, are available in runner widths (usually 36 inches) for spreading over carpeting in traffic lanes during stormy weather, laying behind or in front of refreshment counters, etc.; and in various individual mat sizes for placing in front of fountains, vending machines, etc. There are also ribbed types for placing behind refreshment counters, with a variety that may be readily cut to fit the space.

Mats of any of these qualities can be obtained on special order in most any practicable dimensions, and in color, including special patterns.

There are also space mats and runners of other materials than rubber, such as cocoa and sisal fiber.

The following manufacturers make rubber mats, unless otherwise specified.

American Floor Products Company, 1526 M Street N W., Washington 5, D. C.
AMERICAN MAT CORPORATION, 1722 Adams Street, Toledo, Ohio.
American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.
Firestone Industrial Products, Inc., Akron, Ohio.
Fremont Rubber Company, Fremont, Ohio.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
B. F. Goodrich Company, 500 South Main Street, Akron 18, Ohio.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. (cocoa mats).
Interstate Rubber Products Corporation, 908 Avila Street, Los Angeles 12, Calif. (electric).
O. W. Jackson & Company, 290 Fifth Avenue, New York City.
Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.
R. C. Musson Rubber Company, 10 South College Street, Akron, Ohio.
National Mat Company, 106 Kingsley Street, Buffalo 8, N. Y.
Perfo Mat & Rubber Company, Inc., 281 Fifth Avenue, New York City.
Thermo-Mat Company, 814 South Robertson Boulevard, Los Angeles 35, Calif.
United States Rubber Company, 1230 Sixth Avenue, New York City.

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MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

MOTOR-GENERATOR sets are made in models specifically designed for motion picture and related direct current carbon arc light sources of all outputs. Capacity provides for operation of two lamps simultaneously during changeover.

Close-regulation sets for large theatres are available up to 400 amperes at 100 volts for continuous operation, or about 600 amperes at changeover. The larger sets have structural steel bases and vibration dampeners.

Sets of lower voltage for 6mm to 8mm suprex carbon trims have double overload capacity for the changeover period. They are obtainable with vibration dampeners if installation conditions require them.

The type and capacity needed depends on the type of arc and amount of light it must produce (*see Lamps, D.C. Projection Arc*).

AUTOMATIC DEVICES COMPANY, 2121 South 12th Street, Allentown, Pa. See page 7.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
Crocker-Wheeler Division, Elliott Company, Jeanette, Pa.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.
Imperial Electric Company, Inc., 64 Ira Avenue, Akron, Ohio.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill.
ROBIN-ESCO DIVISION, Electric Specialty Company, 267 Rhode Island Avenue, East Orange, N. J. See page 47.
Westinghouse Electric Corporation, East Pittsburgh.

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PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell operates in the sound system to transform the light of the exciter lamp, after it has passed through a photo type film sound track into the electrical energy which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill.
General Electric Company, Schenectady, N. Y.
Gordos Corporation, 250 Glenwood Avenue, Bloomfield, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Sylvania Electric Products, Inc., 1740 Broadway, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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PROJECTION LAMPS: See Lamps, D. C. Projection Arc.

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PROJECTOR REPLACEMENT PARTS

REPLACEMENT PARTS for a projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York City.
PAROMEL ELECTRONIC CORPORATION, 3956 W. Belmont Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
LAVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See page 45.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 Wabash Avenue, Chicago, Il.

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PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

PROJECTOR mechanisms for theatrical and comparable professional projection of 35mm motion picture film are available in both heavy-duty and light-duty models. Heavy-duty equipment is usually indicated even for theatres not operating on a daily continuous policy, but the lighter equipment may suffice for small theatres presenting only a few performances a week. Such light-duty equipment is "portable" in a limited sense.

Heavy-duty mechanisms are available with various types of shutters, but all with rear shutters either exclusively or optionally. Some may

be had with rear shutters of single or double type; or with single rear and front shutter.

For reduction of film gate heat, a water-cooled gate assembly may be procured for some models of projectors. If a lamp with water-cooled carbon jaw assembly is used, the film gate device and jaw assembly may use the same water supply.

For cooling the aperture area itself, an air jet device is available for some models of projectors. This device directs an air stream on each side of the film within the aperture with the stream on the lamp side being ejected intermittently in synchronization with the pull-down. In one system, the air jet device is incorporated with water cooling of the gate.

Made by the manufacturer of the projector head and designed in integration with it, the necessary *bases* and *magazines* are separate items of purchase. Bases are adapted to any standard carbon arc lamp, and are adapted to, or include models designed for, tilting upwards as required by drive-in theatres.

The *takeup* for the lower magazine is also a separate item.

Projectors (including base and both magnetic and optical soundheads) of special design for the Todd-AO wide-film process (65mm without sound tracks, 70mm with six magnetic tracks) are adapted also to 35mm projection with substitution of certain untis supplied for the purpose. The Todd-AO system also requires other special equipment, including an equalizer-relay rack providing interchangeability of sound systems, projection lenses, rewinders and reels, all available from the Todd-AO Corporation.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.
BLUE SEAL DEVICES, P. O. Box 1008, New Canaan, Conn. See page 23.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 49.
Hal I. Huff Manufacturing Co., 3774 Selby Avenue, Los Angeles 34, Calif. (carbon cooler).
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 19.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
NORTH AMERICAN PHILIPS CO., INC., 100 East 42nd Street, New York 17, N. Y.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
PAROMEL ELECTRONICS CORPORATION, 3956 West Belmont Avenue, Chicago 18, Ill.
RANK PRECISION INDUSTRIES, LTD., Gaumont-Kalee Div., 37-41 Mortimer St., London W. 1, England.
ROBIN-WEBER DIVISION, Weber Machine Corporation, 267 Rhode Island Avenue, East Orange, N. J.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.

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PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (*see listing under Lamps, D.C. Projection Arc*).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
Bell & Howell, 7100 McCormick, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Mitchell Camera Corporation, 666 W. Harvard Street, Glendale 4, Calif.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Victor Animatograph Corporation, Davenport, Iowa.

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PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, etc.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification.

ALTEC-LANSING CORPORATION, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
Ampex Corporation, 934 Charter Street, Redwood City, Calif.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Street, Bloomfield, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
PAROMEL ELECTRONICS CORPORATION, 3956 West Belmont Avenue, Chicago 19, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

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RECTIFIER TUBES

LINES OF Tungar tubes made by the manufacturers listed below embrace types and amperages for exciter lamp and for field supply required by some speaker systems, as well as those for projection arc supply rectifiers. These gas-filled tubes are not of the mercury type, but some may contain a small amount of mercury. Amperages run from 2 to 15. (*See Rectifiers.*)

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, 715 Hamilton Street Geneva, Ill.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Gordos Corporation, 250 Glenwood Avenue, Bloomfield N. J.
Radiant Lamp Corporation, 300 Jelliff Avenue, Newark, N. J.
Westinghouse Electric Corporation, Bloomfield, N. J.

RECTIFIERS AND POWER UNITS

RECTIFIERS for changing the alternating current supply to direct current, for operation of the projection arc, are available in either Tungar tube or dry type employing, according to the various makes, copper oxide, magnesium-sulphide or selenium as the rectifying agent. Regular models are designed for single- or three-phase operation up to fourtube capacities, inclusively; higher capacities are three-phase. Capacities range from 20 to 80 amperes in most makes, and higher in some, including selenium plate types to to 135 amperes.

Sound system rectifiers also are made in tube and disc types.

AMERICAN SELECTIFIER DIV., 630 Ninth Avenue, New York 36, N. Y.
C. S. ASHCRAFT MANUFACTURING CO., 36-32 Thirty-eighth Street, Long Island City, N. Y.
Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
BLUE SEAL DEVICES, P. O. Box 1008, New Canaan, Conn.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.
GARVER ELECTRIC COMPANY, Union City, Ind. See page 48.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Kneisley Electric Company, 2509 LaGrange, Toledo 3, Ohio (selenium conversion unit).
McColpin-Christie Corporation, Ltd., 4922 S. Figuera Los Angeles 37, Calif.

"ROBIN-ARC"
SELENIUM
RECTIFIERS
FOR IN-DOOR OR
DRIVE-IN
THEATRES

are proving themselves in the field. Running costs are sufficiently reduced to effect amortization of the first cost within 3 years thru power savings.

Robin-Arc Rectifiers assure dependable, unlimited performance and maintenance is negligible.

ROBIN COMPLETE PROJECTION BOOTH EQUIPMENT

Projectors; Amplifiers; Sound Systems; Rectifiers; Motor Generators; Ballast Rheostats.



Write for Information
J.E. ROBIN, Inc.
267 Rhode Island Ave.
East Orange, N. J.

BREAKING MIRRORS?
you can solve your problem with
HEYER-SHULTZ UNBREAKABLE METAL REFLECTORS
5 YEAR GUARANTEE • *Maximum* SCREEN ILLUMINATION
SEE YOUR THEATRE SUPPLY DEALER • Manufactured by HEYER-SHULTZ, INC., Cedar Grove, N.J.

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill.
PAROMEL ELECTRONICS CORPORATION, 3956 West Belmont Avenue, Chicago 18, Ill.
Richardson & Allen Corporation, 116-15 15th Avenue, College Point, N. Y.
J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J. See page 47.
RANK PRECISION INDUSTRIES, LTD., Gaumont-Kalee Div., 37-41 Mortimer St., London W. 1, England.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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REELS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2,000 feet of 35-mm. film. Reels 24 inches in diameter for as much as 5,000 feet of film are also available.

Reels for standard footage are available in two sizes to accommodate 35mm projectors in use—15-inch diameter with 5-inch hub, and 14-inch diameter with 4-inch hub. (Exchange shipping reels are 14½-inch in diameter with 4½-inch hub.)

Reels suitable for projection and other general use in the theatre projection room should have hubs constructed to provide enduringly rigid firm support for the flanges with the latter firm enough to hold their shape, yet be light in weight. Reels suited to theatre use generally have flanges of welded wire or cast aluminum construction.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.
Hollywood Film Company, 946 Seward Street, Hollywood, Calif.
Neumade Products, Inc., 250 West 57th Street, New York City.
Tayloreel Corporation, 2 Commercial Street, Rochester, N. Y.
U. S. Fabrics Industrial Plastics, Inc., Norwood, N. J.
WENZEL PROJECTOR COMPANY, 2500 South State Street, Chicago, Ill.

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REFLECTORS, PROJECTION ARC

MIRRORS FOR reflector type projection arc lamps are available in the diameters required by the various models of lamps in either glass or metal, including both rhodium and aluminum (*see Lamps, D. C. Projection Arc*).

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
HEYER-SHULTZ, INC., Cedar Grove, N. J. (metal reflectors). See page 47.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
KOLLMORGEN OPTICAL CORPORATION, 347 King Street, Northampton, Mass.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 21.

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REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot-reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.
GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago 40, Ill.
Hollywood Film Company, 946 Seward Street, Hollywood, Calif.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
Lakewood Automatic Rewind Switch, 1298 Hathaway Avenue, Lakewood 7, Ohio.
The Neumade Products Corporation, 250 West 57th Street, New York City.
WENZEL PROJECTOR COMPANY, 2506 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Illinois.

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SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high.

Atlas Products Company, 3825 South Racine Avenue, Chicago 9, Ill.
GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo.
Ex-Cell Products Corporation, 457 North Racine Avenue, Chicago, Ill.
Glaro Machine Products Co., Inc., 3711 Edgemere Avenue, Far Rockaway, N. Y.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Lawrence Metal Products Company, 60 Prospect Ave., Lynbrook, N. Y.

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SCREENS, PROJECTION AND SCREEN FRAMES

MOTION PICTURE screens are of two basic types: *Diffusive* and *Specular*. Another type is *Translucent*, used with rear projection.

Specular screens are required for third-dimensional (stereoscopic) projection (originally specular screens were fabricated specifically for relatively narrow auditoriums.)

Specularity may be of advantage, however, for screen images that are so wide that they tax available light sources, since it signifies a higher reflectance factor. For such applications, angular embossing of the screen surface, and/or curving the screen on a radius equal to the projection distance, or nearly so, reduces "fade-away" (light loss at sides from audience area due to extreme angles of incidence).

For wide-screen installations frames are fabricated of wood or metal and with means of adjusting them readily to the desired curvature, and to tilting projection angle (above about 12°). If the exact size of the screen and its curvature are known, the frame may be obtained with lacing hooks installed. Frames are available for attachment to floor, or mounted on casters, or designed to be flown.

Diffusive screens (for indoor theatres) are variously fabricated—entirely of vinyl plastic, with plastic coating, in coated cotton fabric, and in fibreglas fabric with a special coating for that material.

Theatre screens are regularly perforated for transmission of sound, but unperforated screens are obtainable.

Artkraft-Strauss Sign Corporation, 830 Twelfth Avenue, New York City (wide-screen frames).
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.
BODDE SCREEN COMPANY, P. O. Box 711, San Fernando, Calif. See this page.
Da-Lite Screen Company, 2723 North Pulaski Road, Chicago, Ill.

GARVER rectifiers

. . . since 1915, the standard of the industry

Keen competition in the entertainment field necessitates the best possible presentation. Join the impressive numbers of drive-in theatres now using GARVER projection rectifiers. They are satisfying critical present day audiences.

Whatever your requirements may be in Bulb or Selenium type rectifiers, single or three phase, Garver engineers can produce it for you.
Write today for full details.

THE GARVER ELECTRIC COMPANY, Union City, Indiana, U. S. A.

Domestic Distributor:
THE BALLANTYNE CO.
Omaha, Neb.

Export Distributor:
STREUBER & LA CHICOTTE, INC.
250 W. 57th St., New York 19, N. Y.

Bodde
CAST IN *ONE* SINGLE PIECE
NO WELDS • NO LINES
NO STREAKS • NO CLOUDS
AND *TRULY* WASHABLE
SEAMLESS SCREENS
See your local supply center or contact us direct
BODDE SCREEN Company
11541 BRADLEY AVE., SAN FERNANDO, CALIF.
THE ECONOMICAL, BUT THE FINEST, FOR WIDE-SCREEN, VISTAVISION & CINEMASCOPE
Screen Samples and Literature on Request

SPLICES NOT HOLDING?
Film breaks are costly. Play safe by using
JEFRONA All-purpose CEMENT
Has greater adhesive qualities. Don't take our word for it. Send for FREE sample and judge for yourself.
CAMERA EQUIPMENT CO.
315 West 43rd St., New York 36, N. Y.

Drive-In Theatre Manufacturing Company, 505 West Ninth Street, Kansas City, Mo. (wide-screen frames).
R. L. Grosh & Co., Scenic Studios, 4114 Sunset Blvd., Hollywood, Calif. (screen frames).
Hollywood Curvascope Frame Company, 2311 Foshay Tower, Minneapolis 2, Minn. (wide-screen frames).
Knoxville Scenic Studios, Inc., Maryville Pike, P. O. Box 1029, Knoxville, Tenn. (wide-screen frames).
H. R. MITCHELL & COMPANY, P.O. Box 690, Hartselle, Ala. (wide-screen frames).
Natco Wonder Screen Company, 2031 Jackson Street, Dallas 1, Tex.
RADIANT MANUFACTURING CORPORATION, 2622 Roosevelt Road, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Raven Screen Corporation, 124 East 124th Street, New York City
RAYTONE SCREEN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y.
J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J.
Stewart Trans-Lux Corp., 1111 W. Sepulveda Blvd., Torrence, Calif.
Textileather Div., General Tire & Rubber Company, Toledo 3, Ohio.
Unistrut Products Corporation, 1013 W. Washington Blvd., Chicago 7, Ill. (wide-screen frame).
VOCALITE SCREEN CORPORATION, 19 Debevoise Avenue, Roosevelt, N. Y. See page 39.
WALKER-AMERICAN CORPORATION, 2665 Delmar Blvd., St. Louis 3, Mo. See page 50.
WILLIAMS SCREEN COMPANY, 1320 Summit Lake Boulevard, Akron, Ohio. See page 23.

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SCREEN PAINT — See Screens under Drive-In Equipment.

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SCREEN TOWERS—See Drive-In Theatre Equipment.

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SEATING—See Chairs, Auditorium.

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SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal) framework with illumination provisions, are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also standardized designs adaptable to the theatre front. *(See also Attraction Advertising under Drive-In Theatre Equipment.)*

Artkraft-Strauss Corporation, 820 Twelfth Avenue, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Flexlume Sign Corporation, 1464 Main Street, Buffalo, N. Y.
Long Sign Company, 61 West Hubbard Street, Chicago, Ill.
Poblocki & Sons, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

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SIGNS: DIRECTIONAL, BOX-OFFICE, IDENTIFICATION

SIGNS FOR all the purposes of theatres are available in a variety of materials and modern styles that efficiently perform their function while lending at the same time a detail of decorative interest, and at such low relative cost that ordinary box and painted signs are never warranted.

They can be had either in stock or readily made-up models to indicate exits, location of balcony stairs, toilet rooms, etc., fabricated of decorative metal, etched glass and plastic, and there are types with free-standing luminescent plastic letters lighted by a concealed black-light lamp, still others of plastic with letters so engraved as to be defined by edge lighting.

Signs of engraved plastic are available for such copy as "No Admittance," "Information," etc., and as poster date strips; and for the box-office there are admission price signs available with or without show time clocks of the same material.

Art-Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
ASSOCIATED TICKET & REGISTER CO., 354 West 44th Street, New York City.
Capitol Stage Lighting Company, 527 West 45th Street, New York 19, N. Y.
L. Bahr Company, 123 West Canton Street, Boston 18, Mass.
Edgar S. Bowman, 124 West 21st Street, New York 11, N. Y.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Kliegl Brothers, 521 W. 50th Street, New York City
McFadden Lighting Company, Inc., 2308 South Seventh Boulevard, St. Louis, Mo.
Novelty Lighting, 2480 East 22nd Street, Cleveland 15, Ohio.
Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.
Posterloid Corporation, 693 Broadway, New York 12, N. Y.
The Tablet & Ticket Company, 1021 West Adams Street, Chicago 7, Ill.
Vio-Glo Plastics Corporation, 249 West 34th Street, New York City. (black-light signs).

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SLIDES—See Stereopticons

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SOUNDHEADS

SOUND reproducers, or heads, are of two basic types: *Optical,* for reproducing photographic tracks, and *Magnetic,* for reproducing magnetic film recordings.

Optical reproducers (for standard 35mm picture-sound prints) are designed for attachment to any modern standard projector, between the mechanism and the take-up magazine.

Magnetic heads are available for either separate or attached installation.

Separate magnetic heads of some types are mounted on a pedestal, others are associated with the amplifiers and controls in a cabinet.

"Button-on" magnetic heads are designed for attachment between the projector mechanism and the upper magazine. They vary in sprocket and threading arrangement, but all are film-driven, and while regularly designed to pick up the four tracks of a CinemaScope system, they may be adjusted to other track schemes.

AMPEX CORPORATION, 934 Charter Street, Redwood City, Calif.
THE BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
BLUE SEAL DEVICES, P. O. Box 1008, New Canaan, Conn. See page 23.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York 19, N. Y. See below.
Fairchild Recording Equipment Co., 154 St. & 7th Ave., Powell's Cove Blvd., Whitestone, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 19.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.
PARCMEL ELECTRONICS CORPORATION, 3956 West Belmont Avenue, Chicago 18, Ill. See page 40.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
S. O. S. CINEMA SUPPLY CORPORATION, 602 West 52nd Street, New York City.
WENZEL PROJECTOR CORPORATION, 2509-19 South State St., Chicago 16, Ill.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada. See page 17.

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SOUND SYSTEMS, COMPLETE

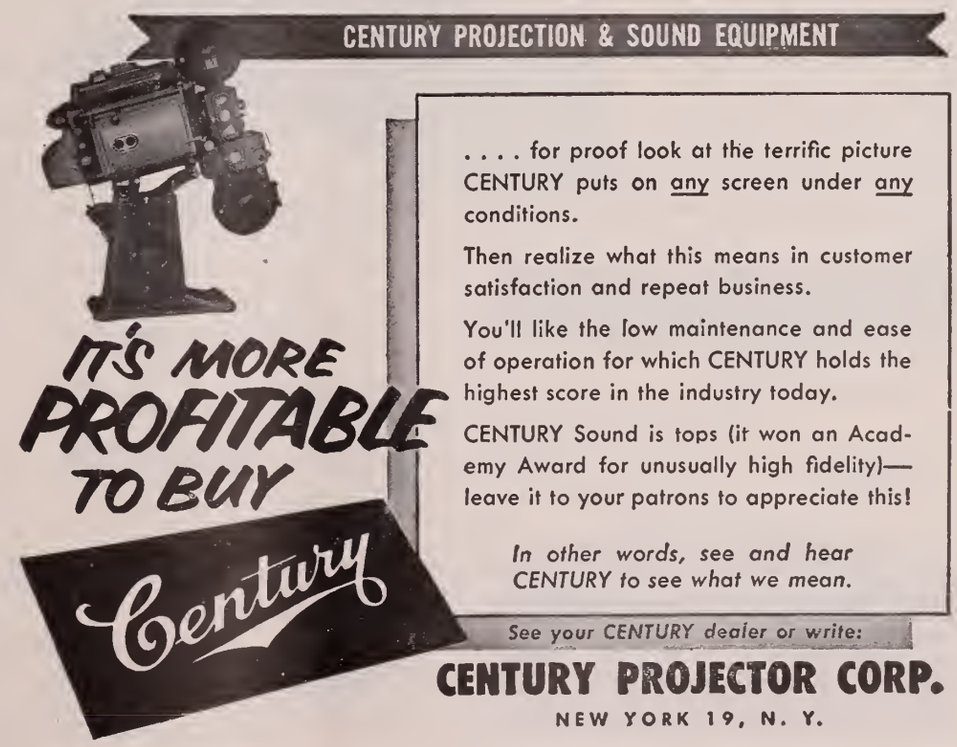
ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with most of his own fabrication and possibly the rest (notably speakers) products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities (for either photographic or magnetic track reproduction), and also for large outdoor installations such as in drive-in theatres.

Equipment for reproduction of a single optical track by three speakers placed behind the screen as for stereophonic sound, is available in the Perspecta system, which introduces a device acting in the manner of a variable gain amplifier. Called an "integrator," it has three circuits, each responsive to certain frequencies superimposed on the picture sound record.

(See Amplifiers and Amplifying Tubes; Soundheads, Speakers and Horns.)

(Also see Todd-AO process under Projectors & Accessories.)

AMERICAN OPTICAL COMPANY, Southbridge, Mass.
Ampex Corporation, 934 Charter Street, Redwood City, Calif.
THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Neb.
BLUE SEAL DEVICES, P. O. Box 1008, New Canaan, Conn. See page 23.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See below.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 19.
Fairchild Recording Equipment Co., 154th St. and 7th Ave., Powell's Cove Blvd., Whitestone, N. Y. (Perspecta sound).
James B. Lansing Corporation, 2439 Fletcher Drive, Los Angeles 39, Calif.
Magnasync Manufacturing Co., Ltd., 5517 Satsuma Avenue, North Hollywood, Calif.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.



PAROMEL ELECTRONICS CORPORATION, 3956 West Belmont Avenue, Chicago 18, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
RANK PRECISION INDUSTRIES, LTD., Gaumont-Kalee Div., 37-41 Mortimer St., London W. 1, England.
Stelma Electronics, 389 Ludlow St., Stamford, Conn.
Todd-AO Corporation, 1270 Sixth Avenue, New York 20, N. Y.
WESTREX CORPORATION, 111 Eighth Avenue, New York City (except in U. S. and Canada). See page 17.

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SPEAKERS AND HORNS

MOTION PICTURE sound systems of indoor theatres (standard 35mm projection) require for proper reproduction of either optical or magnetic sound tracks, speaker equipment consisting in a system of low-frequency and high-frequency units with a dividing network. In such a system, the low-frequency units typically number four, housed in a horn baffle; while two or more high-frequency units are mounted above the baffle in a multicellular horn arrangement, with the entire system installed for the directionalism required to "cover" the seating area. (*For in-car speakers see Drive-In Theatre Equipment and Supplies.*)

Stereophonic sound, specifically as employed in "wide-screen" presentation, with three tracks for reproduction at the screen, requires three such horn system, with each centered on a third of the screen width. These speakers must be positively matched in power and frequency response.

For auditorium effects (as supplied by a fourth track) supplementary cone speakers are ranged along the walls of the auditorium in wattages according to the output of this channel and proper spacing of the speakers for coverage.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.
Ampex Corporation, 934 Charter Street, Redwood City, Calif.
BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.
BLUE SEAL DEVICES, P. O. Box 1008, New Canaan, Conn. See page 23.
General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 La France Avenue, Bloomfield, N. J.
Oxford Electric Corporation, 3911 South Michigan Ave., Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Stephens Manufacturing Company, Culver City, Calif.
WESTREX CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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SPLICERS AND FILM CEMENT

DEVICES FOR splicing film are available in various models, including those which supply heat for creating a weld in the shortest possible time; however, splicers used in theatre projection rooms are usually of the *pressure* type, depending on mechanical force to effect to firm splice.

Pressure types can be had in either perforated or non-perforated models, and these for 1/10- and 5/32-inch splice. There are 16mm splicers which also splice 35mm film.

Film cement generally recommended for theatre use is of the weld, rather than the adhesive, type, and is classified as *all-purpose*. It is adapted to the splicing of acetate (safety) as well as nitrate film. With acetate, however, the splice should be kept under pressure in the splicer for at least 15 minutes, and it should not be pulled until at least 5 minutes afterward.

Ace Electric Mfg. Co., 1458 Shakespeare Ave., New York 52, N. Y.
Fisher Manufacturing Company, 1 Salter Place, Rochester, N. Y. (film cement).
Griswold Machine Works, Port Jefferson, N. Y.
Lake Products Company, 6576 Oleatha Avenue, St. Louis 9, Mo. (cement).
NATIONAL THEATRE SUPPLY, 90 Gold Street, New York 38, N. Y. (cement).
Neumade Products Corporation, 250 West 57th Street, New York City (splicers, cement).
Prestoseal Manufacturing Corporation, 37-27 33rd Street, Long Island City, N. Y. (splicers).

•

SPOTLIGHTS—See Lights, Spot and Flood

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STAGE LIGHTING EQUIPMENT

EQUIPMENT FOR lighting the stage in its use for live-talent performances basically requires such permanent installations as footlights, borderlights and striplights. What is additionally required depends on the kind of stage prouctions to be offered; these may need a variety of portable floo and spotlights equipped for color effects.

Most productions, even of home talent, advise the availability of at least one small spotlight for projection room installation or comparable location.

According to these factors of scale, control equipment may be of the simpler dimmer types indicated in the BUYER'S INDEX under *Dimmers* or elaborate preset interlocking switchboards of resistance, autotransformer or electronic type.

Companies listed below manufacture complete lines of stage lighting equipment (except possibly actual switchboard units); others limited to certain items are so indicated.

Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
Century Lighting Equipment, Inc., 521 West 43rd Street, New York City.
GoldE Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
R. L. Grosh & Sons, 4114-4122 Sunset Boulevard, Hollywood 29, Calif.
Kliegl Bros., 321 West 50th Street, New York City.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (spot and floodlights).
Superior Electric Company, Bristol, Conn.
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y. (diimmers).

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STEREOPHONIC SOUND—See Sound Systems, Complete.

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STEREOPTICONS AND SLIDE PROJECTORS

LIGHT PROJECTORS for advertising copy, pictorial and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties. Light sources are available in both carbon arc and filament lamp types.

Slides for the projection of song lyrics, advertising and effects are available made up on glass, and in a flexible material on which a message can be typewritten at the theatre.

American Optical Corporation, Buffalo, N. Y.
BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
Beseler Visual Products Co., Inc., 200 East 23rd Street, New York City.
Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.
Kliegl Bros., 321 West 50th Street, New York 19, N. Y.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

SLIDES

National Studios, 145 West 45th Street, New York 19, N. Y.
North American Slide Company, 206 North Linden Avenue, Kirklyn, U. D. Pa.

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TAKEUPS—See Projectors and Accessories.

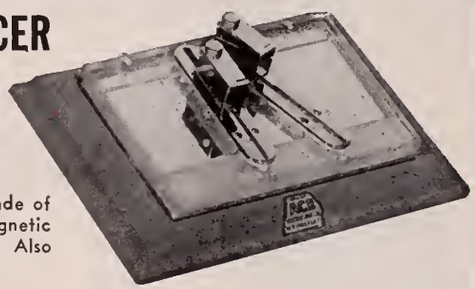
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TICKET BOXES AND ADMISSION CONTROL SYSTEMS

TICKET collection equipment ranges from simple receptacles for the tickets or stubs, and similar boxes with knives for chopping the tickets to prevent further use, to collection and filing mechanisms designed to effect a record of ticket sequence to prevent collusion.

Simple boxes are typically of steel construction on an iron base of weight to resist tipping, finished attractively, usually in color, with a

ACE CLEAR VISION SPLICER
joins "CRONAR" to acetate



Investigate Ace, a completely new splicing method. It not only makes a strong splice on acetate, but will splice the new DuPont Cronar base and join Cronar to acetate. Made of non-magnetic material, it will not harm magnetic sound tracks. Handles 16mm to 70mm film. Also cuts sound tape for splicing. See it today.

CAMERA EQUIPMENT COMPANY 315 West 43rd Street, New York 36, N. Y.

CLARITY! BRILLIANCE! LONG-LASTING ECONOMY!
WALKER *High Intensity* SCREENS
You Can See the Difference!
SOLE DISTRIBUTOR FOR WALKER SCREENS — NTS — *Your Guarantee* OF CONSISTENT QUALITY AND OUTSTANDING SERVICE!

MANAGERS!
Get This Handy Helper—
The Master Guide to Theatre Maintenance
—a book of practical information to
READ and KEEP for REFERENCE
$5.00 postpaid
Published by Aaron Nadell. Order from —
QUIGLEY BOOKSHOP
1270 Sixth Avenue, New York 20, N. Y.

bowled hinged top of aluminum or comparable metal.

Chopper boxes are of similar construction and design, plus knives actuated manually by an outer wheel.

Collection and filing systems consist in a receptacle of regular ticket box dimensions and comparably attractive in external finish, with means of cutting the ticket in two and filing stubs.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See page 41.

Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. (portable ticket box) See page 29.

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TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box-office peaks, and impart the impression of efficiency, cleanliness and businesslike methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box-office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

Argus Manufacturing Company, 1141 N. Kilbourn Avenue, Chicago 51, Ill.

GENERAL REGISTER CORPORATION, 43-01 22nd Street, Long Island City, N. Y. See page 41.

Golde Manufacturing Company, 4888 North Clark Street, Chicago 40, Ill.

National Cash Register Corporation, Dayton, Ohio.

Ticket Register Industries, 1223-27 South Wabash Avenue, Chicago 5, Ill.

WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill. (manual type)

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UNIFORMS

WHILE LEADING uniform manufacturers can readily meet special design specifications, their catalog models provide a variety of styles that have proved effective in distinguishing the functions of ushers, doormen, porters and other attendants.

These can be had in such materials as regular weight worsted, tropical worsted, serge and gabardine, with caps to match; and poplin for refreshment attendant apparel. Some lines also include such accessories as gloves, hoods and capes, shoulder knots, etc.

Angelica Uniform Company, 1471 Olive Street, St. Louis, Mo.

S. Appel & Company, 840 Broadway, New York City.

Brooks Uniform Company, 75 West 45th Street, New York City.

Delta Uniform Division, Highway Outfitting Company, 3 East 28th Street, New York 16. N. Y.

Maier-Lavaty Company, 315 South Peoria Street, Chicago 7.

Mills Uniform Co., Wister St. & Godfrey Ave., Philadelphia 38, Pa.

Marcus Ruben, Inc., 625 South State Street, Chicago, Ill.

Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass. (dickies only).

Russell Uniform Company, 192 Lexington Avenue, New York.

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VACUUM CLEANERS—See Cleaning Mechanisms.

The Theatre *Screen* Needs *Theatre* Appeal

(*Continued from page* 13)

roundings you offer are any inducement to them to leave the atmosphere and convenience of their homes.

As for air-conditioning, people expect a theatre to have it when hot, muggy weather comes. The air-conditioning industry is developing the home market rapidly; cooling already is common among stores, restaurants, offices. Theatre auditoriums need it a great deal more than any of these places do.

What were once "luxurious" theatre chairs are in all too many cases now thoroughly antiquated traps which tear stockings, punch the anatomy with broken springs, and leave one with an acute feeling of *dis*comfort after two hours in one spot! Reupholstering, with better fabrics may be a partial answer where it is not possible to install completely new chairs with additional space between rows. The so-called "art" houses have proven the merit of these touches of elegance and solicitude!

Circuits, which ordinarily lead the parade, have become reluctant in many cases because of the prodding of the financial boys who insist on being guided only by profit statements and who have only a vague idea of the operating requirements behind requests for house improvements.

We talked with one circuit executive recently who said that ten or fifteen years ago his outfit charged off roughly six million dollars annually for depreciation, turning back *half* of this amount to the theatres for maintenance and improvements. Now they charge off only about three million dollars annually (they have reduced their theatre holdings, accounting for most of this reduction in amortization), but they haven't disbursed even one million dollars in the past *five years* for maintaining and up-grading their theatres!

To dip back into the past once again, showing that this is a *continuing* challenge ever before us, we pick up an editorial from BETTER THEATRES as its editor looked forward to 1936—twenty years ago!

". . . The very atmosphere of many theatres is gloomy. Properties are physically run down, dilapidated and shabby, and the personnel is likely to have the jitters. . . . The theatre itself must be bright and fresh, in tune with the times. And the personnel must be assured that the jobs of the theatre are among the important work of this industry. These are requisite to a cheerful outlook in 1936."

They are requisite to a constructive attitude toward this business in 1956—and the years to come.

World's Finest

100% ALL DIE CAST ALUMINUM



Size: 5½, 4¼ x 4¼
Weight: 3 Lbs. 6 Oz.
UL approved

400 or 500 Watt Forced Air Heaters —Custom made for Your Theatre — 220, 208 or 110 Volts.

THERMOLATOR INKAR HEATERS

GIVE YOUR PATRONS LIVING ROOM COMFORT AND SAFETY

HEATERS AND WIRING MAY BE LEASED

FOR WINTER PROFITS

WRITE, WIRE OR CALL

THERMOLATOR CORPORATION

1628 VICTORY BLVD. GLENDALE, CALIF.

Charlie Jones on His OscilloSpectroPrismoScope

(*Continued from page* 32)

No. 1 was mad because TV had made No. 2 extra thin and hungry and had thus dried up his source of sustenance.

Being a disciple of the philosophy, "If you can't lick 'em, jine 'em," No. 1 started patronizing the supermarket. He once raided his own garden and ate its produce, but the law of civilization forbade him to continue eating at the expense of the rest of the pack. That's the trouble with civilization—it leaves no place for wolves. (I think the law of diminishing returns comes in here somewhere, too, but I'll have to draft a New Deal economist to help me figure where.)

Wolf No. 1 and Wolf No. 2 had never been real chummy, but both being wolves, each justified his wolfly actions by the very fact that he was a wolf and entitled to the wolf's share of the public carcass. Each knew that if he was given a shank to eat, the other would take a hind quarter, so it was better to eat each other clear up and then the one that was left could have it all.

Admittedly, this is a pretty stupid picture. It doesn't even take into consideration Wolf No. 3, whom my assistant has said is not a wolf at all, but a dog with a bad case of mange. Maybe so, for all he does is run around yelping at his companions.

Such is the picture through the OSPS!

Before you jump to the conclusions, however, and throw in the towel, I hasten to tell you there is more to the picture. I have put my *ViewBrightner* attachment on the OSPS and am happy to report that it showed a hazy brightening on the horizon. I cannot promise that this is Dawn, but we may be passing out of the Dark Ages. Let's hope!

Some machine, huh?

TERRITORIAL DEALERS IN THE UNITED STATES



Numbered for identification as dealers for certain manufacturers listed in Advertisers Index of Theatre Supply Mart insert.

ALABAMA

1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Southwest Theatre Supply, 3750 E. Van Buren, Phoenix.

ARKANSAS

3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1921 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1908 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—United Theatre Supply, 112 Golden Gate Ave.
12—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

National Theatre Supply, 2111 Chamna St.
13—Service Theatre Supply, 2054 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

15—Brient & Sons, 925 New Jersey Ave., N.W.*
16—Ben Lust, 1001 New Jersey Ave., N.W.
17—R & S Theatre Supply, 920 New Jersey Ave., N.W.

FLORIDA

18—Joe Hornstein, 329 W. Flagler St., Miami.
19—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
20—United Theatre Supply, 206 Memorial Highway, Tampa.
21—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

22—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:

23—Capitol City Supply, 161 Walton St., N.W.
24—Dixie Theatre Service & Supply, 95 Waltnn Ave., N.E.
National Theatre Supply, 187 Walton St., N.W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N.W.
26—Wil-Kin Theatre Supply, 301 North Ave., N.E.

ILLINOIS

Chicago

27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—Gardner Theatre Service, 1314 S. Wabash Ave.
29—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

30—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

31—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:

33—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:

34—Falls City Theatre Equipment, 427 S. Third St.
35—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 1409 Cleveland Ave.
38—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

39—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

40—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

41—Capitol Theatre Supply, 28 Piedmont St.*
42—Independent Theatre Supply, 28 Winchester St.
43—Major Theatre Equipment, 14 Winchester St.
44—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

47—Amusement Supply, 206 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312 Cass Ave.

Grand Rapids:

50—Ringold Theatre Equipment, 106 Michigan St., N.W.

MINNESOTA

Minneapolis:

51—Elliott Theatre Equipment, 1110 Nicollet Ave.
52—Frosch Theatre Supply, 1111 Currie Ave.*
53—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 58 Glenwood Ave.
54—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

55—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
56—Shreve Theatre Supply, 217 W. 18th St.
57—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

58—McCarty Theatre, 3146 Olive St.
National Theatre Supply, 3212 Olive St.
59—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA

60—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

61—The Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
62—Quality Theatre Supply, 1515 Davenport St.
63—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

64—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

65—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:

66—Auburn Theatre Equipment, 5 Court St.

Buffalo:

67—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 500 Pearl St.
68—Perkins Theatre Supply, 505 Pearl St.
69—United Projector & Film, 228 Franklin St.

New York City:

70—Amusement Supply, 341 W. 44th St.
71—Capitol Motion Picture Supply, 630 Ninth Ave.*
72—Crown Motion Picture Supplies, 354 W. 44th St.
73—Joe Hornstein, 341 W. 44th St.
National Theatre Supply, 356 W. 44th St.
126—Norpat Sales, Inc., 630 Ninth Ave.

Syracuse:

74—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

75—Bryant Theatre Supply, 227 S. Church St.
76—Charlotte Theatre Supply, 209 S. Poplar St.
77—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
78—Southeastern Theatre Equipment, 209 S. Poplar St.*
79—Standard Theatre Supply, 219 S. Church St.
80—Theatre Equipment Co., 220 S. Poplar St.
81—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

82—Standard Theatre Supply, 215 E. Washington St.
83—Theatre Suppliers, 304 S. Davie St.

OHIO

Cincinnati:

84—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1637 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
85—Ohio Theatre Equipment, 2108 Payne Ave.
86—Oliver Theatre Supply, 1701 E. 23rd St.*

Columbus:

87—American Theatre Equipment, 185 N. High St.

Dayton:

88—Dayton Theatre Supply, 111 Volkenand St.
89—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

90—American Theatre Supply Co., 439 Dorr St.
91—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:

92—Century Theatre Supply Co., 706 N. Grand
93—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
94—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

95—Modern Theatre Supply, 1935 N.W. Kearney St.*
96—Portland Motion Picture Supply, 916 N.W. 19th St.
97—B. F. Shearer, 1947 N.W. Kearney St.
98—Inter-State Theatre Equipment, 1928 N.W. Kearney St.

PENNSYLVANIA

Philadelphia:

99—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
100—Superior Theatre Equipment, 1315 Vine St.

Pittsburgh:

101—Alexander Theatre Supply, 84 Van Bramm St.
102—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.

Wilkes-Barre:

103—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

104—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

105—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE

Memphis:

106—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
107—Tri-State Theatre Supply, 320 S. Second St.

TEXAS

Dallas:

108—Hardin Theatre Supply, 714 South Hampton Rd.
109—Herber Bros., 406 S. Harwood St.
110—Modern Theatre Equipment, 1916 Jackson St.
National Theatre Supply, 300 S. Harwood St.
111—Southwestern Theatre Equipment, 2010 Jackson St.*
112—Sterling Sales & Service, 2019 Jackson St.

Houston:

113—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

114—Alamo Theatre Supply, 1308 Alamotee St.

UTAH

Salt Lake City:

115—Intermountain Theatre Supply, 264 East First South St.
116—Service Theatre Supply, 256 East First South St.
117—Western Sound & Equipment, 264 East First South St.*

VIRGINIA

118—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:

119—American Theatre Supply, 2300 First Ave.
120—Inter-State Theatre Equipment Co., 2224 Second Ave.
121—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
122—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

123—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN

Milwaukee:

124—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
125—Ray Smith, 716 W. State St.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 99 attractions, 3,182 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
African Lion, The (B.V.)	1	7	18	13	19
All That Heaven Allows (U-I)	5	24	9	17	4
Anything Goes (Par.)	–	–	–	3	2
Apache Woman (A.R.C.)	1	7	2	2	–
Artists and Models (Par.)	10	33	19	7	2
At Gunpoint (A.A.)	–	1	11	26	2
Backlash (U-I)	–	8	3	11	–
Battle Station (Col.)	–	4	–	2	–
Benny Goodman Story, The (U-I)	1	7	9	24	13
Big Knife, The (U.A.)	–	–	1	11	14
Blood Alley (W.B.)	–	8	29	21	3
Bottom of the Bottle (20th-Fox)	–	2	8	11	22
Carousel (20th-Fox)	1	5	1	3	2
Come Next Spring (Rep.)	–	1	3	13	3
Comanche (U.A.)	–	3	1	–	17
Conqueror, The (RKO)	–	3	4	–	–
Count Three and Pray (Col.)	5	10	24	9	7
Court Jester, The (Par.)	–	6	5	6	3
Court Martial of Billy Mitchell (W.B.)	1	47	27	9	–
Day the World Ended (A.R.C.)	–	20	1	1	–
Deep Blue Sea, The (20th-Fox)	–	–	1	2	11
Desperate Hours, The (Par.)	1	1	11	19	19
Diane (MGM)	–	–	1	8	28
Dig That Uranium (A.A.)	–	4	1	–	–
Duel on the Mississippi (Col.)	1	1	5	2	2
Flame of the Islands (Rep.)	–	1	2	7	3
†Forbidden Planet (MGM)	–	2	3	–	–
Forever Darling (MGM)	7	27	28	7	8
Fort Yuma (U.A.)	–	–	5	13	2
Fury at Gunsight Pass (Col.)	–	1	3	2	2
Gentlemen Marry Brunettes (U.A.)	–	9	20	15	16
Girl in the Red Velvet Swing, The (20th-Fox)	–	3	20	31	23
Glory (RKO)	1	3	6	7	5
Goodbye, My Lady (W.B.)	–	3	1	3	–
Guys and Dolls (MGM)	20	6	4	1	3
Good Morning, Miss Dove (20th-Fox)	1	16	13	33	12
Helen of Troy (W.B.)	–	7	24	1	4
Hell on Frisco Bay (W.B.)	–	8	10	9	22
Hot Blood (Col.)	–	1	1	3	3
I Died a Thousand Times (W.B.)	–	1	5	11	9
I'll Cry Tomorrow (MGM)	9	7	3	–	–
Indian Fighter (U.A.)	–	13	24	12	6
Inside Detroit (Col.)	–	–	–	4	2
Kettles in the Ozarks (U-I)	–	2	8	3	2
Kismet (MGM)	–	4	17	22	20
Last Frontier (Col.)	–	2	17	18	4
Last Hunt, The (MGM)	–	3	13	11	3
Lady Godiva (U-I)	–	1	5	7	5
Lawless Street (Col.)	1	6	14	4	1
Lieutenant Wore Skirts, The (20th-Fox)	–	9	25	25	3
Littlest Outlaw (B.V.)	5	9	9	6	19
Lone Ranger, The (W.B.)	7	19	7	–	2
Lucy Gallant (Par.)	–	–	23	17	11
Man Alone, A (Rep.)	–	9	23	10	11
Man Who Never Was (20th-Fox)	–	2	8	–	10
Man With the Golden Arm (U.A.)	5	17	15	11	–
Man With the Gun (U.A.)	1	20	16	8	13
†Marty (U-I) (Reissue)	–	4	–	1	1
†Miracle in the Rain (W.B.)	–	–	–	7	1
Naked Dawn (U-I)	–	–	3	5	3
Never Say Goodbye (U-I)	–	8	5	4	–
†On the Threshold of Space (20th-Fox)	–	1	1	3	2
Our Miss Brooks (W.B.)	–	–	2	2	4
Picnic (Col.)	13	12	1	–	–
Prisoner, The (Col.)	1	–	2	–	3
Queen Bee (Col.)	–	–	12	11	10
Quentin Durward (MGM)	–	–	5	12	26
Rains of Ranchipur, The (20th-Fox)	–	9	31	23	8
Ransom (MGM)	1	–	18	17	11
Rebel Without a Cause (W.B.)	10	55	20	6	1
Red Sundown (U-I)	–	6	4	1	3
Return of Jack Slade (A.A.)	–	2	11	3	–
†Rock Around the Clock (Col.)	3	3	3	–	–
Rose Tattoo, The (Par.)	11	6	13	4	1
Running Wild (U-I)	3	12	6	2	–
Second Greatest Sex (U-I)	–	8	8	18	4
Shack Out on 101 (A.A.)	–	4	6	–	2
Sincerely Yours (W.B.)	–	1	9	17	16
Slightly Scarlet (RKO)	–	2	3	1	7
Song of the South (B.V.) (Reissue)	3	1	3	2	16
Spoilers, The (U-I)	1	11	14	15	3
Square Jungle (U-I)	–	1	1	11	31
†Swan, The (MGM)	–	5	–	–	–
Tall Men, The (20th-Fox)	7	44	19	5	2
Tarantula (U-I)	2	13	3	5	–
Target Zero (W.B.)	–	1	5	2	1
Teen Age Crime Wave (Col.)	–	6	7	2	–
Tender Trap, The (MGM)	9	30	31	15	2
Texas Lady (RKO)	–	2	10	14	6
There's Always Tomorrow (U-I)	–	–	6	4	19
†Three Bad Sisters (U.A.)	–	2	2	1	–
Three Stripes in the Sun (Col.)	1	7	17	10	9
Treasure of Pancho Villa (RKO)	–	1	14	14	21
Trial (MGM)	1	11	42	20	4
Trouble With Harry (Par.)	10	1	7	8	1
Twinkle in God's Eye, The (Rep.)	–	2	9	2	–
Unconquered (Par.)	–	–	1	3	1
†Uranium Boom (Col.)	–	–	–	2	3
World in My Corner (U-I)	–	–	4	10	20

HEY! LOOK WHAT'S GOIN' ON AT COLUMBIA!

HEY! WHAT'S GOIN' ON?

As 1956 ROLLS through its first quarter, there is a notable lift in theatreman interest and attention when the name of Columbia is mentioned.

While a prominent member of the "Big Eight" for many years, it was normally overshadowed by the volume of "A" features delivered by some of its bigger contemporaries. Of course. Harry Cohn has always had a keen sense of boxoffice, and starting way back in the days of "SUBMARINE" and persisting through "FROM HERE TO ETERNITY," "CAINE MUTINY," and "ON THE WATERFRONT," he has always come through with those one or two big ones each year. And they have been good merchandisers, even though some theatremen class theirs as the toughest sales force in the business. But with the start of 1956, Columbia started to look like World's Champ. and still does!

If you remember the old New York Yankees when everything they did was right, you'll understand the effortless teamwork that seems to radiate from Columbia today.

With most other companies stressing and straining to capture boxoffice attention, and some just sitting back with "egg on their face" and few if any pictures at all, Columbia delivered "PICNIC" that not only is clobbering them in the first-runs but has built a word-of-mouth that is certain to give the subsequents a lift. Then came "THE HARDER THEY FALL" with Bogart, that first-run critics invariably compare to "ON THE WATERFRONT," and another promising sock show. Then there is "AUTUMN LEAVES" with Joan Crawford, that is adult but sock. And, if you are still with us, catch an early screening of "THE EDDY DUCHIN STORY," and we're sure you'll agree it has hit boxoffice business written all over it, and critical raves, too!

We have also seen "JUBAL," a big action packed Technicolor western, and "COCKLESHELL HEROES" with Jose Ferrer, that is off-beat and swell. And over the horizon we keep hearing about "SOLID GOLD CADILLAC" as the show to watch.

Then, again seeming to prove that all of this is no accident, Columbia is currently advertising their ownership of "ANDERSONVILLE" and "THE LAST HURRAH" that happen to be two of the "best ten" books of the year.

So, what are you going to do with an outfit like this? With most other companies doing it the hard way, Columbia seems to be out to bust the fences with hit after hit.

Could a new leader be taking over?

Theatremen aren't missing a bit of it!

Jay Emanuel

Reprinted from
M. P. Exhibitor
April 18, 1956

MAY 19, 1956

MOTION PICTURE HERALD

20th-Fox Leases 52 to TV; Sets 20-film Zanuck Deal

Fabian Regime at Warners Depends on Justice Dept.

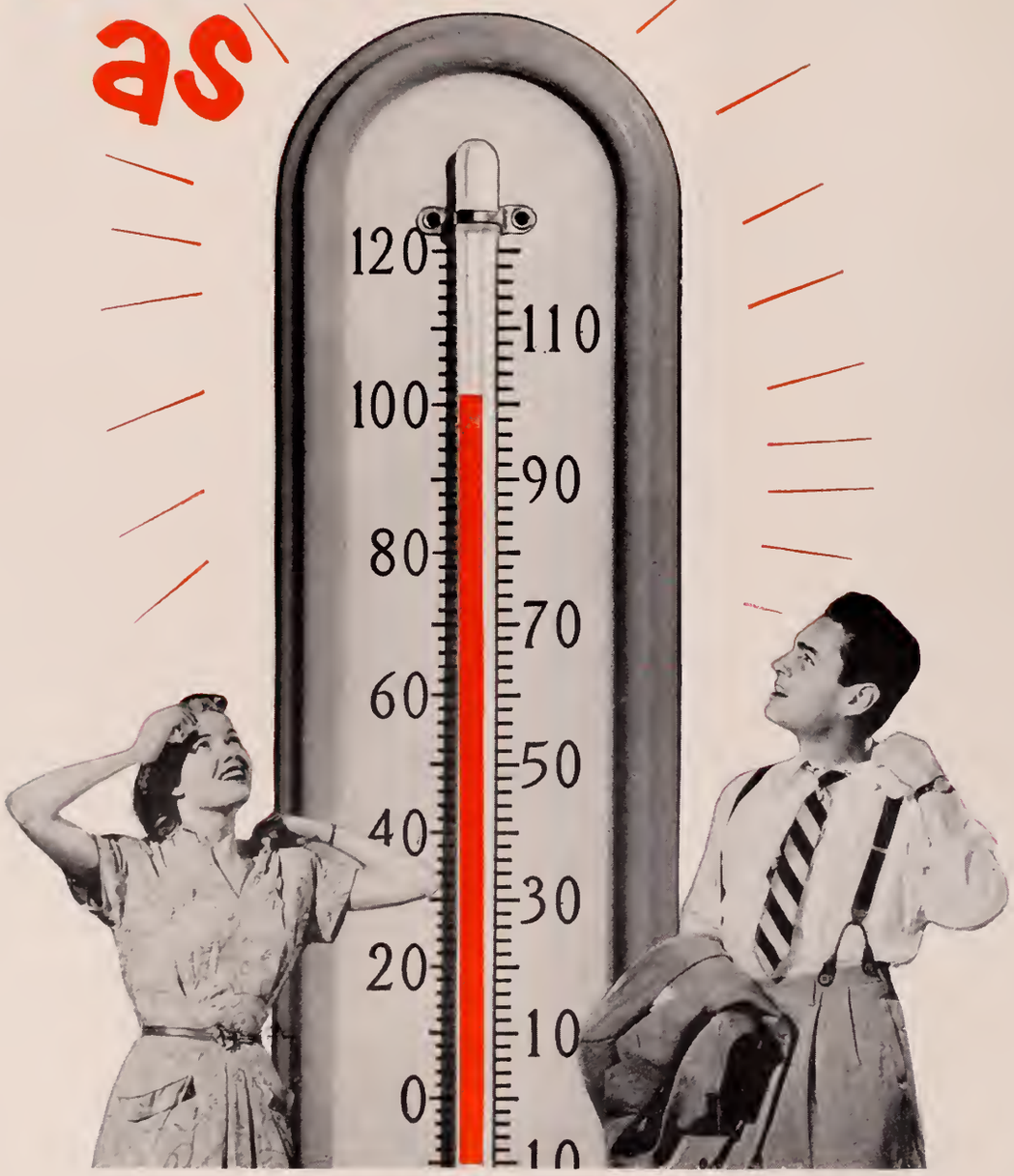
Variety Clubs in New York

—A Herald Picture Story

REVIEWS (In Product Digest): INVITATION TO THE DANCE, 23 PACES TO BAKER STREET, GREAT DAY IN THE MORNING, STORM OVER THE NILE, NIGHTMARE, SECRET OF TREASURE MOUNTAIN, MURDER ON APPROVAL, ROSANNA, THE WHITE SHEIK

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HOT as





M-G-M IS HOT NEWS!

Blankets Broadway—

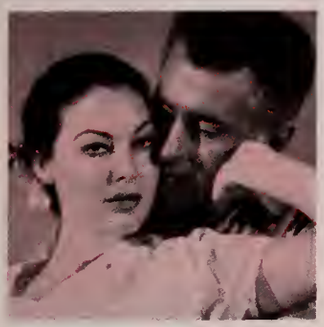
"THE SWAN" at the Music Hall
"BHOWANI JUNCTION" next at the Music Hall
"FORBIDDEN PLANET" at the Globe
"GABY" at the Trans-Lux 52nd Street
"WEDDING IN MONACO" and
"BATTLE OF GETTYSBURG" at the Guild
"THE CATERED AFFAIR" coming to the Victoria
"INVITATION TO THE DANCE" May 22nd at the Plaza

FIREWORKS WEEK AFTER WEEK!



Preview No. 1

"BHOWANI JUNCTION"



A bonanza of bigness for today's market. Ava Gardner eagerly awaited and gorgeous! Stewart Granger's most rugged role. Thousands in the cast. 2 years in production. Authentic Pakistan backgrounds magnificent in CinemaScope-Color.

Preview No. 2

"THE CATERED AFFAIR"









Seeing is believing! A wonderful story of young love facing life with joyous courage. Theatre previews in all exchange cities have alerted showmen to this sure-fire audience attraction. Great performances by Bette Davis, Ernest "Marty" Borgnine, Debbie Reynolds, Barry Fitzgerald.

And Now Another Hot Preview!

"SOMEBODY UP THERE LIKES ME"



Paul Newman Pier Angeli electrifying!

It hit Hollywood like a bomb-shell! A true-life biography filmed with the same skill and power that M-G-M gave to real-life "Love Me Or Leave Me" and "I'll Cry Tomorrow." This is what the fans want and it's a BIG one. They're coming one after another!

THE HOTTEST COMPANY

(more about "BHOWANI JUNCTION" on page 27)

The Super-CooperD



It's always good showmanship to put on a good show! WARNERS' giant action re-release is ready for immediate dating!

ouble-Smash Show!





New ads, new accessories, new pressbooks– all delivering a double barrage of double-barreled Cooper excitement!

20TH DELIVERS

the Great Love Story of the Great War!



20th Century-Fox presents

D-DAY THE SIXTH OF JUNE

starring

ROBERT TAYLOR · RICHARD TODD · DANA WYNTER · EDMOND O'BRIEN

with JOHN WILLIAMS

Produced by CHARLES BRACKETT

Directed by HENRY KOSTER

Screen play by IVAN MOFFAT and HARRY BROWN

CINEMASCOPE®

COLOR by DE LUXE



SET YOUR D-DATE FOR DECORATION DAY NOW!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 203, No. 7

May 19, 1956

New Management for Warners

IT IS significant that in these times an experienced and financially responsible group was formed to acquire for approximately $20,000,000 the controlling stock interest in Warner Bros. Picture Co. held by the three Warner brothers. It is also noteworthy that the Warners are retaining substantial blocks of the stock and will continue as directors. Moreover, Jack L. Warner at least for the time being will continue as head of production.

In the announcement of the sale Serge Semenenko, first vice-president of the First National Bank of Boston, was listed as head of the group. It was also stated that the group intends "to continue to operate the company actively and aggressively under strong and competent management." The management is to be headed by Si Fabian, provided the Department of Justice raises no objections. Mr. Fabian, of course, could divest himself of stock in the Stanley Warner Theatres. The basic consent decree problem is reported to concern itself with possible common management policies of Warner Bros. and Stanley Warner Theatres.

Mr. Fabian is ideally qualified by his long experience in exhibition and his leadership in industry activities, such as the War Activities Committee, the American Theatres Association and the Theatre Owners of America, to head a great world-wide production and distribution company such as Warner Bros. It is to be hoped that the government gives its approval so that he may be elected president of Warners.

■ ■ ■

Heart of Variety

THE men and women of show business who comprise the membership of the various Variety tents in this country and abroad are justly proud of the wonderful charitable record established each year. If it were not for the charities each tent would be just another social organization. A special or adopted charity gives a united purpose to the membership and also enhances the standing of the organization in the community.

With charity so fundamental in the purpose of the Variety Clubs International it is understandable that the annual charity citation award, generally known as the Heart Award, is an honor held in high esteem. Each year a number of the tents make presentations of their charity activities in the hope of winning the Heart Award. Other tents, either because they have already won the award or because their charity project is just being initiated or reorganized, do not contend. However, each reports on its philanthropic work.

The problem of selecting the best of the many excellent charitable undertakings is a difficult one. The judges must take into consideration how the local tent picked a charity activity especially needed in its community and how the project was successfully carried out. The amount of money collected is not a factor of importance.

According to the report of Nathan D. Golden, International Heart Committee Chairman, during 1955 the tents spent about $2,700,000 on the various projects to aid children. During 1956 the sums pledged amount to over $3,000,000. A quarter of a million children benefit directly from these activities, many others—including the 10,000 Variety club barkers—derive great benefit from the work they do in helping the physically handicapped youngsters.

■ ■ ■

Features on Television

EXHIBITORS now have no course open to them but to adjust as best as possible to the realization that all features made by Hollywood are available to television. First the major distributors hesitated on account of the potential effects of such sales on their theatre customers. Then for some years the offering price per feature was so low that there was no great incentive to make a deal. Currently many deals are being negotiated.

Historically the first major change came with the purchase of RKO by General Teleradio. This reversed the situation of buyer and seller. A broadcaster now owned a major film company, including its backlog. Whether the break in the dike came as it did at RKO or elsewhere, it was probably inevitable that it would happen.

Now a scramble may be expected to dump pre-1948 features on the television market before their value declines sharply on account of over-supply. In time the various contract restrictions about films made after 1948 will be overcome—it is only a question of money. Eventually most films will probably be available for free showing on television a few years after they have completed theatrical exhibition. The full long range implication of such a new order are matters of speculation at this time.

An important consideration for exhibitors is that Hollywood's features are tailor-made for the theatre screen. By and large they are well made for that purpose. How popular they will be when televised in great numbers after being cut to arbitrary time-slots and interspersed with commercials is unknown. Their appeal will surely be much less than it was in the theatres.

Meanwhile there is a marked upturn in feature production and production planning especially by independents. Returns that a feature can get on television now or in the foreseeable future are "peanuts" in comparison with potential theatrical box office receipts.

—*Martin Quigley, Jr.*

Letters to the Herald

Trade Statistics

To the Editor:

Obviously, I read your editorial of May 5 with interest! I would like to make these points.

1. When one reads an editorial in an astute publication such as yours, he becomes extremely sensitive when his name is incorrectly spelled, especially after having been associated with the industry for thirty years, and having received a Quigley Award in 1935 for theatre exploitation. The name has always been spelled "Albert."

2. We do not specialize in measurements of "Know How"—. We do measure *"Know-About."*

3. Do I understand that even though you refer to our . . . "competent and useful statistical research service to COMPO in connection with the Admission Tax Repeal campaigns . . ." that I am now to tell the Treasury and other Government economists that Motion Picture Herald calls this "snake oil?"

4. I am sorry you don't like the comments we make to our clients. They do, and they find them profitable.

5. What I don't see in your article is any charge that our facts are wrong.

6. Why do the movies so strongly resist any news from the jury when their whole life depends upon the jury's verdict?—*ALBERT E. SINDLINGER, Sindlinger and Company, Inc., Ridley Park, Pennsylvania.*

Editor's Note: **The editorial in question made a distinction between factual research, which is a vital need in this as in every other industry, and "opinion research," whose value is still to be proved.**

To the Editor:

After reading that portion of your editorial of May 5, 1956, dealing with polls, fact-finding, etc. I came to the conclusion that you had swallowed a particularly sour bunch of grapes before sitting down at your typewriter.

The disservice of your piece is that it insidiously though indirectly supports the theory that we should continue to run the motion picture business by ear and to hell with the facts. This, in spite of the misdirection of industry efforts over the years resulting in it not knowing where it had been, where it was or where it was going.

It is my opinion that lack of proper audience sampling, effectiveness of industry advertising, knowledge about various competitive forces, drawing power of personalities and the depressing effect of certain trade practices, is the basic reason for the box office decline of over $400,000,000 and 1,500,000,000 admissions from 1947 to 1955.

Some years back when Eric Johnston wanted to install a statistical department in the Johnston office, his employers, the producers and distributors, to the detriment of the entire industry, turned thumbs down on the idea. You advocate continuing to run the industry on a basis of "judgment and experience." Don't you think the condition of the box office points up the fact that the judgment of production-distribution is damn bad and as far as experience is concerned, the industry seems to define experience by living in the past, when they produce pictures and merchandise their pictures.

Sindlinger and Associates are trying to find out what makes this industry tick and that is more than a lot of people I know, including some trade paper publishers, are doing about the present desperate condition of the industry.—*TRUEMAN T. REMBUSCH, Franklin, Indiana.*

•

Gratitude

To Martin Quigley:

Let me express to you our unreserved gratitude for the privilege of receiving the Quigley Publications "Fame" achievement award at the convention of the Society of Motion Picture and Television Engineers May 2. This trophy will remain one of our proudest possessions, coming as it does from your enlightened organization.

My deepest regret is that I was not able to be present and share in the ceremony with Earl Sponable and Herbert Bragg, but I am happy that these gentlemen were present because they are well deserving of the tribute you paid to them.

Naturally, this recommendation from your publications is tremendously gratifying to my associates and myself because, as you know, we invested heavily in this advancement in order to help our industry by providing better entertainment to overcome the competition of television. It is nice to have a "pat on the back" after making a great effort to contribute to the industry's welfare.—*SPYROS P. SKOURAS, President, 20th Century-Fox Film Corp.*

The Letters to the Herald department is a forum for the expression of opinion of all those concerned with the welfare of this industry. Its columns are always open to anyone with a message which he would have brought to the attention of the entire motion picture business.

MOTION PICTURE HERALD

May 19, 1956

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MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Martin Quigley, Jr., Editor; Raymond Levy, Executive Publisher; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, Editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, Advertising Representative, Telephone FInancial 6-3074; Washington, J. A. Otten, National Press Club; Landon, Hope Williams Burnup, Manager; Peter Burnup, Editor; William Pay, News Editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address; "Quigpubca, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Thea. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President, Lea J. Brady, Secretary. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac, Fame.

On the Horizon

SKOURAS TO RUSSIA

Spyros P. Skouras, president of 20th Century-Fox, will visit the Soviet Union in September, it is announced. Previously Mr. Skouras had reported plans to visit Moscow in the fall, without a date being fixed.

FILM FESTIVAL

The MPAA Board of Directors is currently discussing the possibility of staging a film festival in the United States, according to George Murphy, MGM studio public relations director. Mr. Murphy also disclosed that an incorporated organization in California, the Santa Barbara Film Festival, Inc. has sent a "man to Europe to scout operations of various film festivals with a view to staging one in the United States."

RKO SOUND EQUIPMENT

The RKO Radio Studio has announced that $200,000 worth of new sound equipment will be installed there immediately. The installation of the latest type equipment is in line with the new RKO management's policy of providing the finest technical equipment available to insure outstanding technical quality. John Aalberg, director of the RKO Sound Department, is installation supervisor.

BRITISH DIP

The British Board of Trade reports a drop in admissions to theatres in Britain of about seven per cent, compared with 1954 totals for the same period. This is termed the greatest annual drop since the first statistics in 1950. A total of 4,472 theatres in Britain are now operating commercially.

TODD-RUSSIA DEAL?

According to a report from Moscow, Mike Todd is quoted as saying he will co-produce five productions with the Soviet Government, possibly including "War and Peace." Todd added that he will submit the "War and Peace" script, written by the late Robert E. Sherwood, to Russian authorities for their approval following his return to the United States.

WIDESPREAD TV

Three out of four households have television sets, according to the Census Bureau, which said a sample survey in February revealed that 35,000,000 households--75 per cent of the households covered in the survey--had one or more TV sets. This is a 10 per cent increase over the last survey in June 1955, when the figure was 67 per cent. In 1950, first time a survey was made, the total was about 12 per cent.

PERFECT EXPOSURE CAMERA

A new camera which automatically adjusts the lens to prevailing light conditions for perfectly exposed pictures has been introduced by Bell & Howell Company at the Conrad Hilton Hotel, Chicago. The camera has a photoelectric cell immediately beneath the taking lens which activates a small battery-driven motor which turns the lens. Should the light be insufficient to take properly exposed pictures, a red flag goes up in the view finder. Charles H. Percy, Bell & Howell president, claims the 16mm camera will simplify amateur picture taking by allowing concentration on action and composition. Soon to go on the market, the camera will sell at $289.95.

WHEN AND WHERE

May 27-29: Joint annual convention of the Motion Picture Theatre Owners and Operators of Georgia and Alabama Theatres Association at the Dinkler-Plaza, Atlanta.

June 11-13: Annual convention of the New Mexico Theatre Association, Hilton Hotel, Albuquerque.

June 11-13: Annual convention of Allied Theatres of Wisconsin, Schwartz Hotel, Elkhart Lake, Wisconsin.

June 17-19: Mississippi Theatre Owners Associaton, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

June 25: Annual golf tournament and dinner party of Albany Variety Club, Shaker Ridge County Club, Albany, N. Y.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association to be held at the Coliseum, New York City.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, Los Angeles.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

November 24-28: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.

ANNOUNCEMENT

Martin Quigley, Jr., editor of Motion Picture Herald, has been appointed Editorial Director of all of the publications issued by Quigley Publishing Company. The new duties which he will assume are in addition to editor of The HERALD. The newly created position is intended to amplify and strengthen the editorial content of Quigley publications in keeping with the new and developing conditions in the entertainment industries. No changes in the editors or editorial staffs of the several publications are contemplated. Mr. Quigley has been a member of the editorial staffs of Quigley Publications since 1939 with the exception of the period from December, 1941, to October, 1945, when he was on wartime missions abroad.

This week in pictures



THE OPENING of MGM's "Gaby" at the Trans-Lux 52nd Street, New York, drew a notable group which speculated whether the new picture, also starring Leslie Caron, would equal the two year record of "Lili." At the left, Arthur Loew, Jr., producer, and actress Joan Collins.





IN LONDON, celebrating Amalgamated's first, "Requiem for a Redhead": Peter Burnup, our London representative; stars Carole Mathews and Richard Denning; and co-producer Richard Gordon.

IN HOLLYWOOD, planning "The Pajama Game": co-producers Frederick Brisson and George Abbott, and director Stanley Donen.

OFFICERS for the new RKO Industries Corp., below: Albert A. List, left, president and board chairman; and Sol A. Schwartz, exeentive president. For further details see story on page 40 of this issue.



by the Herald

REPORT, on the Cannes Festival, the European scene, and a number of other matters, including the desirability of regulating your affairs before the government does. In New York: Myron Blank, TOA president. Backgrounnd, Herman Levy.







JOHN McKIM, winner last week of the Annual Quigley Award, has been moved from management of the Odeon, Ladysmith, B. C., to the Odeon advertising dept., Toronto.

ANOTHER BOOST for the executives and staff of the Production Code came last week from producer Collier Young, who spoke during a New York interview of matters relating to his latest, "Huk," a United Artists release. Mr. Young had good words for Geoffrey Shurlock and helpers who, he said, appeared anxious merely to interpret certain scenes correctly. He ascribed to the Code his successful handling of a subplot concerning sterility. Mr. Young said the industry seems to be less liable to probing by indignant and censorious lawmakers, than television. He hopes to introduce "Huk" in New York and Manila in August, and may tinker with the name. His next will be "Halliday Brand" and he also makes a television film series, "On Trial."



by the Herald





FUN, FROLIC, PHILANTHROPY AS BARKERS COME TO TOWN

Variety Club barkers and their ladies to the resounding number of some 1,500 descended upon New York last week for the organization's 20th annual convention at the Waldorf-Astoria Hotel and by the end of the four-day meeting such diverse names and places as John Rowley, Henry Ford II, Las Vegas, London and New Orleans had made important news.

Mr. Rowley, who is president of Rowley United Theatres of Dallas, was elected chief barker (youngest man ever to be so honored), succeeding George Hoover, who was unanimously chosen executive director. Also elected were George Eby, first assistant; Edward Emanuel, second assistant; Rotus Harvey, property master, and J. B. Dumestre, Jr., dough guy.

Mr. Ford was the recipient of the annual Humanitarian Award given at the closing banquet. It was presented to Dr. Robert Schmid of the Ford Foundation as Mr. Ford, unaware of the honor voted him by newspaper editors throughout the country, was on the coast attending to prior commitments. Sir Tom O'Brien, representing Winston Churchill, made the presentation. Previous winners include Sir Winston, Dr. Karl F. Meyer, Dr. Selman A. Waksman, Helen Keller, Herbert Hoover, General George C. Marshall, Bernard Baruch, Sir Alexander Fleming, George Washington Carver and Father Flanagan.

Las Vegas and London shared one of the prizes, the annual Heart Award. For the first time, two tents received the award, given annually to the one which has done the best charitable work for the year. Las Vegas was given its award for the work done in its School for Special Education for handicapped children, while London, instead of supporting a single charity and making donations to various other causes, as is the case with all other tents, set up its own charity company. Known as "The Heart of Variety, Ltd.," it assists smaller charitable organizations in promoting the welfare of children.

London again made the headlines when it was picked as the site of the 1958 convention while New Orleans will be host next year to the busy barkers. The selection of a city two years in advance was made following a resolution adopted which allowed host tents to have more time to prepare for the event.

Not all of the convention was devoted to business. There were luncheons, dinners, banquets and cocktail parties galore with Coca-Cola and Pepsi-Cola the hosts at several. And there was an evening cruise around Manhattan, a visit to the United Nations with luncheon and a fashion show for the ladies, the "Mardi Gras" costume ball and the grand finale cocktail party and dinner. The big and handsome convention journal this year was edited by Herbert Berg.

Altogether the convention was a huge success and it would appear the visit to New Orleans next year can't come too soon for the deserving members of Variety Clubs International.

The story of the convention in pictures will be found on this and pages 12, 13, 24 and 25.



Dr. Robert Schmid, center above, of the Ford Foundation, accepts the Humanitarian Award on behalf of the winner, Henry Ford II. It is presented by Sir Tom O'Brien and watching are George Eby, left; George Hoover, second from right; and John H. Rowley.



Nathan D. Golden, center above, International Heart Chairman, presents the annual award to representatives of the two winning Tents. At right is Fred Soly, Chief Barker of Tent 39, Las Vegas, and at left is Nat Cohen, Chief Barker of Tent 36 of London.

Hearts Are Lighter

Twenty-four tents told from 10 in the morning till 7 at night how they aid the unfortunate young. Abe Montague asked Variety not to forget its own, the Will Rogers Hospital.

A Pictorial Report by FLOYD E. STONE



DAY OF JUDGMENT. For Nevodo, Fred Soly the stond, ond with him Morton Gerber, Al Shofton, Note Golden, Bob O'Donnell ond Abe Montogue.



MR. MONTAGUE pleods



SYLVAN COHEN, for Philodelphia



WALTER BROWN, New Englond



BRUCE SLATER, for Houston



W. E. J. MARTIN, for Buffolo



FRED SOLY, Nevodo



ED H. UTAY, Des Moines



DUKE DUNBAR, for Colorodo

New York is host at Convention Lunches

. . . the women also had one of their own, a United Nations affair, with a Fashion Show.



VANCE KING, Cincinnati



CARL J. CARTER, Fla.



ROY KANTER, Dallas



DON TULLIUS, Okla. City



FIRST DAY LUNCHEON, and convention chairman Martin Levine welcomes all. With him, John Rowley, George Hoover, Bob O'Donnell.



C. A. Dolsen, Dallas; John Jones, Chicago; Murray Weiss, Boston.



Jack Dumestre, Jr., Atlanta; Nat Cohen, London; Rotus Harvey, San Francisco.

[Pictures continued on page 23]

FOX LEASES 52 FEATURE FILMS TO NTA FOR TV

. . . Skouras tells stockholders of deal for films made between 1935 and 1947; cites Zanuck's plan for 20 films in 7 years

Twentieth Century-Fox, one of the last of the major companies to withhold its product from television, announced Tuesday it had concluded an agreement with National Telefilm Associates under which the latter will distribute to TV a block of 52 features 20th-Fox produced between 1935 and 1947.

The announcement, made by Spyros Skouras, 20th-Fox president, at the company's annual stockholders meeting in New York, was said by the 20th-Fox chief to be "in the form of an experiment to test this market, to determine whether in the future we will dispose of any further films or merchandise them ourselves through our own sources to the television stations."

Zanuck Deal Set

Two other highlights of the annual meeting included announcements that:

The company has an agreement, subject to court approval, with Darryl F. Zanuck for the latter to produce independently for the company a total of 20 pictures over a seven-year period and that such court approval is expected within the "next two or three weeks," at which time Buddy Adler will be automatically installed as production chief; and

The company's consolidated net earnings for the first quarter ended March 31, 1956, declined to $460,739, or 17 cents per share of common stock, from $1,423,811 or 54 cents per share in the first quarter of 1955.

"This domestic decline," Mr. Skouras told stockholders, "in part was caused by the transitional period involved in the change of studio management, but, principally, because of the impact of free home television and the large number of films which are now showing on television."

Mr. Skouras described as "one gratifying development" the "dramatic" improvement in the company's foreign business. The foreign gross in 1955 rose to $53,200,000 from $41,337,000 in 1954, and although the company's domestic business declined last year, the global gross in 1955 was $109,567,000, compared with $106,355,000 in 1954. Earnings per share declined from $3.04 in 1954 to $2.28 last year.

NTA Pact for 10 Years

The distribution agreement with National Telefilm Associates covers a period of 10 years and calls for payment by NTA to 20th-Fox of a guarantee plus a percentage. Although no specific money figures were mentioned by Mr. Skouras, he did call the deal "a multi-million dollar transaction." It is understood that the money accruing to 20th-Fox will be regarded as straight earned income and will not come under any capital gains setup.

The television rights involved cover the United States and its possessions, Canada, Cuba and TV stations on the Mexican border. The films, including "How Green Was My Valley" (1941), "The Oxbow Incident" (1943), "The House on 92nd Street" (1945), "Les Miserables" (1935) and "Mother Wore Tights (1947), were said to have been selected as a cross-section from a total of 650 films made in the 1935-47 period.

The transaction was negotiated in New York by William C. Gehring, vice-president of 20th-Fox, and Ely Landau and Oliver A. Unger, president and executive vice-president, respectively, of NTA. It was actually concluded only a matter of hours before the respective 20th-Fox and NTA stockholders meetings which were held Tuesday afternoon.

Mr. Skouras told the stockholders further that the NTA transaction would add to the 20th-Fox earnings for the first six months of 1956 and would bring those earnings up to or above the $1.06 per share earned during the first six months of 1955.

"We purposely included as few pictures as possible in this deal, at a price which is satisfactory, and this will contribute to our income for the second quarter," Mr. Skouras said.

As a result of the competition of free home television, the 20th-Fox chief said the company already has "instituted substantial economies which will be reflected in the last six months of our operation. A survey of our operation and departments will enable us to make further economies to maintain the company on a profitable basis."

He went on to cite as another "detriment as great as the competition of free home television" the scarcity of box office stars and the "unbelievable demands being made for salaries as well as participation." Up to this time, said Mr. Skouras, the company

(*Continued on page 23*)

National Telefilm with Fox Lease Under Belt, Acquires U M & M Assets

Two product acquisition announcements of major scale highlighted the first annual stockholders meeting (as a publicly-owned corporation) of National Telefilm Associates Tuesday afternoon in New York. Ely A. Landau, NTA president, opened the meeting with the announcement that NTA had just that morning concluded a deal with 20th Century-Fox for the distribution to television by NTA of a block of 52 20th-Fox films (see adjoining story), and in addition had acquired 100 per cent stock interest in the U M & M TV Corporation.

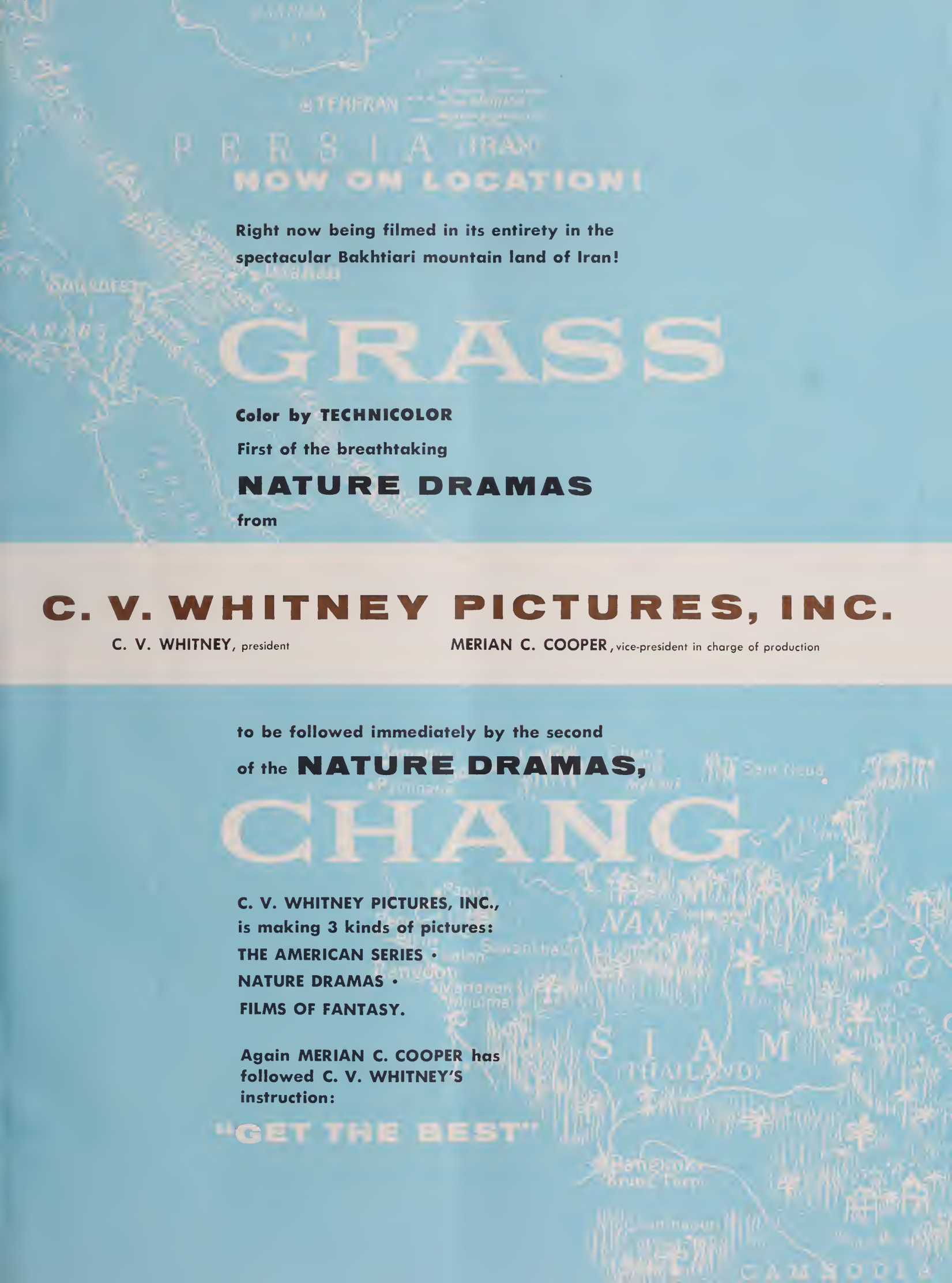
In the latter deal, NTA thus acquires the television rights to approximately 1,450 short subjects produced by Paramount Pictures up through 1950 and purchased by U M & M from Paramount for approximately $3,500,000 several months ago. NTA, said Mr. Landau, is paying "in excess of" $4,000,000 for the U M & M library which also includes a number of syndicated film series made expressly for television—"Duffy's Tavern," "Janet Dean," etc. In announcing the 20th-Fox deal, the NTA chief said he looks forward to "its evolution to include other important releases" from the same company. This original contract is for a period of 10 years.

NTA is the company that six months ago made TV industry history and set something of a precedent when it purchased 10 major pictures from David O. Selznick for approximately $110,000 each, the highest price then paid by a television distributor for individual theatrical films. In connection with the Selznick deal, Mr. Landau told the stockholders the company already has sufficient contracts to cover the capital risks involved and should show "a substantial profit" in the near future.

The U M & M acquisition, Mr. Landau continued, gives NTA television rights to the Paramount shorts worldwide, plus theatrical rights outside the United States and Canada.

It also brings the company's current assets up to more than $10,000,000, from the total of $6,125,573 reported as of January 31, 1956.

Mr. Landau further reported that total film rentals in the first six months of the current fiscal year were $1,494,888, equal to 105 per cent of the total film rentals for the full fiscal year ended July 31, 1955. NTA's net income of $145,051 in the six months ended January 31, 1956, was equivalent to 22 cents per share, compared with a net loss for the entire fiscal year ended last July 31.



NOW ON LOCATION!

Right now being filmed in its entirety in the spectacular Bakhtiari mountain land of Iran!

GRASS

Color by TECHNICOLOR

First of the breathtaking

NATURE DRAMAS

from

C. V. WHITNEY PICTURES, INC.

C. V. WHITNEY, president

MERIAN C. COOPER, vice-president in charge of production

to be followed immediately by the second of the NATURE DRAMAS,

CHANG

C. V. WHITNEY PICTURES, INC., is making 3 kinds of pictures:

THE AMERICAN SERIES •

NATURE DRAMAS •

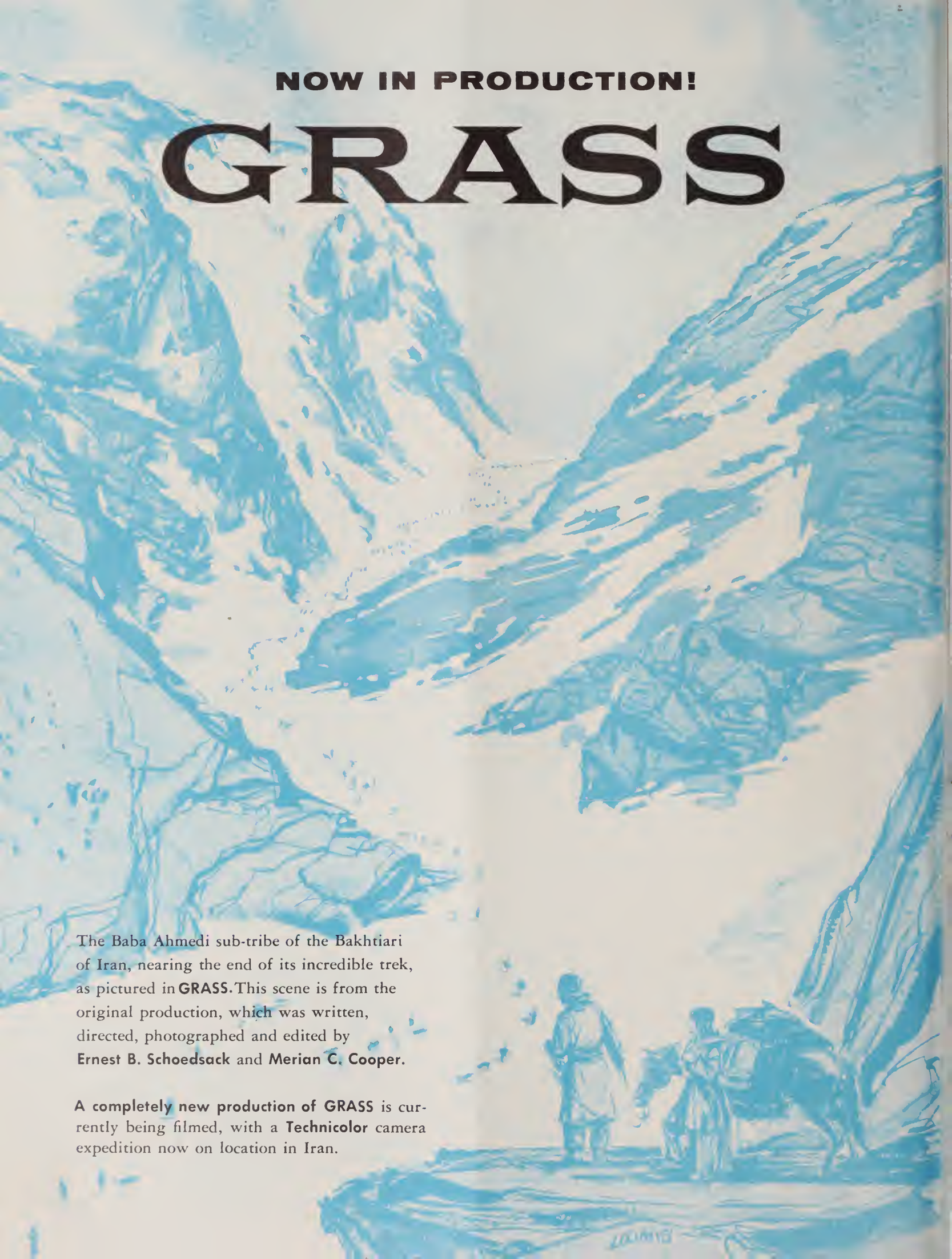
FILMS OF FANTASY.

Again MERIAN C. COOPER has followed C. V. WHITNEY'S instruction:

"GET THE BEST"

NOW IN PRODUCTION!

GRASS

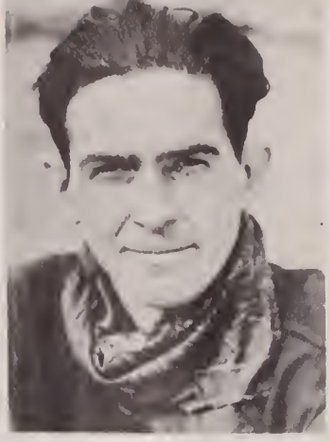


The Baba Ahmedi sub-tribe of the Bakhtiari of Iran, nearing the end of its incredible trek, as pictured in **GRASS.** This scene is from the original production, which was written, directed, photographed and edited by **Ernest B. Schoedsack** and **Merian C. Cooper.**

A completely new production of GRASS is currently being filmed, with a **Technicolor** camera expedition now on location in Iran.

WORLD ACCLAIM INSPIRED TODAY'S RE-PRODUCING OF THE FILM MASTERPIECE

GRASS!



Ernest B. Schoedsack



Mrs. Marguerite E. Harrison



Merian C. Cooper

THEIR ORIGINAL NATURE DRAMA PAVED THE WAY!

GRASS is based on a copyrighted book of reality by **Merian C. Cooper,** with photographs by **Ernest B. Schoedsack.**

No European or American has ever crossed the Zardeh Kuh mountain range or has ever swum the Karun River, except **Cooper** and **Schoedsack** and **Mrs. Marguerite E. Harrison,** writer and interpreter, who shared their hardships.

They accomplished these feats as young adventurers 32 years ago to film **GRASS,** the authentic story of nomadic Persian tribes who live alongside the series of mountains that stretch 1,000 miles from the Black Sea to the Persian Gulf.

Grass grows on each side of the mountain ranges, but never on both sides the year around. Every Spring and Fall, when the grass dies on one side of the mountain, all the tribes must migrate to the other side.

This horde of 50,000 men, women and children—carrying all their worldly possessions, the women with babies strapped to their backs in wooden cradles—presents an awesome spectacle. Driving half a million goats, horses and cattle, they swim raging, icy rivers and cross the perilous, snow-crowned 12,000-foot Zardeh Kuh to reach the grasslands which mean the difference between life and death.

When **Cooper** and **Schoedsack** screened their completed film for **Jesse L. Lasky,** he immediately bought it for Paramount release. Critics and audiences the world over acclaimed **GRASS** one of the outstanding motion pictures of all time.

HERE'S WHAT THE CRITICS SAID ABOUT THE ORIGINAL PRODUCTION!

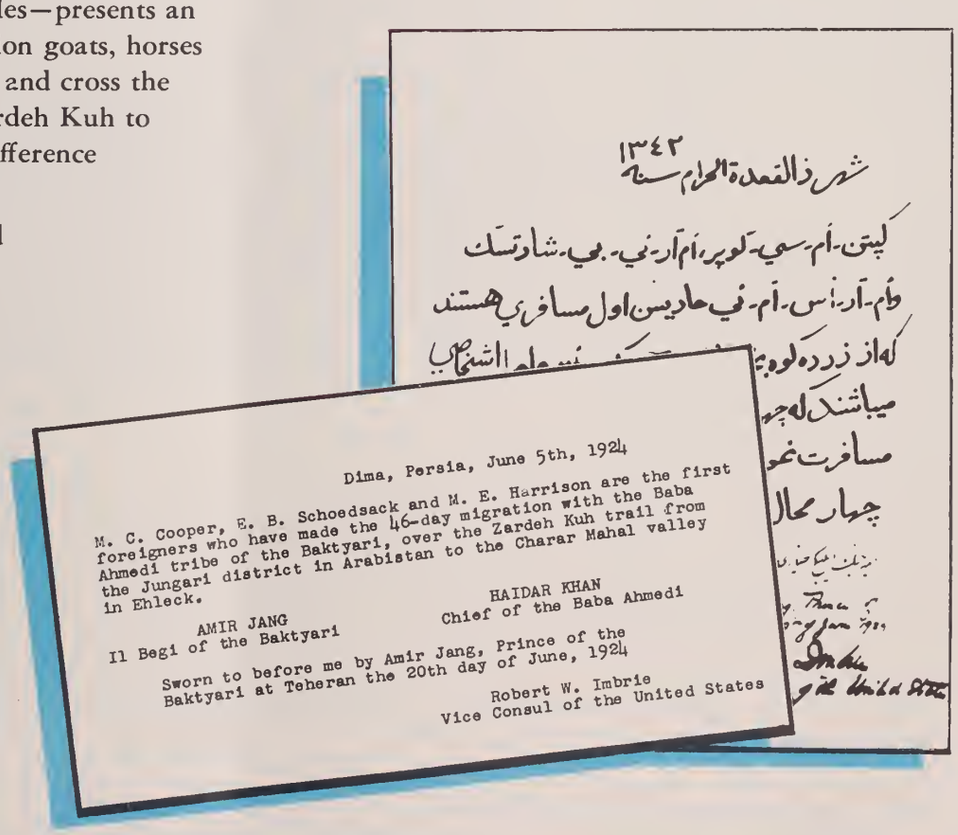
"For your own sake don't miss 'Grass'. It is the perfect production."
—HERALD TRIBUNE

"You will be cheating yourself if you put off seeing 'Grass'."
—THE DAILY NEWS

" 'Grass' comes closer to the limitless screen than any picture I have ever seen. It is the most vital thing ever offered."
—MORNING TELEGRAPH

" 'Grass' is great. It is magnificent."
—TELEGRAM-MAIL

"The pictured story of the primitive trek for grass in the 20th century is an amazing one. It is a story that has an epic quality and a memory of the nomadic period in our civilization."
JOHN H. FINLEY
Late president, American Geographical Society, and associate editor of the New York Times



Dima, Persia, June 5th, 1924

M. C. Cooper, E. B. Schoedsack and M. E. Harrison are the first foreigners who have made the 46-day migration with the Baba Ahmedi tribe of the Baktyari, over the Zardeh Kuh trail from the Jungari district in Arabistan to the Charar Mahal valley in Ehleck.

HAIDAR KHAN
Chief of the Baba Ahmedi

AMIR JANG
Il Begi of the Baktyari

Sworn to before me by Amir Jang, Prince of the Baktyari at Teheran the 20th day of June, 1924

Robert W. Imbrie
Vice Consul of the United States

NOW IN PRODUCTION!

GRASS

ON LOCATION IN IRAN

What **Cooper** and **Schoedsack** did 32 years ago is now being done on an even greater scale by a **C. V. Whitney Pictures, Inc.**, expedition sent into the field by President **C. V. Whitney** and Executive Producer **Cooper.** It is headed by producer **Lowell Farrell,** co-director with **Winton C. Hoch,** the expedition's cinematographer. **Technicolor**, wide screen, and every new technique are being utilized to present this amazing **Nature Drama** in its fullest grandeur.

C. V. Whitney gave his consent to **Merian C. Cooper,** his vice-president in charge of production, to form this expedition, which is functioning at this very moment beyond the reach of communication.

Again **Whitney** gave **Cooper** his famous dictum: **"Get the best!"** **Cooper** has sent the best.



Lowell Farrell



Winton C. Hoch

they're making
the new production
of GRASS



NOW IN PREPARATION!

CHANG



the second in the **NATURE DRAMAS** series from

C. V. WHITNEY PICTURES, INC.

C. V. WHITNEY, president

MERIAN C. COOPER, vice-president in charge of production

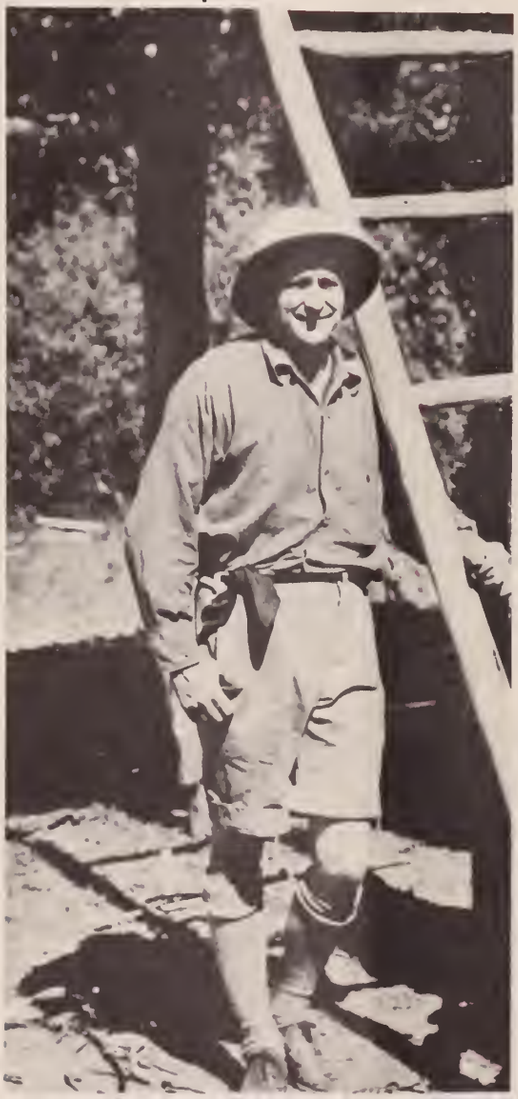
Ernest B. Schoedsack and **Merian C. Cooper** turned down many Hollywood film projects in order to write, direct and photograph **CHANG**, made in the Laos country of northern Siam, the world's most famous man-eating tiger jungle.

They spent 14 months in the wilds of Siam filming the real life drama of **CHANG**, the story of a primitive family's fight for survival against desperate odds.

CHANG is raw jungle reality. It's the story of a family's bravery in a jungle world surrounded by sudden death.

Critics throughout the world acclaimed **Chang** as the best picture of the year. The public agreed and made it one of the leading box office successes of all time.

Merian C. Cooper



Ernest B. Schoedsack



As a result of their work on this monumental picture, **Schoedsack** and **Cooper** were nominated by the critics—long before Academy Awards—to the list of the 10 best directors.

AND NOW—

The re-production of **CHANG** is being prepared as one of the **C. V. WHITNEY PICTURES, INC.,** series of NATURE DRAMAS—a furtherance of **Whitney's** and **Cooper's** determination to demonstrate the friendship of the United States for peoples of other countries.

CHANG

CRITICS BECAME PRESS AGENTS WHEN THE FIRST* CHANG *CRASHED IN

"The picture contains the most exciting episode in cinema history—that moment when that tremendous herd of stampeding elephants bursts through the Siamese village and plunges headlong right over the top of the camera."

—NEW YORK HERALD TRIBUNE

"Mark this one down on your calendar. It is one of the motion pictures you must see—you and your wife and your children. **Chang** holds more thrills than any big top ever erected. It is one of the finest adventure pictures ever made—bar none."

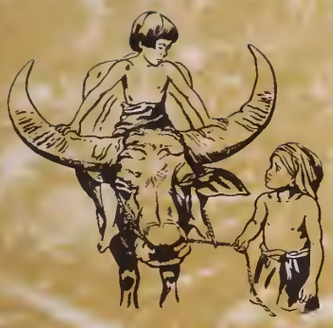
—NEW YORK TELEGRAPH

Chang is a pictorial achievement. Its beauty, thrills and forcefulness holds its audience spellbound."

—NEW YORK AMERICAN

"There is now to be seen in New York a picture which is not only the finest of its type shown so far—but also one of the best pictures ever made, regardless of classification. It is called **Chang.**"

—THE NEW REPUBLIC



"**Chang** has captured the jungle and its natives and wild beasts and all the unbelievable drama that dwells therein. Here is mighty drama."

—MOTION PICTURE MAGAZINE

WHITNEY and COOPER hope critics will voice even greater praise for the re-production of CHANG, in which entirely new motion picture techniques will be introduced!

THE NEW CHANG IS NOW IN PREPARATION!

It is a copyrighted property.

Dr. Herbert T. Kalmus, president of **Technicolor, Inc.,**
who has caught **Whitney's** and **Cooper's** enthusiasm for these
two great properties, will personally supervise color
production on **GRASS** and **CHANG.**
Color by **TECHNICOLOR.**

GRASS

and

CHANG

First
of the
NATURE DRAMAS
from

C. V. WHITNEY PICTURES, INC.

C. V. WHITNEY
president
MERIAN C. COOPER
vice-president in charge of production

the company
which recently
completed
the first of its
AMERICAN SERIES

JOHN WAYNE

in

THE SEARCHERS

directed by **JOHN FORD**

co-starring JEFFREY HUNTER • VERA MILES
WARD BOND • NATALIE WOOD

associate producer PATRICK FORD
screenplay by FRANK NUGENT

(a **WARNER BROS.** presentation)

C. V. Whitney Pictures, Inc., is also
preparing the second of the AMERICAN SERIES

THE MISSOURI TRAVELER

from a novel by JOHN BURRESS

C. V. WHITNEY PICTURES, INC.
1256 WESTWOOD BLVD., LOS ANGELES 24, CALIFORNIA

Printed in U.S.A.

Earnings Up 34% in Year For AB-PT

An increase of 34 per cent in the operating profit over the same period last year for American Broadcasting-Paramount Theatres was announced by Leonard H. Goldenson, president, at the recent annual stockholders' meeting in New York. Mr. Goldenson also said that the corporation will continue to show increased net earnings for the second quarter, which ends June 30.

He told some 300 stockholders, representing 87.3 per cent of the outstanding common stock, that theatre business is not up to last year's level in comparison with the emergence of the broadcasting division as a rapidly growing, sound and increasingly profitable operation.

Discussing the operation of United Paramount Theatres, the AB-PT head added, "I do want to stress that our theatre business has been and is a consistently profitable operation which, in addition, supplies a good cash flow through its high depreciation."

Mr. Goldenson, continuing, said, "The present short supply of pictures has brought about a seller's market with increased competition for pictures by exhibitors. Consequently, theatres are being forced to pay substantially higher film rentals for pictures. This product shortage, moreover, has contributed to a pattern of uneven distribution, which results in acute scarcity of product during certain periods of the year."

Cites ABC Progress

Replying to a query, Mr. Goldenson said that the AB-PT advance 10-point program, which was highlighted by an orderly release of product throughout the year, "was making some progress." Mr. Goldenson added that the company operates 589 theatres, 16 having been divested since the end of 1955. He told the operators that the company is intensifying its examination of the theatre operations and "in the course of evaluating our present properties, we may dispose of those theatres which may become uneconomic and do not show a proper return on our investment."

He cited as the most significant development during 1955 the emergence of ABC as a sound and increasingly profitable operation in the field of television. He indicated that color TV may appear on ABC in the autumn of 1957, and added that this depended on the number of color TV receivers in home operation at that time.

Mr. Goldenson also expressed himself as in favor of an industry roundtable meeting to solve mutual problems. This was in answer to a question concerning Allied States Association's call for such a meeting. The stockholders elected all AB-PT directors and approved a management-recommended resolution to amend the bylaws to have 17 directors on the board. Directors elected include: Earl E. Anderson, John Balaban, A. H. Blank, John A. Coleman, Charles T. Fisher, Jr., E. Chester Gersten, Mr. Goldenson, Robert H. Hinckley, Robert L. Huffines, Jr., William T. Kilborn, Robert E. Kintner, Sidney M. Markley, Walter P. Marshall, H. Hugh McConnell, Edward J. Noble, Robert H. O'Brien, Robert B. Wilby.

Loew's Names Two New Vice-Presidents; Tables Action on Sale to Television

Charles C. Barry, recently placed in charge of MGM television operations, and Frank B. Walker, general manager of MGM Records, were named vice-presidents of Loew's, Inc. at the regular monthly meeting of the board of directors of that company in New York Wednesday.

The board considered but took no action on at least 10 offers made by television interests for the company's library of pictures or proposals to dispose of them. Primary among these, it was reported, was an offer of $50,000,000 for the entire library made by the Ridgeway Corporation, a "shell" company owned by Louis Chesler, Canadian financier whose PRM, Inc. recently bought the Warner backlog. The $50,000,000 would be for outright sale of the entire library, including all rights to the 770 pictures and about 900 short subjects produced between 1928 and 1948.

Along with the offers for leasing or purchasing, the company has under consideration a plan to set up its own distribution company to handle the pictures for television.

An important factor in the consideration of any sale is said to be the possibility that the Bureau of Internal Revenue may rule that a motion picture company can sell only television rights, retaining all others and still classify the proceeds as capital gain rather than ordinary income. This would involve the "principle of separation" under which an author, for instance, sells certain specified rights to his work.

Loew's at midweek had not made formal application for such a ruling but it is known that attorneys for the company have had informal talks with Bureau officials.

The board may act on the matter at its next regular meeting or if management approves one of the propositions before then a special board meeting may be held.

A dividend of 25 cents on the common stock of the company, payable June 30 to holders of record June 14, was declared.

FOX FILMS TO TV

(*Continued from page* 14)

has avoided large participation deals and is resisting them "to the best of our ability." He added that the company hopes to overcome the problem with a talent school.

Mr. Skouras prefaced his review of 20th-Fox's operations as a producer of TV film shows by saying that in his opinion the "motion picture theatre will always be the pre-eminent source of great income for feature film production." He declared that the once-monthly "Twentieth Century-Fox Hour," sponsored by General Electric on CBS-TV, has been a successful undertaking and has been renewed by the sponsor for a second year. The film company also is making the current "My Friend Flicka" for CBS-TV and hopes to have additional subjects on the air by the end of the year. "We look forward to this as an important source of income," said the 20th-Fox president.

Last year also saw the company receive its first earnings from its oil operations, he continued, which earnings have been applied principally to drilling costs. In time, these costs "will be paid off and the income will be substantial," he added.

Concerning product, Mr. Skouras mentioned the introduction of CinemaScope 55 last year and the release of the first picture in the process, "Carousel." Besides the money-making "Man in the Gray Flannel Suit," now in release, the company has coming such potential hits as "The King and I," the second film in CinemaScope 55, for July, and Marilyn Monroe in "Bus Stop" for August. He declared that there are now 17,058 CinemaScope installations in the United States and Canada, plus another 18,400 abroad. "By the end of 1956, we expect to have more than 40,000 theatres equipped for CinemaScope."

In conclusion, he said that the company is doing everything in its power to meet competition "by producing motion pictures that will attract audiences to the theatres, which must be far superior in the quality of entertainment to that on television."

Following the stockholders meeting, which reelected all directors, the board reelected all officers. The board also declared a quarterly cash dividend of 40 cents per share of outstanding common stock, payable June 30, 1956, to stock of record June 15, 1956.

Barkers at work and at play...

[*Pictorial Report continued from page 13*]



Mike Frankovich, Leslie Faber, London.



Bill Srere, M. J. McCarthy, Los Angeles.



Sam Lipman, Bill Landsman, J. Walderman, Baltimore.



Al Grubstick, Cal.; Ed Cruea, R. Johnson, P. Grunewald, Seattle.



The Dan Sonneys and Roy Reids of Los Angeles.



Ed Fabian, Mrs. Burton Robbins.



J. Schrader, the Paul Branders, Pittsburgh.



Mr. and Mrs. O. A. Woody, Lubbock; Glenn White, Houston.



George Altman, Toronto; Ed Sonney, California.



George Eby, Pittsburgh; Louis Schine, Gloversville, N. Y.



Jack Whittle, Baltimore.



Joel Bluestone, Los Angeles.



Sir Tom O'Brien, London.



Robert Hoff, Omaha.



Ralph Pries, Philadelphia.



Edmund Cruea, Seattle.



I. M. Weiner, Omaha.



John Balmer, Pittsburgh.



Bill Srere, Los Angeles.



Jack Dumestre, Jr., Atlanta.



Maury Ashman, Miami.



Carl J. Carter, Florida.



F. J. Kaiser, Memphis.



Nate Blumenfeld, San Francisco.



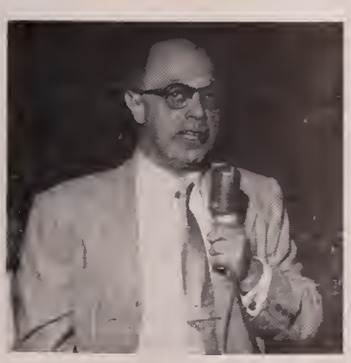
Nate Golden, Washington.



Pat Brady, Dublin.



Ray Scott, Pittsburgh.



John Jones, Chicago.



Leslie Carreras, London.



Clive Waxman, Grand Rapids.

FABIAN'S WARNER ROLE HINGES ON VIEW OF U. S.

. . . Justice Department consent sought for the Stanley Warner president to head producing company after purchase deal



Jack, Harry and Major Albert Warner, who with their late brother Sam, started and built Warner Brothers Pictures.

The Brothers Warner, Harry, Albert and Jack, genuine motion picture industry pioneers who opened their first theatre in 1903 and later went on to increased fortune in production, last week announced they were selling the major portion of their holdings in Warner Brothers Pictures, Inc., to a group headed by Serge Semenenko, first vice-president of the First National Bank of Boston.

The spare, two-sentence, official announcement said simply:

> "Messrs. Harry, Albert and Jack Warner have agreed to sell the major portion of their holdings in Warner Brothers Pictures, Inc., to a group headed by Mr. Serge Semenenko who plan to continue to operate the company actively and aggressively under strong and competent management. The three Warner Brothers will continue on the board of the company and they and their families will retain a substantial stock interest in the company."

Although the official statement carried no indication of the number of shares involved, it is reported that the figure is close to 800,000 and that the new group has paid $27.50 a share, which would amount to almost $21,500,000.

Jack L. Warner is slated to continue in his present position as production head of the company's studios in Hollywood. Also playing a role in the deal, but so far an unofficial one, is Simon H. Fabian, president of Stanley Warner Corporation which in December, 1952, took over the controlling interest in the divorced Warner Theatres circuit.

Despite recurrent reports that the veteran circuit operator may head the new management group at Warner Brothers, Mr. Fabian and his associates issued no statement this week. This reticence was attributed to the Federal consent decrees which bar an active interest in a film producing company by an individual who owns a major stock interest in a divorced theatre circuit.

Management Intact

Early this week it was learned that the management of Warner Brothers will be left intact until a clarification is obtained from the Department of Justice as to Mr. Fabian's possible role in the new setup. Legal papers are being prepared for submission to the Department shortly, and these presumably will explore the consent decree provisions separating production-distribution from exhibition. It is understood Mr. Fabian is willing to give up his stock interest in the circuit to assume active leadership in the picture company.



Serge Semenenko



S. H. Fabian

The New York *Times*, meanwhile, quoted Mr. Semenenko as saying that Mr. Fabian "is participating in this transaction," the first official acknowledgment of Mr. Fabian's role. It is remembered too, that Mr. Semenenko, who has an active hand in many industry transactions, helped in the negotiations by which Mr. Fabian bought control of the divorced Warner Theatres in 1952. In 1953, of course, Mr. Fabian's Stanley Warner Corporation took over control of Cinerama, for the production and exhibition of films in that big-screen process. This only was accomplished after Justice Department approval which included sharp limitations on Mr. Fabian's Cinerama activity.

The disclosure that until the Department of Justice renders its opinion there will be no changes in Warner Brothers management, leaves Harry M. Warner as president, Albert Warner as vice-president, and Jack L. Warner as vice-president in charge of the studio.

One spokesman, in on the new deal, said this week that Warner operations will not be altered "in the slightest" in the interim period—that is, the length of time it takes the Justice Department to render an opinion. If and when the deal goes through, the Warner brothers and the family will retain about 10 per cent of their stock in the company, the total of such stock believed to be between 200,000 and 300,000 shares.

It is further understood that Mr. Fabian's willingness to assume the helm of the new Warner Brothers management sparked the Semenenko group, although the group is reported to be ready to obtain another executive of Mr. Fabian's stature if the latter cannot be had. Not so incidentally, the announced plan to continue "active" and "aggressive" management of the company was seen as a pledge that the distribution and studio arms of the company will be kept intact.

The sale of the Warner Brothers stock came in the wake of the contingency sale

(*Continued on page* 31)



A PIN-POINT ON A MAP –

M-G-M took a complete company on the first great Hollywood venture in far-off Pakistan.

A PRODUCTION MIRACLE!

After two years of intensive work, a mighty entertainment emerges based on the turbulent novel of a seductive half-caste girl in

"BHOWANI JUNCTION"

AVA GARDNER as the "Chee Chee" beauty of two worlds.



Among BIG pictures, this is one of the BIGGEST! M-G-M's drama, aflame with love and revolt, fulfills every audience desire to be thrilled and entertained!

M-G-M presents in CINEMASCOPE and COLOR

BHOWANI JUNCTION

STARRING

AVA GARDNER

STEWART GRANGER

With BILL TRAVERS ABRAHAM SOFAER Screen Play by SONYA LEVIEN and IVAN MOFFAT

Based On the Novel by JOHN MASTERS Photographed in EASTMAN COLOR Directed by GEORGE CUKOR Produced by PANDRO S. BERMAN AN M-G-M PICTURE



THIS FULL PAGE FULL COLOR AD appears in LIFE, LOOK, SATURDAY EVE. POST

BHOWANI JUNCTION



"A novel about love, lust, violence and conspiracy... Three men and a girl in a relationship of wonderful intricacy ... Railroad strikes, train derailments, party demonstrations, animosities and the unpredictable ways of love—or of sex."
—*New York Times*



A LAND—AND THREE LOVERS—of violent contrasts! Turbulent India is mirrored in the stormy love affairs of a "chee chee" beauty with an Indian, a white man, and a half-caste.



HER HOT-BLOODED "CHEE CHEE" SWEETHEART proves to be heroic in disaster, but dare she tell him what happened to the man who attacked her on that terrible night in an alley dark with lust?

A powerful love story filmed by M-G-M in Pakistan against an exotic background of turmoil and revolt!

Starring

AVA GARDNER
STEWART GRANGER

CINEMASCOPE AND COLOR



NO TRAVEL-FOLDER INDIA, THIS! Far from the Taj Mahal is this suspense-tense town where men daily bet their lives to stop a British train or terrorist bomb!



"GET UP! GET DRESSED!" A pre-dawn invader of her bedroom forces her to aid him in his last chance to escape!



POUNDING PULSES RACE a smouldering dynamite fuse to save 2000 lives in the mile-long Mayni Tunnel of terror.

WITH BILL TRAVERS ABRAHAM SOFAER SCREEN PLAY BY SONYA LEVIEN and IVAN MOFFAT
BASED ON THE NOVEL BY JOHN MASTERS
PHOTOGRAPHED IN EASTMAN COLOR DIRECTED BY GEORGE CUKOR PRODUCED BY PANDRO S. BERMAN An M-G-M Picture

Paramount Has Heavy Schedule

A heavy schedule has been set by Paramount Pictures for the remaining months of 1956. More than a score of films, all in VistaVision, will be forthcoming. The following eight films have been completed and await release:

"The Man Who Knew Too Much," directed by Alfred Hitchcock and co-starring James Stewart and Doris Day; "The Leather Saint," produced and directed by Alvin Ganzer and Norman Retchin, and starring Paul Douglas, John Derek, Jody Lawrance and Cesar Romero; "The Proud and Profane," a William Perlberg-George Seaton romantic drama co-starring William Holden and Deborah Kerr; "That Certain Feeling," produced, written and directed by Norman Panama and Melvin Frank and starring Bob Hope, Eva Marie Saint, George Sanders and featuring Pearl Bailey; "Pardners," new Dean Martin-Jerry Lewis comedy directed by Norman Taurog. "The Vagabond King," co-starring Kathryn Grayson and Oreste, directed by Michael Curtiz; "The Mountain," co-starring Spencer Tracy and Robert Wagner, produced and directed by Edward Dmytryk; "War and Peace," directed by King Vidor and starring Audrey Hepburn, Henry Fonda and Mel Ferrer.

Set for opening in several key theatres throughout the world late in the year is Cecil B. DeMille's "The Ten Commandments," with a cast including Charlton Heston, Yul Brynner and Anne Baxter.

Many Currently Filming

Currently filming either at the studio or on location, are the following six large-scale productions: "Funny Face," starring Audrey Hepburn and Fred Astaire, directed by Stanley Donen; "The Loves of Omar Khayyam," directed by William Dieterle and starring Cornel Wilde, Michael Rennie, Debra Paget and John Derek; "Gunfight at OK Corral," directed by John Sturges and starring Burt Lancaster and Kirk Douglas; "The Maverick," co-starring Charlton Heston and Anne Baxter, directed by Rudolph Mate; "Hollywood or Bust," starring Dean Martin and Jerry Lewis, directed by Frank Tashlin; "The Lonely Man," co-starring Jack Palance and Anthony Perkins, directed by Henry Levin.

Four important productions are scheduled to start shooting during June. These are: "The Jim Piersall Story," starring Anthony Perkins, directed by Robert Mulligan; "The Buster Keaton Story," starring Donald O'Connor, directed by Sidney Sheldon; "Flamenca," to be produced in Spain with Donald Siegal directing and a cast to be announced; "The Rainmaker," co-starring Katharine Hepburn and Burt Lancaster, directed by Joseph Anthony.

MPAA Directors Discuss Plan for Credit Card to Bolster Grosses

The condition of the box office at present and for the immediate future and what can be done about it was discussed at a two hour meeting of the directors of the Motion Picture Association in New York Monday afternoon.

Among the proposals discussed for giving a lift to patronage was a plan for a national credit card to be issued to the public on lines similar to gasoline credit cards issued by the oil companies. Such a proposal was put forward in a HERALD editorial last January 21. The directors are reported to have discussed ways of testing the plan but no decision was reached.

Various proposals to improve operational efficiency within the industry by altering methods of physical distribution also were discussed.

At the meeting were Eric Johnston, Spyros P. Skouras, Arthur M. Loew, Robert J. Rubin, W. C. Michel, John J. O'Connor, Theodore Black, Abe Schneider, Jack Cohn, William Clark, E. W. Hammons, Sam Schneider, Edward Morey.

FABIAN-WARNER

(*Continued from page* 26)

in March of the Warner film library (of product up through 1948) to a Canadian group headed by Louis Chesler. The library will be used for TV exhibition, as well as theatrical reissues. The contingency in the $21,000,000 Chesler deal involves a favorable capital gains ruling on the deal by the Internal Revenue Service.

Fabian Enterprises, which purchased the controlling interest in the divorced Warner circuit, is a family enterprise of which Mr. Fabian is president. The profits of Fabian Enterprises are said to go to Mr. Fabian, his sister and other members of the Fabian family. This raises the question of whether even if Mr. Fabian is willing to divest himself of his stock interest in Stanley Warner and Fabian Enterprises, the Justice Department would consider it a complete separation of exhibition and production-distribution interests.

It is pointed out that Justice permitted the members of the Skouras family to separate their interests in production-distribution from exhibition, with Spyros Skouras retaining the presidency of 20th Century-Fox and the late Charles P. Skouras assuming the presidency of National Theatres. Justice Department officials, however, were not too happy about the situation and it remains an open question whether they would permit a similar situation again.

Prime mover in the deal, Mr. Semenenko has been prominent in motion picture industry transactions since the late 1930s. Born in Russia 52 years ago, he was educated in Constaninople and at the Harvard Business School. He began his business career in 1926 with the credit department of the bank of which he now is senior vice-president. He is credited with having played a prominent part in the acquisition of Universal Pictures by Decca Records and in the negotiations in 1951 for purchase of the Warner Brothers family-held stock by the Louis R. Lurie syndicate.

The Lurie deal, involving an offer of $27,000,000, collapsed in the closing stages when the Warners insisted that the purchasers assume liability in litigation pending against the company, and Mr. Lurie's attorneys refused. Apart from those more spectacular deals, Mr. Semenenko also has been responsible for considerable motion picture financing by his bank.

Meanwhile, Allied States Association, in a telegram signed by its president, Rube Shor, and general counsel, Abram F. Myers, told the Justice Department Monday that Allied has no objection to Mr. Fabian's participation if he "in good faith" cuts himself off from any theatre interests.

1904 to 1956

Warner Bros. had its origin in the 90-seat Cascade theatre in Newcastle, Pa., in 1904, an enterprise of Harry M. Warner, who brought into the business his three brothers, Sam, Albert and Jack. Sam died in 1927, just after he and his brothers had contributed to the birth of sound with their historic "The Jazz Singer."

From 1904 to 1913 the Warner enterprises expanded into distribution and other phases, and in the latter year Warner Features was organized. The Warner Bros. concern of the modern era was organized and incorporated as a producing and distributing firm in 1923, and in 1924 acquired its first theatre in Youngstown, Ohio.

In 1953 came consummation of the reorganization plan which split the Warner company into a new theatre concern and a new production-distribution company in compliance with the consent decree.



You should see . . . . . .

THE EDDY DUCHIN STORY

because IT IS A PICTURE FOR ALL

WHO SAY: CATCH ME A STAR.

PAINT ME A SUNSET– BUT

MOST OF ALL, TELL ME A

STORY! A STORY THAT'LL

HAVE ME LAUGHING.

HURTING. SPELLBOUND–

AND ATOP THE MOON!

TELL ME A STORY

I'LL NEVER FORGET...

THE EDDY DUCHIN STORY!



THE EDDY DUCHIN STORY

CO-STARRING
REX THOMPSON · JAMES WHITMORE WITH SHEPPERD STRUDWICK
AND INTRODUCING
VICTORIA SHAW

SCREEN PLAY BY SAMUEL TAYLOR · STORY BY LEO KATCHER · PIANO RECORDINGS BY CARMEN CAVALLARO
PRODUCED BY JERRY WALD · DIRECTED BY GEORGE SIDNEY · ASSOCIATE PRODUCER JONIE TAPS · A COLUMBIA PICTURE

CINEMASCOPE
COLOR BY
TECHNICOLOR

.....You should play

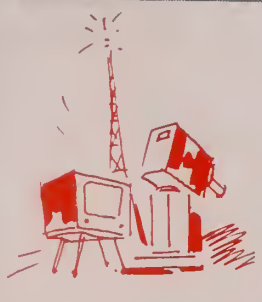
Columbia's

THE EDDY DUCHIN STORY

because...

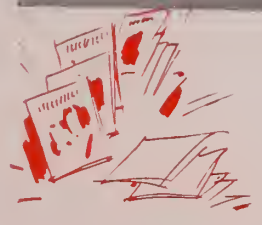
...THE UNPRECEDENTED ADVANCE PUBLICITY HAS BEEN GAINING MOMENTUM FOR MONTHS AND WILL CONTINUE TO BUILD FOR MONTHS...ALL ACROSS THE COUNTRY!

THE EDDY DUCHIN COMMEMORATIVE CONCERT at Town Hall in New York, in February, started the opinion-makers talking...writing...telecasting...drum-beating! Advertised to millions! Publicized to millions more!



100,000,000 TV AND RADIO VIEWER-LISTENER IMPRESSIONS in first few weeks alone, over every major network in the country. SEEN on the Perry Como Show, Stop the Music, Ted Mack's Matinee, Jack Paar Show, Tex and Jinx, Maggi McNellis' Top Ten Dance Party, Music Week Show, etc., etc. HEARD on the Bing Crosby Show, Jane Pickens Show, Week-day, Monitor, Mitch Miller Show, Luncheon at Sardi's, Bob Crosby Show, John Gambling Show, Ruby Mercer Show, Mary Margaret McBride, Bob Haymes Show, Martha Wright Show, etc., etc.!

MAGAZINES AND NEWSPAPERS COAST-TO-COAST have been — and will be — plugging it! Watch Life, Saturday Evening Post, Seventeen, Parade, Coronet, American Magazine, This Week, Esquire, Woman's Day, American Weekly, Mademoiselle, UP, King Features, every fan publication!



PERMISSIVE KEY WORD FOR CODE

. . . Shurlock tells Federation the Production Code cannot be called restrictive; cites aim of Code Administration generally

"The (Production) Code is basically a permissive document, not a restrictive one," Geoffrey Shurlock, director of the Production Code Administration, told the members of the motion picture department of the International Federation of Catholic Alumnae this week at its annual luncheon at the Hampshire House, New York.

> "Its aim," he said, "is to tell producers *how* they *can* treat any subject—that is, in consonance with sound moral principles. Only half a dozen areas of subject matter are totally forbidden; purely on grounds of expedience. This phase of the Code can be amended any time the organized industry so chooses.
>
> "But what cannot be amended is the basic approach of the Code; that all subject matter must be treated morally, first and foremost; and secondarily, within the confines of decency and reasonable good taste."

Mr. Shurlock then told how these moral principles are applied and cited a statement by Joseph Breen—"Our aim is to make certain that films are reasonably acceptable, morally, to reasonable people."

He said that to achieve this, "we bear in mind that Hollywood movies are meant for mass family entertainment. In this respect they differ fundamentally from most foreign films, which are intended primarily for adult audiences.

"No matter how refractory the basic material, the purpose of the Code is to treat it in such a manner that the end result will neither frustrate the intelligent, nor offend the innocent. By and large, we feel that we attain this objective."

He added that although films have been accused of naivete "in hammering home so persistently that virtue gets its due reward," there is proof morality pays dividends not only here, but in other countries. He cited an article in the French trade paper, *Le Film Francais,* which was called "Scandal Doesn't Pay."

Cites "Spade-Work"

In discussing the workings of the PCA, Mr. Shurlock told the Federation, "Though the quality of our work does not always meet with your unqualified approval—this we learn to our sorrow, twice monthly—nevertheless we want to brag a bit about the quantity of the spade-work that, over a period of 18 years—to take one instance —has managed to convert a shocking novel like 'Serenade', to a picture which you rate as A-1. . . .

"There are many in this room who know how many hundreds of cases there are, like the above, out of the 10,000-odd pictures referred to, in which the spadework done by the PCA approaches the proportion of a major job of excavation. This labor of ours not only contributes to better movies; we like to think, also, that it makes happier and easier the task of moral assessors like yourselves."

Mr. Shurlock also discussed the phrase, "adult picture." He said there has been much concern lately as to whether or not Hollywood films are veering too much in that direction and that the concern is justified if the term "adult" is used to connote something questionable. However, he believes an adult picture "ought to mean one which appeals directly to the grown-up mentality and which adolescents can take or leave. . . . Looking back over the past year or so, perhaps the most adult picture I recall is 'A Man Called Peter.'" He added that "The End of the Affair" is perhaps the most mature in treatment of films dealing with sex and sin.

Foreign Market Big

He also spoke of a new problem on the horizon—"the foreign market for Hollywood films is becoming larger and more important. . . . Last year we received well over 45 per cent of our revenue from abroad. If this proportion continues to rise, it will be inevitable that the industry will have to think more and more of what will interest and attract audiences outside the U. S. A."

Mr. Shurlock told the Federation, "In guiding and purifying the yearnings of the movie public, people like yourselves play a vital part. We of the Code Administration are profoundly grateful for your interest and support. We seem to have worked together well in the past. There is nothing on the horizon that can endanger this happy state of affairs, provided we continue in mutual tolerance and understanding."

Disney, RKO Plan Foreign Deals

RKO Radio will distribute four new Walt Disney full-length features and accompanying short subjects in Latin America, the Far East (excluding Japan), Australasia and Switzerland, it is jointly announced by Walter Branson, vice-president in charge of world wide distribution for RKO, and Leo Samuels, representing Walt Disney. Mr. Branson and Mr. Samuels also disclosed that RKO will distribute world wide a series of 18 single-reel Walt Disney re-release classics.

Round Table Is Sought, Says Blank

Another call for an industry round table —and including Allied States "gladly"—has come from the Theatre Owners of America, as its president, Myron Blank, returned to New York headquarters last Wednesday after five weeks in Europe.

"Unless there is self regulation, we will certainly get legislation," he said. He added he is against such legislation, and "men of good will should sit down" to see what they may do to avoid it. He predicted the legislation would result from recommendations to Congress by the Senate Small Business subcommittee which is now investigating the business.

Someone from TOA will sit in, by invitation, on the Allied Emergency Defense Committee meeting May 22 in Washington, Mr. Blank promised. He found in Europe that governmental regulation of film rentals seems to benefit the industry. Julius Gordon, National Allied secretary, was also overseas and will report to his organization on such regulation, he said.

At the Cannes Film Festival, he spoke to many European picture-makers, he said, about our need for their product. He added he urged these persons to make pictures which would be suitable for the market and also give showmen a profit. He also stressed these aspects, he reported, in speeches to French and British film industry organizations.

He has invited some 150 executives of foreign film industries to the 1956 annual convention and trade show September 19-25 in New York, and predicts it will have an international mien. He cited at least 40 acceptances from French officials. There will be at that convention a profitable interchange of information, he believes.

He also reiterated the TOA hopes to have an industry "film fair" rather than a "film festival." He stressed that at a fair product is on display rather than competing.

Trampe Elected President Of Film Carriers Group

Ray Trampe of Milwaukee was elected president of the film carriers group of the National Film Service during the semi-annual meeting in New York. Ira S. Stevens, executive secretary of National Film Service, was named to the same post with the film carrier group, replacing Clint Weyer, who resigned because of poor health. Other officers named for the carrier group were M. S. Wycoff of Salt Lake City, vice-president, and George Callahan of Pittsburgh, treasurer. Named to the executive committee were M. H. Brandon of Memphis, chairman; Earl Jameson Jr. of Kansas City; Mr. Trampe, and John H. Vickers, Jr., of Charlotte.

EVERYTHING ABOUT IT IS

BIG!

Spectacular CinemaScope and Technicolor vistas never before possible! Teeming with mammoth thrills out of Africa's darkest heart!



"SHOULD BE TOP GROSSER!" Daily Variety

COLUMBIA PICTURES presents A WARWICK Production

VICTOR MATURE · JANET LEIGH

SAFARI

with

JOHN JUSTIN · ROLAND CULVER

LIAM REDMOND · EARL CAMERON · ORLANDO MARTINS

Screenplay by ANTHONY VEILLER · Directed by TERENCE YOUNG · Produced by IRVING ALLEN and ALBERT R. BROCCOLI

CINEMASCOPE Color by TECHNICOLOR

Watch for the BIG exploitation campaign from Columbia!

REAL WHITE HUNTER P.A. TOUR! American-born Wally Jones, technical adviser on "Safari", and actual African Safari guide and White Hunter will make eight-week sweep of key cities in advance of picture! Theatre, TV, Radio and Lecture appearances, using actual Mau-Mau and other African materials!

HOLLYWOOD GUESSING THE WARNER FUTURE

Hollywood, midweek

ESTEEMED EDITOR:

Professional Hollywood took the news of the Warner sale calmly. There had been some conditioning for it. The family's sale of its whopping picture library to television had been a strikingly uncharacteristic action, running totally contrary to the Warner tradition of rock-solid resistance to competition of any and all kinds.

Something Afoot

Then, the failure to react typically, or even by immediate replacement, to the surprising resignation of vice-president Mort Blumenstock after a quarter-century of virile dedication to the promotion of Warner product and prestige had been construable as a signal to the watchful that change, of one sort or another, was surely afoot in Burbank.

And in the final days before the ultimate affirmation came through channels, the forever frank and forthright Warner brothers had withdrawn untypically behind a wholesale "no comment." The news surprised the townsfolk, to be sure, but it didn't panic a professional population that had become hardened in recent years to seeing another major studio change hands again and again without upsetting the employment apple cart noticeably.

Probably the most surprising feature of the sale announcement, from the point of view of the professional worker in production, was the statement that Col. Jack L. Warner is to continue in charge of production. It would be a tougher assignment than Diogenes' to find a production worker, from producer, director, writer, actor and camera man on down to the last man on a Hollywood payroll, or off of one, who could be persuaded to believe for a moment that Col. Warner is going to take production orders from the Serge Semenenko group or any member of it.

Minding the Store

Taking orders is not one of his talents, and nobody who knows him figures he's likely to want to begin learning how in his hale and hearty 64th year. On the contrary, the profession conceives of this aspect of the sale agreement as tantamount to a promise on his part to keep the store open and running until the new storekeeper is ready to take over. From this point of conclusion the production worker, whose professional interest is certain to be affected in some degree, moves on into conversational speculation as to the identity of the executive who will take over from Col. Warner when time for taking over eventually comes.

One of the leading candidates in this entirely conjectural canvass of successional possibilities is Jerry Wald, holder at this writing of an officially equivalent post at Columbia studio, but widely and variously reported to be in negotiation for a change of contract status. Producer Wald made his name and fame, inclusive of earning the Academy's Irving G. Thalberg Award, under the Warner trademark.

Reported Groomed

Frequently during his long stay at the Burbank studio he was reported under grooming for the Warner responsibility. There was no doubt in most quarters, especially after his "Johnny Belinda," of his ability to handle the studio, but the assignment didn't materialize and he left the company. His reported unease in his present post fosters the professional thinking in his behalf at this point.

A numerically strong section of the professional citizenry looks further back into Warner history and comes up with the name of Darryl F. Zanuck as likeliest-to-succeed Col. Warner. Like Mr. Wald's, the early Zanuck name and fame were born and worn on the Warner production premises. Like Mr. Wald's, his career took him from there to the formation of an independent production partnership and on from there to charge of a major studio's production.

Not so much like Mr. Wald, in that his present freedom to decide what he'll do next is of his own making and is temporary, vice-president Zanuck of 20th Century-Fox doubtless could take over the Warner obligation if he wished to do so. But this section of professional analysts bogs down when it comes to the matter of stating a reason why the wish might overtake him. [*Late Tuesday Spyros Skouras announced an independent production deal for Zanuck.*]

LeRoy Mentioned

Another Warner graduate mentioned as qualified for the post to be vacated by Col. Warner is Mervyn LeRoy, now back at work on the Warner acreage, and Academy-awarded for that distributor's "Mister Roberts," after a long stretch of years as producer and director ("Quo Vadis", to name the biggest) of MGM productions. The LeRoy record embraces many or most of the experiences that go to rounding out a production proficiency equal to the requirements of studio direction.

He started in vaudeville, switched to writing, moved over to directing, then to producing, sometimes combining the latter two. Whether he could swing a major studio is a moot question his adherents answer in the affirmative. Whether he would want to is another question. At 56, with a many personal awards in hand as most men expect to accumulate in a successful lifetime, the job might strike him as just what he needs to wind up his career in a cloud of glory.

Other names are heard in mention: Louis B. Mayer, David O. Selznick, Samuel Bischoff, Don Hartman. But other sequels to the Warner sale are heard in mention, too. Foremost among these is the possibility that the new management of the Warner company may decide to dispense with the standard head-of-production post entirely, and turn the company's destiny in the direction of company-financed independent production units, company-housed and collectively-serviced as to wardrobe, mechanical facilities of all kinds, laboratories and so on. A growing proportion of the community's industry analysts believe that is the way Hollywood at large is sure to go, eventually.

•

Deutsch Producing

Production of "A Pattern of Malice," the picture to be based on "A Public Figure," the Kraft Theatre teleplay based on the tell-all type of periodical, is in good hands. In bad hands it could have been sensationalized beyond general use. In producer Armand Deutsch's it is quite likely to set for Hollywood a long-needed standard for the cinematic treatment of story properties acquired from television, for the Deutsch record of film production is one of unswerving devotion to quality and the present undertaking will take its place alongside his "Three Guys Named Mike," "Kind Lady" and "Green Fire" in his lengthening list of screen credits.

He says, "If I ever win an Academy Award I want it to be given for quality and nothing else. There is no finer reward than to have one's work approved on grounds of quality — especially by his fellow professionals, who are the best informed and sincerest critics. I have never made a picture which I didn't believe had prospects of quality and I never shall."

Weidman Writing

The producer of "The Magnificent Yankee" and "The Girl Who Had Everything" engaged Jerome Weidman, the author of "I Can Get It for You Wholesale" and other successful novels, to write the screenplay for "A Pattern of Malice," and in the course of their extended conferences on the script the producer and the author broadened, deepened and elaborated the single-stranded "A Public Figure" story for the theatre. They are not divulging the details of their departures from the teleplay, but the producer says, in answer to the usual question about the policy of changing the title of a teleplay already seen by perhaps 50,000,000 potential theatre-goers, the alterations are substantial and important enough to prevent disappointment among theatre-goers who may have seen the original on TV. Precisely this procedure might turn out to be the long sought method of taking the best of TV for the theatre without incurring the box office handcap of title familiarity.

WILLIAM R. WEAVER.

Hollywood Scene

RKO Plans 70 Shorts

Walter Branson, RKO vice president in charge of worldwide distribution, has announced the company's short subject program for the 1956-1957 season. The various series total up to 26 two-reel pictures and 44 single-reels, with the possibility of additional special releases. Bearing the group title of the RKO Playhouse, there will be 12 subjects in a new series of two-reelers of comedy, dramatic and melodramatic nature. Mr. Branson stated that, as far as possible, these pictures will contain good box office names and he believes they will be worthy of added feature billing on any program.

Planned for release are 12 RKO-Pathe Specials, documentary two-reelers along the lines heretofore offered; a Sports Special entitled "Football Highlights" and another entitled "Basketball Highlights." The one-reel subjects will be preceded by a series of 18 "Walt Disney Classics," in color by Technicolor. The releases have been carefully selected from Disney's extensive film library. Most of them have not been available to motion picture audiences for some years, and each of them was hailed as a cartoon gem when originally released.

The RKO program will again include 13 single-reel Sportscopes and the 13 single-reel Screenliners, both produced at RKO-Pathe Studio. RKO branches have been informed on the selling policy of all these series so that negotiations for playing them can be started immediately.

'Prince' Starts July 30

Marilyn Monroe and Sir Laurence Olivier will go before the cameras July 30 in the Laurence Olivier Productions, Ltd. film, "The Sleeping Prince," it was announced recently by Milton H. Greene, vice-president of Marilyn Monroe Productions, Inc. The film, in wide-screen and color, will be directed by Sir Laurence at Pinewood Studios, England. Warner Bros. will present it in the U. S.

ON THE SET

HALL WALLIS has purchased N. RICHARD NASH's forthcoming play, "Girls of Summer," to be made next year. . . . LINDA DARNELL will co-star with JEFF CHANDLER in his first independent film, "Drango," for United Artists release. . . . Jo VAN FLEET has been signed for Russ-Field's "The King and Four Queens" which stars CLARK GABLE and ELEANOR PARKER. . . . KARL MALDEN co-stars with ANTHONY PERKINS in the baseball story, "The Jim Piersall Story" for Paramount. . . . TOMMY NOONAN has been borrowed from 20th-Fox by RKO to appear with EDDIE FISHER and DEBBIE REYNOLDS in "Bundle of Joy.". . . DAVID CHANDLER is writing the screenplay for Bel-Air's "Mark of the Apache" to be released by U.A.

HOLLYWOOD BUREAU

"Fire Down Below," a Warwick production for Columbia release, stands out as the most imposing of the five new films turned over to the cameras during the week. It has impressive billing power—Rita Hayworth, Robert Mitchum, Jack Lemmon, Technicolor, CinemaScope—and it comes (if turf talk may be permitted) from a smart barn. That is to say, the producers are Irving Allen and A. R. Broccoli, whose pictures have run up a record of prodigious prosperity, wherever, and with whomever, filmed. This one's filming in Trinidad, under direction of Robert Parrish.

On its own, Columbia started two other pictures.

"The White Squaw" is being produced by Wallace MacDonald and directed by Ray Nazzarro, with David Brian, May Wynn, William Bishop and William Leslie.

"Cha, Cha, Cha" is another in the current Columbia vein of rhythm subjects, and it has the Mary Kaye Trio, Perez Prado, Sylvia Lewis, Stephen Dunne and Gonsales among the player personnel. Sam Katzman is producing the film, with Fred Sears directing.

Bel-Air Productions, whose production of 12 pictures within 12 months is a new high in the field of independent productions, started "Fort Laramie," for United Artists release. John Dehner, Frances Helm, Gregg Palmer and Don Gordon are principals. Aubrey Schenck is executive producer, Howard W. Koch is producer, and Lesley Selander is director.

"The She-Creature" is a provocatively titled project of Golden State Productions, for American International release. Its cast is composed of such staple performers as Chester Morris, Marla English, Ron Randell, Cathy Downs, Lance Fuller, Tom Conway, Frieda Inescort, El Brendel and Frank Jenks. Behind the camera line are executive producer Samuel Z. Arkoff, producer Alex Gordon and director Edward L. Cahn.

Paramount Honors Weltner In 26-Week Sales Drive

The Paramount domestic distribution organization will honor George Weltner, world sales head, with a 26-week sales drive from July 1 to December 29. Called "Paramount's Salute to George Weltner," the tribute, in which every employee in all branches will participate, is in recognition of the distribution executive's 34 years of service to the company. The drive will be divided into two periods of 13 weeks each, the first to include the two "Paramount Weeks, July 25-August 7" and the second, starting September 30, to conclude with a "Booker-Salesman Month."

THIS WEEK IN PRODUCTION:

STARTED (5)

AMERICAN INT'L
The She-Creature (Golden State Prod.)

COLUMBIA
Cha, Cha, Cha
The White Squaw
Fire Down Below (Warwick Prod.; CinemaScope; Technicolor)

UNITED ARTISTS
Fort Laramie (Bel-Air Prod.)

COMPLETED (3)

U-I
Gun for a Coward (Technicolor)
The Great Man
Battle Hymn (CinemaScope; Technicolor)

SHOOTING (31)

ALLIED ARTISTS
Chasing Trouble
Notre Dame de Paris (CinemaScope; Eastman Color)

COLUMBIA
Full of Life
Guns of Fort Petticoat (Brown-Murphy Pic.)

MGM
A Man Is Ten Feet Tall (Jonathan Prod.)
The Power and the Prize
Barretts of Wimpole Street (CinemaScope; Color)
Teahouse of the August Moon (CinemaScope; Color)
Tea and Sympathy
Raintree County (65mm; Color)
Julie (Arwin Prods.)
The Opposite Sex (CinemaScope; Eastman Color)

PARAMOUNT
Hollywood or Bust (VistaVision; Technicolor)
Funny Face (VistaVision; Technicolor)
The Loves of Omar Khayyam (VistaVision; Technicolor)
The Lonely Man (VistaVision; Technicolor)
The Maverick (VistaVision; Technicolor)
Gunfight at OK Corral (VistaVision; Technicolor)

RKO RADIO
Public Pigeon Number One (Eastman Color)

20TH-FOX
Best Things in Life Are Free (CinemaScope; Technicolor)
The Last Wagon (CinemaScope; De Luxe Color)
One in a Million (CinemaScope; De Luxe Color)
Bus Stop (CinemaScope; Technicolor)

UNITED ARTISTS
Five Steps to Terror (Grand Prod.)
Pride and the Passion (Kramer Prod.; VistaVision; Technicolor)
The Boss (Boss Prods.)

U-I
Tammy (CinemaScope; Technicolor)
I've Lived Before (formerly "I've Been Here Before")
Four Bright Girls (CinemaScope; Technicolor) (formerly "Star Light")

WARNER BROS.
The Old Man and the Sea (WarnerColor)
The Wrong Man (Alfred Hitchcock Prod.)

DAILY VA

Vol. 9; No. 39

ALL-TIME PA

Tenderfoot

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BIG PRODUCTIONS NOW



ALFRED HITCHCOCK'S
THE MAN WHO KNEW TOO MUCH
James Stewart, Doris Day.
VistaVision and Technicolor



PERLBERG-SEATON'S
THE PROUD AND PROFANE
William Holden, Deborah Kerr,
Thelma Ritter, Dewey Martin.
VistaVision



THE LEATHER SAINT
Paul Douglas, John Derek,
Jody Lawrance, Cesar Romero.
VistaVision



THAT CERTAIN FEELING
Bob Hope, Eva Marie Saint,
George Sanders, Pearl Bailey.
VistaVision and Technicolor



PARDNERS
Dean Martin and Jerry Lewis.
VistaVision and Technicolor

RIETY

RAMOUNT PROD'N PEAK

BIG PRODUCTIONS COMING

June Bustin' Out All Over With 7 Pix In Prod'n; 13 To Roll In Next 7 Months

In accelerating even the studio's current high of six films before the cameras, and in a move to continue its production upbeat, Paramount has scheduled 13 more pix for lensing within next seven months. Five of the films are slated to start in June, and with two of the pix currently shooting still before the cameras at that time, Par will hit an all-time production high with seven films in production simultaneously that month.

Pix starting in June will include "The Jim Piersall Story," starring Anthony Perkins with Alan Pakula producing and Robert Mulligan directing; "The Buster Keaton Story," starring Donald O'Connor with Robert Smith and Sidney Sheldon co-producing, latter also directs; "Flamenca," which Donald Siegal directs for producer Bruce Odlum; "Beau James," starring Bob Hope, a Melville Shavelson-Jack Rose production which Rose will produce and Shavelson direct; and Hal Wallis' "The Rainmaker," starring Katharine Hepburn and Burt Lancaster with Joseph Anthony directing.

Pix set for Fall are: "The Sons of Katie Elder," starring Alan Ladd with Samuel J. Briskin producing, to roll in August; "Papa's Delicate Condition," starring Fred Astaire with Robert E. Dolan the producer, and Alfred Hitchcock's "From Amongst the Dead," for September filming; "The Joker Is Wild," starring Frank Sinatra with Samuel J. Briskin producing, and Charles Vidor directing; "Joey," starring Anthony Perkins, with Alan Pakula producing; and an untitled Martin & Lewis comedy to be directed by Don McGuire; all three to roll in October; "Teacher's Pet," starring Clark Gable for Perlberg-Seaton; "The Red Nichols Story," starring Danny Kaye, a Shavelson and Rose production; latter two are to be lensed in November.

The six films now in production are "Funny Face," "The Loves of Omar Khayyam," "The Lonely Man," "The Maverick," "Gunfight at the OK Corral," and "Hollywood Or Bust." "Gunfight" and "Bust," Hal Wallis productions, will still be filming in June.

Cinerama in A Deal with Other Units

Cinerama Productions Corp. expects to complete satisfactorily its current negotiations with Stanley Warner Corp., Cinerama, Inc., and the Lansing Foundation, aimed at smoother working relations and more satisfactory financial returns to Cinerama Productions, it was announced by Milo J. Sutliff, president of Cinerama Productions, at the May 15 annual meeting of stockholders at the Barbizon Plaza Hotel, New York.

Mr. Sultiff told the stockholders in his view the corporation had made admirable progress over the last year and a half in cutting expenses and renegotiation of contracts aimed at more favorable terms. He was optimistic concerning the future. The deals with the other companies currently pending, he said, would make for a unity of purpose and eliminate overlapping of function and disagreements. Further details, Mr. Sutliff added, would be forthcoming after completion of the various impending deals.

The net profit of the company for the year ended October 31, 1955, Mr. Sutliff said, was $277,095.14 before taxes, as compared with $161,887.60 before taxes for the same period in 1954.

Board Members Reelected

All seven members of the board of directors were reelected by the stockholders at the meeting. These are: Louis B. Mayer, Milo J. Sutliff, Perry N. Selheimer, Ira S. Stevens, Theodore R. Kupferman, John R. Boland and Irving N. Margolin. The stockholders ratified a stock option arrangement for Mr. Sutliff, tendered as an inducement to continue with the company, which Mr. Sultiff has served as president without salary. Granted is an option on 5,000 shares of the company's stock, exercisable between December 1, 1956, and December 1, 1959. According to the company's annual report there are now 1,024,000 shares outstanding, and options and warrants representing 35,500 shares.

Mr. Sutliff told the stockholders the company had paid off in full, as of June 24, 1955, the loan at the Banker's Trust Company, which at one time had been $1,600,000. The present negotiations with Stanley Warner, he said, are aimed at arranging for a percentage to be paid to Cinerama Productions currently of income from future productions.

Negotiations with the Lansing Foundation, he said, call for the reduction and termination of the company's obligation to the Foundation in connection with its original interim loan made prior to the final transfer of Cinerama Productions' rights and obligations in the Cinerama process to Stanley Warner.

Baltimore Judge Upholds "Golden Arm" Censor Ban

BALTIMORE: Judge Joseph Brynes in City Court here upheld the ban on the showing of "The Man with the Golden Arm" by the Maryland Board of Motion Picture Censors. "After viewing the film it became clear to this court why a number of film critics deplored the bad taste shown by the producer in filming the story," Judge Brynes ruled. The United Artists home office has announced that it will appeal the ban.

RKO Name Change Is Approved

The members of the board of directors of RKO Theatres Corporation, meeting for the first time since the stockholders approved the acquisition of the assets of the Cleveland Arcade Company, including its controlling stock of Gera Corporation, has announced a change of name to RKO Industries Corporation. Three new directors have been appointed and new officers elected. These are: Albert A. List, chairman of the board and president; William A. Broadfoot, vice-chairman of the board, and Sol A. Schwartz, executive vice-president. Mr. Schwartz will continue as chief executive of RKO Theatres, Inc.

Other officers of RKO Industries Corporation include: Dudley G. Layman, financial vice-president; William F. Whitman, secretary and general counsel; Fred E. Squire, treasurer; Harold E. Newcomb, comptroller; Edward Avery and Earl Chadwick, assistant treasurers; Louis Joffe and Lloyd G. Wilson, assistant secretaries.

The three new members of the board are Mr. Broadfoot, General Royal B. Lord and A. H. Parker. Mr. Broadfoot is chief executive officer of the U. S. Finishing-Aspinook Division of Gera. Mr. Lord is the chairman of the executive committee of Gera, and Mr. Parker is president of the Old Colony Trust Company in Boston. The other seven directors are Theodore R. Colborn, David J. Greene, Dudley G. Layman, Albert A. List, A. Louis Oresman, Edward C. Raftery, and Sol A. Schwartz. RKO Industries Corporation is a diversified enterprise with approximately 6,500 employees and has two principal subsidiaries: RKO Theatres, Inc., and RKO Gera Corporation. RKO Theatres operates 83 houses in the principal cities of the United States.

SuperScope Agent Named

Eichberg Films of Berlin, Munich and Frankfurt, Germany has been named exclusive representative of the SuperScope anamorphic widescreen processes in Europe, it is announced by Joseph Tushinsky, president of SuperScope. Eichberg Films will handle the servicing of SuperScope in Germany, France, Austria and Spain.

N. C. Allied Meets in Minneapolis

MINNEAPOLIS: Senator Hubert H. Humphrey (D., Minn.) recently expressed himself as "hopeful" that the House Ways and Means Committee will act favorably on the motion picture industry's request for repeal of the remaining 10 per cent Federal admission tax. He expressed this view in a telegram to Benjamin N. Berger, president of North Central Allied, which was read at the opening session of the annual convention here.

Senator Humphrey, chairman of the Senate Small Business Subcommittee, had been invited to speak at the two-day session but was unable to attend because of the pressure of business in Washington. Approximately 150 exhibitors from Minnesota, the Dakotas, and Northwestern Wisconsin heard Mr. Berger's opening address, a sharp attack on film distributors for their refusal to agree upon rental terms for the small theatres, based on the ability to pay.

Stanley Kane, executive counsel of NCA, warned that three major problems loomed ahead, most important of which is the recommendation of an amusement industry fact-finding commission that the minimum wage for motion picture theatres, bowling alleys and dance halls be increased to one dollar per hour. He also warned that the State League of Municipalities, which meets in June, is prepared to recommend passage of state legislation next winter which would permit the imposition of municipal admissions taxes. The third pitfall ahead, he said, was the growing clamor by labor unions and other groups for passage of a daylight saving law, which would be a heavy blow to mid-summer drive-in theatre patronage.

Al Sindlinger, principal speaker of the afternoon, voiced optimism for the exhibitor in the future, giving his recipe for theatre prosperity, which included the point that theatres "stop competing with themselves" via film company sponsored television programs. He also suggested a drive to regain the dwindling women audiences, and a resumption of children's shows to capture "the 300,000 children who turn 12 years of age each week."

Louis Calhern, Actor, Dies

Louis Calhern, 61, for over 40 years a stage and screen actor, died in Japan May 12 of a heart attack. He had been awaiting scenes in which he was to figure in MGM's "Tea House of the August Moon," in which he had been assigned the role of Colonel Purdy. The actor died at his hotel. After a long and distinguished Broadway career, he appeared in many films, including "The Magnificent Yankee," "Rhapsody," "Red Danube," "Invitation," "Arch of Triumph," "The Life of Emile Zola," "The Count of Monte Cristo," and "The Last Days of Pompeii."

WASHINGTON	Keith
SAN DIEGO	Spreckles
LOS ANGELES	Uptown, Orpheum, Iris
CLEVELAND	Allen
PHILADELPHIA	Stanley
ATLANTA	Rialto
OKLAHOMA CITY	Center
LITTLE ROCK	Center
BOSTON	Pilgrim
BAY CITY	Washington
LAWTON	Ritz
KNOXVILLE	Riveria
MILWAUKEE	Alhambra
MINNEAPOLIS	Orpheum
ST. PAUL	Orpheum
HARTFORD	E. M. Loew
NEW ORLEANS	Orpheum
BALTIMORE	Town
CHATTANOOGA	State
TULSA	Delman
L. BEACH, CAL.	Lakewood D.I. & State
PHOENIX	Paramount
DENVER	Denver
SALT LAKE CITY	Lyric, Hyland D.I., Redwood D.I.
PORTLAND, ORE.	Orpheum
SEATTLE	5th Avenue
LOUISVILLE	Mary Anderson
SAN FRANCISCO	St. Francis
TUCSON	Paramount
GREENSBORO	Center
COL. SPRINGS	Chief
PASADENA	Academy
S. BERNARDINO	Ritz
SAN PEDRO	Warner
RIVERSIDE	De Anza
HOT SPRINGS	Malco
ABERDEEN	Orpheum



THE BEST HOUSES IN THE LAND ARE RINGING THE BELL WITH "COCKLESHELL"!

COLUMBIA PICTURES presents A WARWICK Production

JOSE FERRER · TREVOR HOWARD

COCKLESHELL HEROES

CINEMASCOPE

Color by TECHNICOLOR

Screenplay by BRYAN FORBES and RICHARD MAIBAUM

Executive Producers IRVING ALLEN and ALBERT R. BROCCOLI

Directed by JOSE FERRER

Watch those top dates pour in to Columbia!

'Searchers' Opens Big In Chicago

CHICAGO: The Whitney-Warner film, "The Searchers," had its world premiere here May 16 with star John Wayne and a celebrity-studded audience on hand for the opening. "The Searchers" is the seventh picture to combine the talents of star Wayne and director John Ford. The C. V. Whitney film is in color by Technicolor and Vista-Vision. Governor William G. Stratton of Illinois was on hand for the event, and presented to Mr. Wayne a special citation designating him the leading motion picture star of Illinois.

This was Mr. Wayne's first personal appearance in Chicago. He is currently making a joint four-city tour on behalf of the film, which will take him to Buffalo, Detroit and Cleveland. Merian C. Cooper is executive producer of the film, adapted from a novel by Alan LeMay and filmed on location throughout the scenic Monument Valley area of Arizona and Utah; Gunnison, Colorado, and Alberta, Canada. Co-starring with Wayne are Jeffrey Hunter, Vera Miles, and Natalie Wood. Ward Bond, who also appears in the film, accompanies Mr. Wayne on the tour. Also featured in the film is Wayne's 16-year-old son, Pat Wayne. The celebrities were introduced at a special CBS broadcast from the Chicago theatre lobby. They included Mayor Dick Daley of Chicago, Nat "King" Cole, Harry Belafonte and Betty Madigan.

C. V. Whitney, president of C. V. Whitney Pictures, Inc., has announced that "Grass" and "Chang," two adventure dramas made by Merian C. Cooper and Ernest B. Schoedsack in the 1920s, will be filmed by the Whitney firm. They will be the first two pictures of Mr. Whitney's projected Nature Drama series.

Paramount Eastern Division Meets

BOSTON: A meeting of Paramount's eastern division was held here May 14-15, the company announced. George Weltner, Paramount world wide sales head, presided. This was the third in a series of seven scheduled divisional meetings over which Mr. Weltner is scheduled to preside. The Boston gathering focused on sales programs for current and forthcoming product, including "The Ten Commandments" and "War and Peace", both of which will begin release in 1956.

To Premiere African Film

"Man of Africa," produced there with an all-native cast by John Grierson, has been acquired for presentation in the Western Hemisphere by Eden Distributing Co., Inc. of New York, and will have its American premiere soon, it is announced.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended May 12 were:

Albany: ALEXANDER THE GREAT (U.A.).

Atlanta: COCKLESHELL HEROES (Col.); THE REVOLT OF MAMIE STOVER (20th-Fox); ROCK AROUND THE CLOCK (Col.); TRIBUTE TO A BAD MAN (MGM).

Baltimore: BIRDS AND THE BEES (Par.); JUBAL (Col.); MEET ME IN LAS VEGAS (MGM).

Boston: GODZILLA, KING OF THE MONSTERS (Embassy); MEET ME IN LAS VEGAS (MGM).

Buffalo: BIRDS AND THE BEES (Par.); THE HARDER THEY FALL (Col.); THE REVOLT OF MAMIE STOVER (20th-Fox).

Chicago: THE LAST HUNT (MGM) 2nd week; MEET ME IN LAS VEGAS (MGM) 4th week.

Cleveland: AUTUMN LEAVES (Col.); SAMURAI (Fine Arts); TRIBUTE TO A BAD MAN (MGM).

Columbus: THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week.

Denver: FORBIDDEN PLANET (MGM); GABY (MGM) 2nd week; LETTERS FROM MY WINDMILL (Tohan) 2nd week; MIRACLE IN THE RAIN (W.B.); SAMURAI (Fine Arts).

Des Moines: THE REVOLT OF MAMIE STOVER (20th-Fox).

Detroit: ALEXANDER THE GREAT (U.A.); THE HARDER THEY FALL (Col.).

Hartford: BIRDS AND THE BEES (Par.); DIABOLIQUE (UMPO) 3rd week; THE HARDER THEY FALL (Col.); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 4th week; SERENADE (W.B.); THE SWAN (MGM) 2nd week.

Indianapolis: THE BOLD AND THE BRAVE (RKO); THE REVOLT OF MAMIE STOVER (20th-Fox).

Jacksonville: BIRDS AND THE BEES (Par.); COMANCHE (U.A.); PATTERNS (U.A.); TRIBUTE TO A BAD MAN (MGM).

Memphis: THE BOLD AND THE BRAVE (RKO); JUBAL (Col.).

Miami: THE REVOLT OF MAMIE STOVER (20th-Fox).

Milwaukee: ALEXANDER THE GREAT (U.A.); THE MAN WITH THE GOLDEN ARM (U.A.) 3rd week; MEET ME IN LAS VEGAS (MGM).

Minneapolis: THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week.

New Orleans: ALEXANDER THE GREAT (U.A.); ANYTHING GOES (Par.); THE HARDER THEY FALL (Col.); HILDA CRANE (20th-Fox); SLIGHTLY SCARLET (RKO).

Oklahoma City: BIRDS AND THE BEES (Par.); GABY (MGM) 2nd week; THE HARDER THEY FALL (Col.); THE LADYKILLERS (Cont.) 2nd week; THE MAVERICK QUEEN (Rep.) 2nd week.

Philadelphia: ALEXANDER THE GREAT (U.A.); HILDA CRANE (20th-Fox); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 3rd week; MEET ME IN LAS VEGAS (MGM) 5th week.

Pittsburgh: DIABOLIQUE (UMPO) 5th week; THE HARDER THEY FALL (Col.); THE LADYKILLERS (Cont.)

Portland: FORBIDDEN PLANET (MGM) 2nd week; THE HARDER THEY FALL (Col.); SERENADE (W.B.) 2nd week.

Providence: DIABOLIQUE (UMPO); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week; NEVER SAY GOODBYE (U-I).

Toronto: THE CONQUERER (RKO); HILDA CRANE (20th-Fox); THE LADYKILLERS (Cont.) 7th week; OKLAHOMA (Magna) 3rd week.

Vancouver: THE BENNY GOODMAN STORY (U-I); SERENADE (W.B.).

Washington: COMANCHE (U.A.); HILDA CRANE (20th-Fox); MEET ME IN LAS VEGAS (MGM); PICNIC (Col.) 12th week.

UPA Opens New Studio in London

Stephen Bosustow, president of UPA Pictures, Inc., announces that UPA, Ltd., a European branch, is officially established in London and is starting production on its first animated television spot. The new studio, headed by Leo Salkin, UPA Burbank director, will house a staff of 20 Britons and Americans. Mr. Bosustow returned from a month's visit to Europe to be present with vice-president Don McCormick at the formal opening of UPA's expanded studio facilities in New York. UPA in New York is primarily involved in television commercial production.

Abe Dickstein Again Heads UJA in New York

Abe Dickstein, Atlantic District manager of exchanges for 20th Century-Fox, is again chairman of the United Jewish Appeal of Greater New York for a drive among exchange employees and executives, UJA announces. The United Jewish Appeal of Greater New York is the sole fund-raising agency in the metropolitan area for the United Israel Appeal, the Joint Distribution Committee (including ORT), the New York Association for New Americans, the National Jewish Welfare Board, and the American Jewish Congress. The New York UJA's fund goal is $109,205,000.

Johnston to England on Problems

Eric Johnston, president of the Motion Picture Association of America, plans to visit London, possibly in June, to discuss British and American film problems, according to Sir Tom O'Brien, labor member of the British Parliament and general secretary of the National Association of Theatrical and Kinematograph Employees. Sir Tom revealed that Mr. Johnston had told him of his intended visit, which will include other European capitals as well. Sir Tom also said he had held informal talks with Richard Walsh, IATSE president, and had invited Mr. Walsh to visit London for further talks on common labor problems.

Noting that he welcomed Mr. Johnston's planned London visit, Mr. O'Brien said that talks there will be formal. He acknowledged the London talks could be construed as preliminary conferences for the projected Fall negotiations for renewal of the Anglo-American pact.

Sir Tom forecast that pact talks would be "unusually difficult" in the face of what he termed pressures in Parliament to increase the quota for British films as well as pressures to lessen the number of American film imports to save dollars. He added: "I personally have a great sympathy with the Herculean task that will confront Eric Johnston when these talks take place." Sir Tom criticized the disparity in the respective playing time occupied by the films of Britain and the United States. He said that British films occupy less than two per cent of the playing time in American theatres, while United States pictures have 80 per cent of the playing time in Britain. He added that there will be pressure on any British Government to try to remedy this situation.

Todon Schedules Eight Films Over 12 Months

Todon Productions will invest a total of $9,250,000 in the filming of eight features within the next 12 months, the company announces. Owned by Tony Owen and Donna Reed, the company already has six of the eight story properties in various stages of pre-production activity with two set to roll this summer. Todon currently has five features in release in the United States and global markets.

Clampett Plans Film

Robert Clampett and his wife, Sody, plan a motion picture production to star "Cecil the Seasick Sea Serpent," "Beany," "Willie the Wolf," and other Clampett-created puppet and cartoon characters of radio and TV. Mr. Clampett's recently-formed Clampett-Toon Commercials, Inc. will finance the projected film in wide screen and color.

People in The News

DAVID A. LIPTON, Universal vice-president, arrived in New York this week for conferences with home office executives. He discussed final promotional plans on "Away All Boats" and "Toy Tiger."

G. J. HESSICK has been appointed manager of National Theatre Supply in Los Angeles, succeeding M. B. Smith, who resigned. He joined National in 1941.

FRANK S. DANIEL has been appointed special representative in Austria for Republic Pictures International Corp.

GEORGE ETTINGER, television and radio manager for Columbia Pictures for nearly 18 years, resigned last week.

ARNOLD EISEN, head of Massachusetts theatres for the B & Q circuit, Boston, since 1944, has resigned to become general manager of the southern office of Harry Walker talent agency with headquarters in Miami Beach, Fla.

DAVE HARRIS has been appointed amusement editor of the *Atlanta Journal* replacing Jon Barnes, now public relations man with the Dinkler-Plaza Hotel, Atlanta.

United Artists Holds "Trapeze" Previews

United Artists is flying 135 newspaper, magazine and TV-radio representatives from 30 cities to three special press previews of the Hecht-Lancaster CinemaScope production of "Trapeze" in New York, Chicago and Los Angeles, it is announced by Roger H. Lewis, United Artists national director of advertising, publicity and exploitation. The advance showings, designed to hypo pre-opening publicity in the current "Trapeze" promotional campaign, were launched in New York with a press preview at the Victoria theatre. The Los Angeles preview is set for May 23 at the Academy theatre for press representatives from the local area and also San Francisco, Portland, Seattle, San Diego and Salt Lake City. A press showing on the same date at the Esquire theatre in Chicago will be attended by newsmen from Dallas, Kansas City, Cleveland, Detroit, Indianapolis, and other points. Newspaper and magazine reviewers and editors from key publications across the country were represented at the New York showing.

"Trapeze" will have its New York premiere at the Capitol theatre June 4, United Artists announces. The red-carpet opening will be attended by Lancaster, Curtis and Sir Carol Reed, who directed the film. James Hill, the producer, and Harold Hecht are also expected to attend.

King Brothers Plan Television Series

HOLLYWOOD: The newly-formed television department of the King Brothers has completed final preparation for its inaugural series, "The Adventures of Sinbad the Sailor." The pilot film has a script by Fred Frank, co-author of "The Greatest Show on Earth," "The Ten Commandments" and "Samson and Delilah." Photography is by Jack Cardiff, who did "The Red Shoes." Location filming starts June 5 on location in Persia and Turkey, with Kurt Neumann directing. Associate producer is Barry Crane.

Texas Head Censor Asks End of Tax

DALLAS: A resolution favoring the elimination of the Federal admissions tax has been forwarded to Texas Congressmen by Mrs. Roderic B. Thomas, president of the Dallas Motion Picture Board of Review. She said the board unanimously adopted the resolution after careful study of the tax question showed the industry must have relief.

Also, in a letter to the presidents of the National Federation of Motion Picture Review Boards throughout the country, Mrs. Thomas urged that the resolution be adopted and submitted to their Congressmen in support of the tax campaign.

The resolution read in part: "The Dallas Motion Picture Board of Review is deeply concerned with the present plight of the motion picture industry, particularly the exhibitors in the United States. Approximately 10,900 of the 19,200 theatres are in some form of distress. About 27 per cent are now operating in the red, and about 29 per cent are approaching the break-even point. This situation has developed during a period of record-breaking prosperity and profit for nearly every other major industry. . . . Unless tax relief is forthcoming, many more suburban and small town theatres will be forced to close. It will be recalled that the 20 per cent Federal admissions tax was largely responsible for the closing of more than 6,000 theatres between 1946-1954."

Garfman Heads Drive

Harry Garfman, Brooklyn and Queens business representative of Local 306, Moving Picture Machine Operators, has been named chairman of the motion picture industry division of the drive conducted by the Cystic Fibrosis Association.

Now that Howard Hughes' The Conqueror has been launched and is heading for the greatest gross in RKO's history . . . the combined promotion forces of RKO are being focussed on Edmund Grainger's **"GREAT DAY IN THE MORNING"**

FIRST TARGET...The Big Denver -Salt Lake Area Premiere May 16-17, embracing more than 100 theatres in five states . . . backed by a tremendous National Campaign with coast-to-coast NBC-TV and Mutual network promotion.

WATCH IT GO!

RKO RADIO PICTURES

THE BUGLE BLAST THAT ECHOED THROUGH HISTORY!

From Robert Hardy Andrews' Civil War best-seller that thrilled all America!

EDMUND GRAINGER presents

GREAT DAY IN THE MORNING



starring

VIRGINIA MAYO · ROBERT STACK · RUTH ROMAN

co-starring

ALEX NICOL

with

RAYMOND BURR · **LEO GORDON** · **REGIS TOOMEY** · Directed by JACQUES TOURNEUR · Screenplay by LESSER SAMUELS · Produced by EDMUND GRAINGER

Distributed by RKO RADIO PICTURES

Iowa Allied In Meeting

OMAHA: The Allied Independent Theatre Owners of Iowa and Nebraska, at the concluding session of its meeting here, offered several resolutions designed for consideration by the distributors. These were:

"Given an adequate supply of suitable pictures to be played on availability at prices they can afford, the exhibitors can and will win back their audiences.

"We recognize that the existing acute film shortage is the basic evil in the business today and we recommend to the Attorney General and to the Senate Select Committee on Small Business that the so-called divorced circuits be permitted to engage in the production and distribution of films under such reasonable terms and conditions as will prevent any recurrence of former monopolistic acts and practices and at the same time not discourage the circuits from bringing additional product into the market.

"That we petition the Attorney General for a more forceful and vigilant policy by the anti-trust division of the Department of Justice in policing and assuring compliance with the decrees in the Paramount case, particularly as regards the pre-releasing of pictures, the forced raising of admission prices, unreasonable clearances and unreasonable delayed availabilities on top quality pictures needed to attract patrons into the theatres."

Reelected at the meeting were all officers, including Leo Wolcott, chairman of the board; Al Myrick, president; Jim Watts, Harold Struve, Lester Vesteeg and A. B. Jefferis, vice-presidents; Charles Jones, secretary; Elmer Huhnke, treasurer, and Robert Krueger, executive vice-president.

Kelly Wedding Film Released by MGM

Metro-Goldwyn-Mayer is currently distributing a documentary featurette, "The Wedding in Monaco," covering the marriage of Grace Kelly and Prince Rainier. Filmed in CinemaScope and color, the 30-minute film was produced by Cital Monaco at the request of Prince Rainier and with the cooperation of the Compagnie Francais de Films. The religious and civil ceremonies, views of Monaco, including the palace and the inhabitants, are on view in the film.

Drive-in Refurbished

JACKSONVILLE, FLA.: The Normandy Twin Open Air Theatre here has been completely modernized over the past few months, manager Jim Corey announces. The drive-in was acquired by Loew's Theatres in June 1955, and 300 additional in-car speakers have been added, along with new concession facilities and an emergency power unit.

RKO Library In 40 Spots

The RKO Radio Pictures film library, acquired by Matty Fox's C & C Television Corp. for release to television in the U. S. and Canada, already has been sold in 40 of the 242 TV markets, according to a C & C Television official. He indicated that thus far the company has realized a "profit close to $4,000,000." The library of 750 features and 924 short subjects was acquired for $15,200,000 of which $12,200,000 was paid immediately with the balance to be paid within three years.

Mr. Fox had previously announced that the entire RKO film library would be sold in one package in deals with U. S. and Canadian TV stations and networks, under which purchasers will own the rights to each film permanently.

Meanwhile, E. H. Ezzes, C & C TV vice-president and general sales manager, announced that Jerome M. Weisfeldt, veteran film salesman, has been added to the company's sales force.

RKO to Release "Vault"

RKO Radio Pictures will release the Wayne-Fellows production, "Man in the Vault," according to Walter Branson, vice-president in charge of world distribution.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

VICTOR MATURE · JANET LEIGH

SAFARI

with JOHN JUSTIN · ROLAND CULVER

LIAM REDMOND · EARL CAMERON · ORLANDO MARTINS

Screenplay by ANTHONY VEILLER · Directed by TERENCE YOUNG

Produced by IRVING ALLEN and ALBERT R. BROCCOLI

A WARWICK Production

CINEMASCOPE · Color by TECHNICOLOR

Laurence HARVEY · Anthony STEEL

James Robertson JUSTICE

A ZOLTAN KORDA Production

STORM OVER THE NILE

introducing

Mary URE with GEOFFREY KEEN · RONALD LEWIS · IAN CARMICHAEL

Screenplay by R. C. SHERRIFF · From a Novel by A. E. W. MASON

Directed by TERENCE YOUNG and ZOLTAN KORDA · Produced by ZOLTAN KORDA

CINEMASCOPE · Color by TECHNICOLOR

SECRET of TREASURE MOUNTAIN

starring

VALERIE FRENCH · RAYMOND BURR

WILLIAM PRINCE · LANCE FULLER

Story and Screen Play by DAVID LANG · Produced by WALLACE MacDONALD · Directed by SEYMOUR FRIEDMAN



Man becomes own best friend . . .

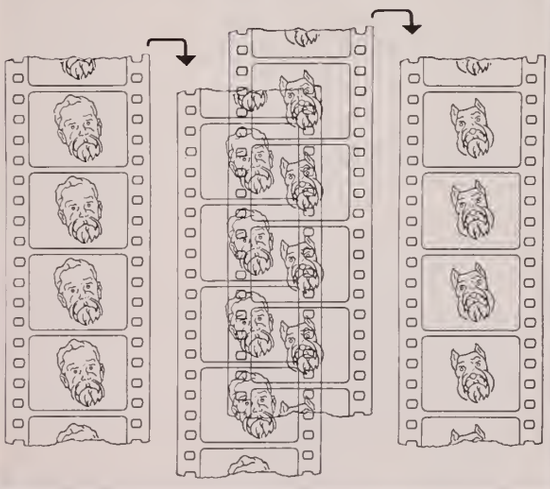
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The National Spotlight

ALBANY

Delay in releasing product following the peak of national exploitation, and also in dating it, has contributed to recent unsatisfactory box office response, several informed exhibitor sources said here recently. . . . Acquisition by Jules Perlmutter of the lease on Star-Lit drive-in, Watertown—operated last season by Joseph C. Agresta, of Massena—gives the Albanian four outdoor theatres. The others are in Lake George Village, Corinth and Richmondville. Perlmutter, who will reopen 400-car Star-Lit May 25, also runs conventional theatres in six communities. . . . Sylvester Albano is constructing a drive-in outside Ravena. . . . Variety Club will co-sponsor the eastern finals for U. S. Olympics boxing team at Hawkins Stadium August 22-23, for Camp Thacher. . . . Norman Weitman, Universal manager, is arranging a sneak preview of "Away All Boats," to which Navy recruiters will be invited.

ATLANTA

Bailey Theatres, with headquarters in Atlanta, has purchased from the Talgar Theatres of Jacksonville, Fla., the Twinkle Star drive-in, Auburndale, Fla. . . . S. E. Britton, Florida theatre owner, will open a new conventional theatre in Tampa about August 16. It will be named the Britton and will have 1,925 seats. . . . The Palace theatre, Jacksonville, Fla., for 27 years an entertainment landmark, is being razed to make way for a parking lot to serve several other houses owned by Florida State Theatres. . . . Charlie Lester, southern district manager for National Screen Service, was off on a trip to Memphis. . . . Florida Theatres has closed the Brentwood theatre, Jacksonville, and Crescent Amusement Co., Nashville, has closed the Best, Palaski, Tenn. . . . Robert Coxe, for the past several years manager of the Broadway drive-in, Talladega, Ala., has been transferred as manager of the Ritz, same city. . . . C. L. King, manager of the State theatre, Plant City, Fla., has returned to his home in Plant City after a stay in the hospital in Lakeland.

BALTIMORE

George Gobel, escorted by a Paramount exploiteer, stopped off in town for a quick breakfast with press, radio and TV personnel on behalf of his picture "Birds and Bees.". . . Jake Flax, Republic branch manager, is back in Hopkins Hospital on Marburg Ward. . . . Ira Sichelman, 20th Century-Fox branch manager, in town visiting accounts. . . . The 5-West, newest of the art theatres in the Schwaber Circuit, is scheduled to open May 24. This brings the number to three of this particular type theatre, the other two being the Playhouse and the Cinema. . . . The Ritz theatre has closed. . . . Durkee Circuit has re-seated the Ambassador and Grand theatres with reclining chairs. . . . Dick Dizon, Hiway manager visiting in Atlantic City.

BOSTON

Arnold Eisen, general manager of B & Q Theatres for Massachusetts since 1944, has left his job to head the southern operation of Harry Walker Talent Agency with offices in Miami, effective July 1. No replacement has been announced, but there will be a change in policy. Larry Lapidus will come up from New Jersey to head buying and booking for the Massachusetts area from the Boston office. It previously was handled out of New Haven. . . . Complete stereophonic sound equipment has been installed by owner and operator Benjamin Sack in his Beacon Hill theatre, one of Boston's best known art houses. First offering is Metro's "Wedding in Monaco." . . . James Velde, UA's newly appointed general sales manager, was introduced to 60 exhibitors and circuit heads at a luncheon at Boston's Sheraton-Plaza, May 10. Accompanying him were John Turner and Milton Cohen of the New York UA office. . . . The Alamo theatre of Bucksport, Maine, gave its last show May 5. The building will become a supermarket.

BUFFALO

George H. Mackenna, general manager, Basil's Lafayette, has been elected president of the Buffalo Business Federation. Mackenna also is president of the Main Street Association and an officer in several other organizations. . . . Al Becker Jr., has resigned as an officer of Foundaton Theatre, Inc., formed to save the Erlanger for legitimate productions. Becker was slated to be manager of the Erlanger when Foundation took it over on July 1. The Erlanger was sold by Dipson Theatres of Batavia to Issac Gordon of Batavia several months ago and Gordon had planned to raze the building and make a parking lot on the site. The future of the Erlanger is still problematical. . . . Elmer F. Lux, chief barker, Variety Club, installed the new 1956 officers of the Women's League of the club Thursday evening, May 17 in the headquarters of Tent 7 on Delaware Avenue. A large crowd was on hand to applaud the outgoing crew. . . . Chris Pope, Buffalo and Albany area booker for the Schine circuit, was in Buffalo last week on a booking trip and visits with old acquaintances along Film and First Run Row.

CHICAGO

Duke Shumow has taken over the Embassy and will remodel it for early reopening. Shumow, who recently took over the Brandt and Liberty, some time ago modernized the DeLuxe and subsequently sold it to Van Nomikos, owner of a chain. . . . Charles Nesbitt, co-manager at the Chicago theatre, left the city for a vacation. During his absence, Jerry Cohen is taking over his chores. . . . Harold Hamilton, just back from a tour with the Air Force, has been named assistant manager at the Roosevelt. . . . The English Speaking Union has arranged a benefit show at the Esquire, and will time it with the premiere of "Lady Killers." May 26 the Daughters of the British Empire will stage a benefit show at the Surf. . . . "Trapeze" will be screened for the trade at the Esquire on May 22. . . . Filmack Trailer Company is producing a "Hot Dog Month" 30-second trailer which Tee-Pak, Inc., sponsor of National Hot Dog Month in July, is purchasing in quantities to be sold to local packers on a self-liquidating basis at several dollars each. . . . Pat O'Brien arrived here to address the Petroleum Club. From here he went to Milwaukee, his "home town," where he was honored as "the Wisconsin entertainer of the year." . . . Plans for a $400,000 outdoor theatre in the vicinity of O'Hare Airport have been abandoned by the owners, Michael A. Reese and Sam Shiner. . . . Herschel R. Spencer, for many years with Y & W Management Corp., Indianapolis, is now managing the North Kokomo drive-in theatre, Indiana for Alliance Amusement Corp., Chicago.

CLEVELAND

June 18 is the date set for the industry's farewell testimonial dinner to be held in the Cleveland Hotel for Morris Lefko who recently resigned as RKO district manager to join Paramount as special representative handling sale of "Ten Commandments" and "War and Peace" with headquarters in New York. Prior to his leaving Cleveland last week, the local office personnel presented him with an Omega wrist watch. . . . Abe Schwartz, one of the Lexington theatre owners, is convalescing from an illness in Mt. Sinai Hospital. . . . Mrs. Harris Harris, who closed her Fayette theatre, Fayette on account of illness, has recovered and reopened the house. . . . Kenneth Sunshine, son of Al Sunshine of Advanads, Inc., was confirmed May 16 in the Euclid Ave. Temple. . . . R. Ulmer will inaugurate a midweek art policy in his State theatre, North Canton, and if successful will extend the policy. . . . Tom Simon of the Shea organization has been transferred from Manchester, N. H., to the State theatre, Conneaut, succeeding Lee McFerren. . . . Allied Artists office and sales personnel turned the spotlight May 10 on Sam Schultz, branch manager, in a surprise ice cream-and-cake birthday party. . . . Herbert Horstemeier is buying and booking for the Harbor theatre, Ashtabula Harbor.

COLUMBUS

Lillian Gish, seen currently at the Indianola art house in D. W. Griffith's "Birth of a Nation," was a Columbus visitor, making several radio and TV appearances and being interviewed by the press. . . . Harry Aitken, who financed "Birth of a Nation" with his brother Roy, also was a Columbus guest during running of the picture. Now nearing 80, Aitken was brought here by Don Faught, distributor of the Griffith masterpiece. . . . Mrs. Jane Throckmorton. Gem, St. Paris, is the newest member of the Independent Theatre Owners of Ohio, announced Robert Wile, ITO secretary. . . .

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Sheldon Reynolds, 32-year-old producer, director and writer of United Artists' "Foreign Intrigue" is slated to come to Columbus for interviews in advance of opening of the film May 30 at Loew's Broad. . . . Walter Kessler, manager of Loew's Ohio, was a judge in the annual May Week float parade on the Ohio State University campus. Trophy sponsored by Fredric March, seen in United Artists' "Alexander the Great," was presented to the winning entry. . . . "The Man in the Gray Flannel Suit" is proving to be one of the top box office draws of the spring season. The 20th Century-Fox film moved to RKO Grand for a third week after two big weeks at RKO Palace.

DENVER

George Gobel was here to deliver the keynote speech at a Y.M.C.A. drive kickoff, and to appear at the opening of "Birds and Bees" at the Denham. . . . Mrs. Alda S. Emerson, 64, mother of Joseph C. Emerson, RKO branch manager in San Francisco, was killed in an auto accident in Utah while she was going on a visit to her son. . . . A. P. (Tony) Archer, president of Civic Theatres, and Mrs. Archer are on a Mediterranian cruise. . . . Frank H. Ricketson, Jr., Fox Inter-Mountain Theatres president, to Los Angeles on business. . . . Lucille Rice, wife of Harold Rice, Fox Inter-Mountain Theatres district manager, suffered a brain concussion when she fell from a stepladder, and was taken to a hospital. . . . Fox Inter-Mountain Theatres has booked "The Boy Friend," stage show, into the Denver June 19-23, for seven shows. . . . Lou Astor, Columbia sales executive, N. Y., and Wayne Ball, district manager, Los Angeles, were in. . . . Allied Rocky Mountain Independent Theatres have set directors meeting at Denver headquarters June 5, with all members invited. It is to take place of the annual convention.

DES MOINES

Bob Thomas, operator of the Orpheum theatre at Strawberry Point, has applied a "do-it-yourself" policy to the improvements at his theatre and as a result has provided his patrons with an up-to-date, comfortable house. The theatre, by its manager's own labor, has been completely insulated, air-conditioned, had its roof repaired, has a new screen and a new graduated floor. Installation of 150 new seats soon will be completed. . . . Several Iowa drive-ins are installing new screens and other new equipment. Pioneer theatre manager Art Downard has installed a screen at the Corral near Webster City. The Marshalltown drive-in, owned by H. N. Schrodt, has a new screen and CinemaScope projector. A new screen has been erected at the Corral in Perry. The Corral south of Moline is getting a screen to replace one destroyed by a recent windstorm.

DETROIT

Three shows will rock with Elvis Presley at the Fox May 25. One weekend ad announcing the engagement started phones at the Fox ringing for further information. . . . The widow of the late Glen Beach will reopen his Glen-Arah theatre at White Cloud. . . . The Perry Yeager and Lloyd Dasey-operated Chief will be reopened in Mackinaw City. . . . Roger Ellul is managing the Empress, Joe Hammond having left for Boston. . . . The Saul Korman Apollo has closed for remodelling. . . . The Garden is being reconverted from a church to a theatre, the Sheridan becomes a church. . . . Peter Iodice has been elected president of the Michigan Theatrical Booking Agents Association backed by William O'Halloran, Val Campbell and Al Rice. . . . Backroom service of the Allied Film Exchange will be handled by National Film Service. . . . Tom Allen's ulcer having been dealt with, he is now recuperating at home. . . . Frank Shannon is now operating at the Coronet. . . . The Robert Cox Au Gres at Au Gres will be reopened and operated by Morris Pommerville. . . . Mortimer Fox has been replaced at the Van Dyke by Samuel Comella. . . . Harvey Trombley, Columbia booker, underwent throat surgery.

HARTFORD

Al Schuman, formerly general manager, Hartford Theatre Circuit, and Mrs. Schuman are vacationing in Europe. They will return to their Daytona Beach, Fla., home early in June. . . . Harry F. Shaw, division manager, Loew's Poli-New England Theatres, Inc., and Mrs. Shaw were on a cruise to the West Indies. . . . Judge Joseph A. Adorno, son of Sal Adorno, Sr., general manager, M&D Theatres, Middletown, Conn., has been elected chairman of the Middlesex County Chapter, National Foundation for Infantile Paralysis. . . . William F. Murphy of the Allyn theatre, Hartford, and Mrs. Murphy are parents of their second son. . . . Nicole Maurey, featured in RKO's "The Bold and Brave," met the Connecticut press, radio and TV commentators, prior to the film's openings. Joe Longo of RKO exploitation department and Barney Pitkin, RKO's resident manager, set up interviews and visits.

INDIANAPOLIS

The Cantor circuit opened "Diabolique" first run simultaneously for a week at the Lafayette Road and Shadeland drive-ins and for an extended run at the Esquire, art film house. . . . John Woehrle has been given a zoning permit to build a drive-in on his farm northeast of Jeffersonville. The zoning board there had turned down three applications in the last few months. . . . Warren A. Jackson, 87, who owned Muncie's first motion picture theatre, died April 19. He had been living in retirement at Hudson, Wis. . . . William S. Conway has closed the Irvin at Cannelton on account of poor attendance. . . . George Mallers has installed an 85x65 screen at the Sky-Vue drive-in, Portland. . . . Marc Wolf was in New York last week attending the Variety International convention. . . . T. O. McCleaster, 20th-Fox central division manager, was here Thursday. . . . Al Hendricks, manager of the Indiana, drew a full house for "The Biggest Rock and Roll Show of '56" on his stage Thursday night.

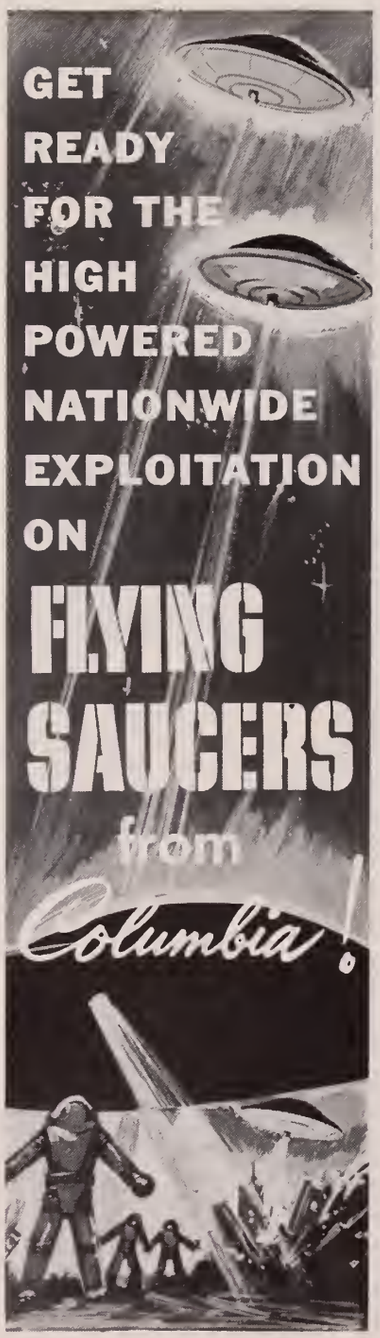
JACKSONVILLE

Newly-married Mrs. Wilbur Racine returned to her desk at 20th-Fox after honeymooning at Niagara Falls. . . . Exhibitors here included B. B. Garner, head of Talgar Theatres, Lakeland; Tom Conner, Golden Glades drive-in, and Leon Trask, 22nd Ave. drive-in, both of Miami; Raymond Mackes, Madison; and Jerry Bender, Brunswick, Ga. . . . Calling at booking offices were Arthur Davis, Gold Coast Pictures, Miami, and Ernest Gribble, Selected Pictures, New York. . . . Norman Levinson, new MGM press representative for Florida, arrived here after driving down from Minneapolis. Introducing him around was Judson Moses, MGM office, Atlanta. . . . K. F. Jackson, 20th-Fox office manager and cashier, left for a vacation in Atlanta. . . . R. Cameron Price, RKO branch manager, will head the Will Rogers Memorial Hospital drive in Florida this year. . . . Bob Anderson, veteran manager of the Main Street drive-in theatre will serve as chairman of the Motion Picture Exhibitors of Florida annual convention here at the Roosevelt Hotel on October 28-30.

LOS ANGELES

Bert Pirosh, National Theatres film buyer, is recuperating from minor surgery at the Hollywood Presbyterian Hospital. . . .

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Wayne Hanson of the Southlyn Theatres chain and his wife are spending their vacation in Florida. . . . Off to Manhattan for a three-week holiday was Harry Goldfarb, National City exhibitor, accompanied by his wife and daughter. . . . In town on one of his rare visits was James Snelson who operates the Bagdad theatre in Bagdad, Arizona. Snelson has opened another theatre in the town of Payson, Ariz., which will operate on weekends only. . . . With proceeds going to help finance the University Religous Conference at UCLA, "The Man Who Knew Too Much," will be given a charity premiere May 22 at the Hollywood Paramount. Stars James Stewart and Doris Day, along with Alfred Hitchcock, who produced and directed the production, will be among those present. . . . Harold Wirthwein, western sales head for Allied Artists, headed for Portland and Seattle for branch conferences. . . . Leo Adler, travelling auditor for United Artists, checked in from New York for a survey of local exchange operations. . . . In town to buy and book were Jack Lowenbein, Academy, San Diego, and Joe Markowitz, LaPaloma, Encinitas.



MEMPHIS

Memphis Variety will join with Knights of Columbus to sponsor a Giants-Cardinals baseball game in Memphis Sept. 23, proceeds going to Variety's Hospital and St. Jude's Hospital funds. . . . Robbers broke into Variety clubrooms and made off with quite a few greenbacks. It was insured. . . . Mr. and Mrs. R. L. Bostick, National Theatre Supply Co., attended the Variety sessions in New York. . . . Savannah theatre, Savannah, Tenn., has closed for the summer. . . . Mrs. Betty Jones is the new stenographer at 20th-Fox. . . . When "Swamp Women," came to Strand theatre this week, it was revealed it was shot in the Louisiana swamps by Barner Woolner, former Memphis exhibitor, and his brother, Lawrence, New Orleans theatre man, who have formed Woolner Bros. Pictures to produce motion pictures. . . . Clark Shivley and Henley Smith, partners, have bought the Folly theatre, Marks, Miss.

MIAMI

The speed with which the new TV station WCKT is zooming skyward may set new construction records at the rate it is going. Largest ever used in Florida are the 63 foot beams which form the roof of the main studio. The building itself will have 40,000 square feet of floor space which should see active use in July when the station is expected to be on the air. . . . Academy Award winning writer Dan Taradash was in town recently, as was Judson Moses, MGM's southeastern director of exploitation, who was introducing Norman Levinson, new Florida representative. . . . Sympathy was extended to Herman (Wometco booking and buying) Silverman on the recent death of his mother in Chattanooga, Tenn.

MILWAUKEE

The Kino theatre, where German language films are shown here and which is operated by Bernhard Hofmann, featured the German film "Muenchhausen." The movie, produced in color in Germany by UFA in 1943, had its first United States showing here. . . . Carl Swenson has closed his Iola theatre, Iola, Wisconsin. . . . A. Walters has closed his theatre at Mosinee, Wisconsin. . . . Mrs. Barbara Hanley will manage the Coronet theatre here, a new prestige theatre which was formerly the Hollywood. . . . Mr. George Shepard is the new operator of the Omro theatre, Omro, Wisconsin. . . . The five drive-in theatres near Milwaukee have been doing collective radio advertising.

MINNEAPOLIS

A 5 to 4 majority of the advisory board on minimum wages for women and minors in the Minnesota amusement industry is prepared to recommend a $1 hourly wage. The recommendation is expected to arouse a storm of protest from operators of theatres and other amusement places covered by the order. A final report by the board is being held up until the minority decides whether to file a dissenting report. . . . James Stroud is the new assistant manager of the Lyceum, St. Paul, and John Read is the new assistant manager of the World, St. Paul. Both houses are operated by Ted Mann. . . . Burglars who broke into the neighborhood Riverview stole only $25 from coin machines but damaged the machines to the extent of $500. . . . Minnesota Amusement Co. has completed transfer of its accounting department from its Minneapolis headquarters to the Balaban & Katz offices in Chicago.

NEW ORLEANS

Joseph Moreland returned to Theatres Service Company as assistant to the general manager, Page Baker, after an absence of seven or eight years during which time he was office manager at Universal. Moreland's original position at Theatres Service was in the booking department. . . . W. A. Hodges, president of Hodges Theatre Supply, reports that they completely refurnished United Theatres' Carrollton and Beacon with the newest in comfort seats. . . . Distributors Corporation of America, with Roy Nicaud as manager, has taken office space with Harold F. Cohen's Enterprises, which will handle the distribution. . . . I. M. Gauthier reopened the Castle, White Castle, which had been closed since March because of the rapid decline in business at that time. . . . Bob Elzey, who has been counter clerk at Southeastern Theatre Equipment here since his release from the Navy a few years ago, will be transferred to Atlanta territory as the company's field representative. Donald Todaro will replace him.

OKLAHOMA CITY

United Theatre Owners of Oklahoma, Inc., held their regular board meeting May 7, with 24 members attending. Mrs. Ray Miller, owner of the Grotto theatre in Turley, Okla., was special guest. Ed Thorne, chairman of the board, resigned and Earl Snider, Tulsa, was named chairman. It was agreed to hold regional meetings, the first one to be held in Tulsa in July. Mr. Snider was named general chairman of this meeting. The next regular board meeting will be held the first Monday in June. . . . E. R. Slocum is going to Texas on a business trip in the near future. He will visit Army Camps there. . . . Plans for an elaborate premiere showing of Cinerama with proceeds going to the Oklahoma City Symphony Orchestra and the Boy Scouts was announced. The unveiling at the converted Warner theatre is scheduled for the evening of May 21.

PHILADELPHIA

William Goldman, president of the William Goldman Theatres, Inc., was named by Mayor Richardson Dilworth to the city's Advisory Committee for the Public Transportation Company. . . . Louis J. Goffman, theatrical attorney who headed the local Variety Club and is now vice-president of the Variety Club Camp for Handicapped Children, was re-elected for a third year as president of the YM and YWHA. . . . George Mest, manager of the Towne, Levittown, Pa., staged a special children's morning matinee to celebrate the first anniversary of the Pomeroy Department Store which played host to the children attending. . . . Ralph Pries, executive of the Berlo Vending Company and former chief barker of the local Variety Club, was elected a trustee of

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the Main Line Reform Temple of Wynnewood. . . . Bill Mansell, Warner Brothers district head, met with branch heads from Midwest centers in Pittsburgh, Pa., along with division manager Jules Lapidus. . . . For the first time in Reading, Pa., elections, a candidate for the State Legislature is running on a ticket pledged, if elected, to work for legalizing bingo games in that city. . . . The Exchange Finance Company, serving the industry primarily, announced that it will move its offices away from film exchange row on Vine Street to a center-city location at 1901 Market Street. . . . The Northampton Theatre Company, Inc., took over the operation of the Savoy in Catasauqua, Pa.

PITTSBURGH

"Diabolique," still going strong in its sixth week at the Squirrel Hill, may yet top "Marty," which holds that house's record at eight weeks. . . . "The Prisoner" gave the Guild a brand new high formerly held by the re-issue of Garbo's "Camille." . . . Critics Karl Krug, Kap Monahan and Harold Cohen off to New York to see United Artists' "Trapeze" and a few Broadway plays. . . . "The Harder They Fall" which started off slowly at the Harris picked up enough momentum to earn a second week. . . . Sheldon Reynolds due here late this month to plug his Penn-bound movie, "Foreign Intrigue." . . . "Doctor at Sea" and "Lease for Life" are on the Squirrel Hill booking chart. . . . Zvi Kolitz, author and executive producer of the Israeli-made feature, "Hill 24 Doesn't Answer," addressed a meeting of the United Jewish Federation. . . . Director George Sidney, a former Pittsburgher, due here next month to plug his new Columbia Picture, "The Eddy Duchin Story."

PORTLAND

William Thedford, Evergreen president, was in town for a few days to meet with Oregon district manager Oscar Nyberg before returning to his office in San Francisco. Also here was Jim Runte, Evergreen boss from the Seattle office. . . . M. M. Mesher, head of the Portland Paramount theatre, is back at his desk after a brief visit to Seattle. . . . Pat Mannen, Fox theatre employee, would like to be a midget auto race driver. . . . Will Connors, Hamrick Theatres executive, was in town from Seattle for a few days to meet with Liberty theatre manager Will Hudson. . . . Actor Thomas Mitchell in town for a day to promote "Mayor of the Town" seen on KPTV.

PROVIDENCE

Many surrounding drive-ins have adopted the policy of inserting time-tables in their newspaper advertisements. With the advent of daylight saving time this is an important service, and much appreciated by patrons. . . . "The Swan" held for a second week at Loew's State, as did "The Bed" at the Avon Cinema. . . . Twenty-one surrounding houses, including first runs in town, neighborhooders, and drive-ins, combined in offering the first screenings, in this area, of "Godzilla." This is believed to be the largest number of theatres ever to participate in a joint exploitation, with theatres representing Pawtucket, East Providence, Cranston, Centerdale, East Greenwich, Johnston, Uxbridge, Bellingham, No. Smithfield and Seekonk. . . . The McGuire Sisters are slated to make a personal appearance, in the near future, at Rhodes-On-The-Pawtuxet. . . . Rocky Point was the last of the nearby amusement parks to open for the 1956 season. . . . E. M. Loew's Providence drive-in is attracting good Sunday night patronage with their stage shows.

ST. LOUIS

Mrs. Frances Blankenship of Columbia Pictures was hostess at a reception at the Hotel Gayoso in Memphis, Tenn., May 6, honoring board members and retiring officers of the Women of the Motion Picture Industry. . . . Free movies will be shown every Saturday evening in the City Park at Girard, Ill., during the summer months and will be sponsored by the merchants of Girard. . . . The Ski-Hi drive-in at Hannibal, Mo., has just completed the installation of an enlarged screen. Children under 12 are admitted there free. . . . A Yiddish movie with English sub-titles, "Where Is My Child?" was shown recently at the theatre of the Jewish Community Center in Kansas City, Mo.

TORONTO

Recent screening was held by 20th Century-Fox for 1,200 members of the Royal Canadian Air Force of "On the Threshold of Space" at the Odeon, Ottawa. . . . Harry Pulos, 87, co-owner in recent years of the System, Montreal, died at Fasset, Que. Born in Greece in 1868, he came to Canada in 1902 and started in the restaurant business in Montreal. . . . The Hollywood, Niagara Falls, was converted into a legitimate house and renamed the Princess by M. W. Zahorchak and Eric Greenwood. Zahorchak operates a drive-in near St. Catharines and a house in Grimsby. . . . Irvin (Babe) Coval of Warner Bros. was elected to succeed Abe Cass as president of the Toronto Film Board of Trade. Cass was president for three years and Coval previously vice-president, and replaced by Al Iscove of Paramount. Myer Nackimson, RKO and Irving Stern, JARO, were named fire marshal and assistant marshal respectively. The film boards are affiliated with the distributors' association. . . . Annual Variety Village benefit show of Essex County Theatres Association held in the Capitol, Windsor, netted $600.

VANCOUVER

Regina, Sask., exhibitors informed the City Council that their theatres would have to close unless the Council exempted theatres from the city amusement tax, removed the 75-cent seat tax entirely, or barred traveling shows or taxed them heavily. Action by Council is expected shortly. . . . A new booking-buying organization is now ready to go in British Columbia. It will be managed by Joe Garfin, former branch manager of Empire-Universal at Toronto. A partner in the new company is Owen Bird, president of the B. C. Exhibitors Association, who also operates the Ladner theatre, Ladner, in the Fraser Valley area of B. C. . . . Wally Hopp, International-Cinema manager, was in Kipling, Sask., to attend the funeral of his father, 75, who died in Wolseley Hospital. . . . Ike Longhurst, 62, who was in charge of all local theatre cleaning and servicing staffs for the past 30 years, died after a long illness. . . . Al Perry, president of Empire-Universal, and Alex Metcalfe, sales manager of 16mm for Sovereign Films, the outlet for E-U in Canada, were here on their way to the Universal convention at the Hollywood Studios.

WASHINGTON

The Variety Club of Washington paid tribute to Mrs. Earl Warren, wife of the Chief Justice of the U. S. Supreme Court, May 14, in the Presidential Room of the Statler Hotel, at a Mothers' Day Luncheon honoring her as "Mother of the Year." Close to 400 people attended. . . . Norman Kal, of the Kal, Ehrlich & Merrick Advertising Agency, and a Variety Club member, and Mrs. Kal, left for a trip to Europe, this week. . . . Robert Miller, Universal booker, was promoted to salesman. . . . Sam Galanty, Columbia Pictures mideast division manager, attended meetings in Cincinnati. . . . George Gobel was a Washington visitor to promote "The Birds and the Bees."



"Floating Cinerama" Hits Snags

WASHINGTON: The Administration's "Floating Cinerama" project ran into critical questioning this week before a Senate Appropriations subcommittee.

U. S. Information Agency Director Theodore C. Streibert asked the subcommittee to restore the $25,000,000 the House cut from the agency's budget request for the coming year, including the $3,790,000 sought to show Cinerama in foreign ports on a demothballed aircraft carrier. U.S.I.A. had asked $135,000,000 for the coming year, compared with $87,000,000 for the current year. The House voted only $110,000,000 and specifically vetoed the funds for the floating Cinerama project.

Subcommittee Chairman Johnson (D., Tex.) admitted that "this Billy Rose deal" had some appealing aspects, and that he wasn't "laughing it off," but warned that there was a very great chance that the American people wouldn't understand the project and would "accuse you of providing Cinerama for every kangaroo."

Navy Should Handle It

"It's going to border on the ridiculous unless you can get some more substantial testimony that we have been having," Senator Johnson declared. He and Sen. Mundt (R., S.D.) asked why it wouldn't be better to have the Navy operate the ship than to have it operated, as planned, by a private foundation. Sen. Dirksen (R., Ill.) asked whether a showing on an aircraft carrier "would reach the right people."

U.S.I.A. officials estimated the ship would go to some 30 ports the first year and reach an average of 40,000 people in each port, making the cost the first year only about $3 a person instead of the $9 a person asserted in the House by Rep. Rooney (D., N. Y.). Asked what films would be shown aboard the carrier, U.S.I.A. film chief Turner Shelton said the Governemnt hoped to show eventually a film prepared by Cinrama on the subject of atomic energy, and if that weren't ready by the time the carrier was ready it would show the first Cinerama film, "This Is Cinerama."

Goldwyn Cited at Charities Luncheon

HOLLYWOOD: Samuel Goldwyn, founder of the Permanent Charities Committee, was honor guest at a luncheon in the Beverly Hills Hotel here this week following the ground-breaking ceremonies for the organization's new headquarters, for which Mr. Goldwyn donated $75,000. Mayor Norris Poulson of Los Angeles and more than a hundred other civic, community and industry leaders attended the ceremonies.

Ballantyne Host at 25th Anniversary

OMAHA: The Allied Independent Theatre Owners of Iowa and Nebraska, 300 strong, met here for their annual two-day convention and attended the Ballantyne Company's 25th anniversary party here last week. Members and guests inspected plant facilities before a cocktail hour and buffet supper at which the firm was host.

Biograph Plant Sold to Gold Medal

A new company, Gold Metal Studios, Inc., has acquired the famed Biograph Studios in the Bronx, closed since 1936, it is announced by Alfred W. Schwalberg, chairman of the board of the new company. The studios will be completely modernized and will be known as the Gold Medal Studios. The facilities, Mr. Schwalberg said, will be rented to both motion picture and television production units.

President of the new firm is Martin H. Poll, formerly executive producer of Theatre Network Television. Mr. Schwalberg, former president of Paramount Film Distributing Corporation, is founder and president of Artists-Producers Associates, Inc. Vice-president and secretary is David Steinberg, president of Imperial Scenic Studios, set-builders for Broadway legitimate theatres. Sy Weintraub, vice-president and treasurer of the new concern, is also executive vice-president of Flamingo Films, a television distribution company. Mr. Weintraub is also president of Station KEYD-TV in Minneapolis.

Complete Film Center

According to Mr. Schwalberg, the current deal was concluded by Mr. Poll and Ben Gertner, president of Biograph Realty Company. Studio manager, he added, will be Tom Ward. The two buildings housing the facilities, he said, will be a complete motion picture center, including two of the largest sound stages in the country, with accommodations including commissary, showers, dressing rooms, air conditioned stages, cutting rooms and projection rooms.

The Biograph Studios were completed in 1913. Famous names connected with it in the decade that followed included D. W. Griffith, Mack Sennett, Mary Pickford, Lillian Gish, Mabel Normand and Blanche Sweet. The old Fox company and Paramount Famous Players-Lasky used this studio before building their own.

Samuel Goldwyn and Lewis J. Selznick produced films here, and later on the Fatty Arbuckle series and the Buster Keaton comedies were done here, as were films starring Richard Barthlemess, Al St. John and others.

Hit Plans to Extend U.S. Wage Laws

WASHINGTON: A Senate labor subcommittee has requested more detailed information concerning the number of theatres that would be affected by various pending proposals to extend Federal minimum wage coverage. The request was made as A. Julian Brylawski, chairman of the legislative committee of TOA, and TOA administrative assistant Claude Mundo, testified in opposition to including theatre coverage under the Federal law.

The bills pending would include employees of theatres grossing over $500,000 annually, as well as those employed by circuits with at least four or five houses. At present the Federal Minimum Wage Law exempts all theatres. Mr. Brylawski, who also testified for Allied States Association, warned the subcommittee that the financial condition of all theatres in the country was so precarious that they could not support any higher wages.

Acting chairman Kennedy (D., Mass.) asked Mr. Brylawski to supply for the committee record the number of theatres in the country grossing more than $500,000 annually. Mr. Brylawski said he thought the figures would represent a fraction of one per cent, but promised to supply the accurate number. Senator Kennedy also requested figures on the number of theatre circuits in the country and the number maintaining more than four or five theatres. Mr. Kennedy said he doubted that more than 10 per cent or 15 per cent of the theatres in the country would be affected by the proposals.

Mr. Mundo stressed to Mr. Kennedy that all theatres in the country, "even the biggest," are in financial difficulties. Senator Kennedy asked if the exhibitors would support a proposal to be covered by the $1 an hour minimum wage provisions of the law if they were exempted from the law's provisions regarding time and a half for overtime. Mr. Brylawski replied that he would like to see theatres exempted from overtime but was not empowered to speak on a further query from Mr. Kennedy as to whether Mr. Brylawski would support the $1 minimum.

Velde Greets Boston Exhibitors, Bookers

BOSTON: James Velde, newly-appointed general sales manager for United Artists, greeted about 60 circuit heads, buyers, bookers and independents at a recent luncheon here. Harry Segal, United Artists branch manager, was host. Mr. Velde told the group of plans for the world premiere in Boston of "A Kiss Before Dying" June 6, followed by at least 100 bookings backed by a strong TV saturation campaign. He cited such forthcoming United Artists productions as "Trapeze," "Foreign Intrigue," "Johnny Concho."

Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

Who Said There Was Nothing New Since Barnum?

BACK in January, on this editorial page, we headlined "Barnum Was Right—There's No New Showmanship" and since then, we've had rebuttal from points as remote as Texas, and London. Things that are new in the Round Table—and that makes news any time.

J. E. Brassell, a booker with Bill O'Donnell's Trans-Texas circuit, where we have good Round Table members in various cities, sends us proof sheets and the story of his "Seven Days of . . ." programs, which, he says, "have been the best money makers" in the past several years. In the adjoining column, we reproduce one of the excellent mats which the circuit provides to advertise this ticket-selling idea. They have been very, very successful with "Seven Days of the Bowery Boys"—"Seven Days of Abbott & Costello" and currently, "Seven Days of Space Thrills." The low flat rental pictures, picked up long after they are out of the top-price booking range, are offered in lots sufficient to fill seven days of double bills. We can imagine there are many more combinations that would fill this bill, and managers running action houses could "pick up a buck—and plenty."

Mr. Brassell says, "you can play them year after year" and "the concession business is simply fantastic." The idea "makes money every time"—and he thinks other managers should be alert to such a business opportunity. He knows the scheme will make "lots of the long green in the short future"—and our thanks to him for a reciprocal exchange of showmanship, in these meetings.

And then, Harry Murray, manager of the Gaumont theatre, Streatham, London, England—"the sun never sets on British showmanship"—claims the "Oscar" we mentioned for doing something new and different. For "Romeo and Juliet" at the Odeon, Camberwell, he put out 1200 personal letters *in Braille*, addressed to the blind, with the grateful appreciation of the Royal Institute for the Blind. As he says, "Barnum couldn't have done this!" and we think it was a fine example of personal and community relations to the credit of the film industry. Of course, they couldn't see the picture, but they enjoyed it anyway, listening to the soundtrack, and using the Braille letter to explain the action as the scenes unfolded on the screen. He says, "The postage was quite an item, because each letter was bulky," but he is proud of the result obtained, with a grateful audience. National newspapers and magazines proclaimed this showmanship on the part of a British manager, who knows the value of public relations.

SOMETHING DIFFERENT



Described in this week's editorial is the money-making idea of "Seven Days of . . ." from Trans-Texas Theatres, which we cite particularly for their excellent mat service—something that is more highly developed with theatre circuits in the south and west than elsewhere. Bill O'Donnell's circuit gets up these good mats for their own theatres—and we've seen other examples, in addition to those which Kyle Rorex puts out for Texas COMPO.

¶ NICE LETTERS in the mail, from old and good friends of this Round Table. J. P. Harrison, from the Campus theatre, Denton, Texas, writes to the publisher of the Herald, with praise for Texas COMPO, who have "continuously hammered home . . . the struggle to get further relief from our Federal Tax on admissions." J. P. praises the trade press for the vital role they play in this dramatic struggle, "which will mean either the death or survival of many in our ranks."

Hugh S. Borland, ingenious manager of the Villas theatre, Cicero, Ill., who boasts that his theatre operations have been "last run in Chicago"—and he's always displaying pure showmanship in these most difficult situations—has written to our friend Mel Jolley, manager of the Century theatre, Hamilton, Ontario, asking for further information which will help him to launch a new "Junior Press Club" in his Chicago area, patterned after the phenomenally successful newspaper tieup which Mel established with the *Hamilton Spectator*. We're going to bring the "Junior Press Club" idea to the attention of the National Press Club, in Washington—the best newspaperman's club in the country—as a prime example of theatre-newspaper relations, in the handling of the "greatest children's show on earth"—which gets pages and pages of publicity. It makes this Round Table go round with much pleasure, to see such good ideas take root and grow on fertile ground, with other showmen.

From Phillipsburg, Kansas, Ralph Winship writes to tell us he liked the "Old Opera House" story in The HERALD of April 7th, and that after 51 years in the theatre, he is retiring now, to rest and travel, turning over the Majestic theatre, established 50 years, and the new Drive-In, to his son-in-law, D. T. "Bud" Broun, whom we welcome as a new and active member in these meetings. —*Walter Brooks*



Seymour Morris, director of advertising and publicity for the Schine Circuit, with a group of authentic Indians, as they plan an uprising for the exploitation of the picture, "Mohawk."



Along the "Mohawk" Trail, in upper New York State, where real Indians were the first Americans. Above, Chief White Cloud, and Princess Lili, an Iroquois girl, with Indian leaders, the Mayor's Aide, and the Safety Commissioner, at Amsterdam, N. Y.



Stan Burns, of WINS, introduces George Gobel to his radio audience, as one of many appearances on the airwaves for the TV star of "The Birds and the Bees."



Nicole Maurey, French star of RKO's "The Bold and the Brave," arrives in Montreal for personal appearances in conjunction with the Canadian premiere of the picture. Above, she is greeted on arrival at the airport by John Ganetakos, president of United Amusements. Jack Labow, RKO's Canadian district manager, and Harry Cohen, RKO's Montreal branch manager. Nicole was very, very popular with French language audiences in Canada, and she appeared on bi-lingual TV and disc jockey shows.



Bill Blake, publicist, and Bill Elder, manager of Loew's Warfield theatre, San Francisco, introduced the space characters at left, as street ballyhoo for "Forbidden Planet"—and, at right, to show there are more ways of making money—they photograph a 24-sheet traveling billboard in front of a substantial building which just happens to be the United States Mint! Good background to prove a point about promotion.



Showmen in Action

This week, in Atlanta, they're having the sixth annual "Old Newspaperboys' Day" to raise $100,000 *in one day,* for the Variety Club's crusade to aid cerebral palsied children. Last year, we were down there to see this terrific drive, with Variety barkers in top hats and newsboys' aprons, selling copies of the Atlanta *Constitution* and *Journal,* on the streets, at fantastic prices. Curtis Mees was one of the "old newsboys" we recognized, getting $10 and up, for today's paper, with all the income going into the fund. Last year, the goal was a mere $75,000 for the one day's take—and they went over the top with a margin of $1,500. This year, they've raised their sights by another $25,000 and we predict they'll again surpass expectations, in this super-colossal showmanship effort for the Cerebral Palsy School and Clinic, supported by the Atlanta Tent of the Variety Clubs.

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Alan Bader was going to do us a story in fractured French about the personal appearance tour of Nicole Maurey, star of "The Bold and the Brave" through French Canada, but he lost his nerve, although he went along on the trip, and should have at least acquired a French accent.

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Fred R. Greenway, manager of Loew's Palace theatre, Hartford, Conn., ran a newspaper contest on "The Man in the Gray Flannel Suit," offering guest tickets for the best 25 replies to the question, "What would you do if you were in the wife's situation?"

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Bernie Menschell, manager of the Parsons theatre, Hartford, Conn., invited business, civic and educational leaders from the area to a sneak preview of UA's "Patterns" and had newspaper stories on Ed Begley and Elaine Kaye, local players.

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Bob Schwartz, manager of the Lake Drive-In, Waterbury, Conn., offers free admission on Tuesday evenings to drivers of Packard cars. Entry forms in a Packard essay contest are handed to these drivers.

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Wm. J. Trambukis, manager of Loew's State theatre, Providence, R. I., had a deal with the Rhode Island Junior Women's Club which resulted in a full-page of publicity in the *Sunday Journal* with equivalent returns at the box office.

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The Perakos circuit has tied in with two regional dealers for co-sponsorship of a competition offering a Chevrolet to patrons of the Plainville Drive-In, Plainville, Conn. The dealers are publicizing the contest which requires entrants to finish the sentence in 25 words or less, "I prefer to own a 1956 Chevrolet because . . . ", with extensive radio, TV and newspaper advertising.

More than 100,000 book, department, drug and chain stores will feature the paperbacked 25c edition of "The Sixth of June" which is 20th Century-Fox's top attraction for late May, with the pressure of a two-months campaign ahead of the playdates. 300 field agents of Curtis Publications are touring the country to put over point-of-sale pre-selling for the Bantam Book.

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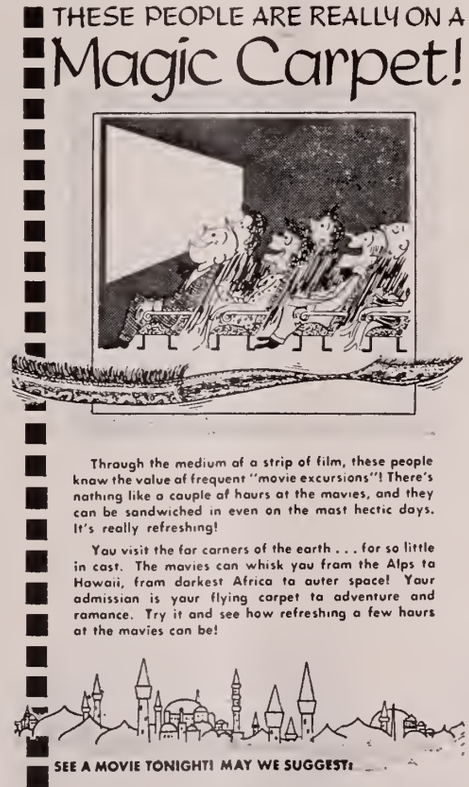
Murray Spector has his audience searching the small ads on the classified page of the Central Shopper to find clues that will lead to free passes to the Central theatre, Jersey City.

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James J. Hayes, manager of the Cinema —"a theatre of distinction" in Buffalo—sent out 3,500 postcards to all doctors and nurses within fifty miles as only part of his campaign for "Doctor At Sea" which will enjoy a long run in the 450-seat house in a downtown location. "Guys and Dolls" did 17 weeks in the same theatre.

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Sid Kleper, manager of Loew's College theatre, New Haven, celebrated "Rock Around the Clock" in the teen-age tempo, and also, "Threshold of Space" with interplanetary promotion.



From TOA's very competent "Business Builders" bulletin, we borrow this very excellent institutional advertisement, originating with Commonwealth's very able showman, M. B. Smith, of Kansas City. We compliment TOA and suggest a special institutional pressbook with mats.

Col. Bob Cox And Friends, With 'Robby'

The area premiere of MGM's "Forbidden Planet" at the Ben Ali theatre, Lexington, Ky., was conceived by Col. Bob Cox, division manager, and executed by Bob Swanson, who came down from Indiana to join the Schine staff in Kentucky, Sam Clemmons and Bernie Depa—all good Round Table members—with, of course, a great deal of help from "Robby the Robot" who has been making personals for the picture. It followed Seymour Morris' suggestion of Schine showmanship, with "Robby" as the star attraction.

They really went to town with "Robby" —who appeared in food stores, at a Lion's Club luncheon, on TV and for the schools, although he is quite large for his age, and it's hard for him to get through undersized doors. The gag angle worked to perfection, with the heralds, the coloring contest, and particularly, MGM's tieup with Quaker Oats paying big dividends. Stan Bernstein, Quaker Oats representative, set up ten store displays—and there were several cooperative newspaper pages, all built around the tieup which provided free tickets for kids, when accompanied by adults. And why not, since the drive-in theatres have always admitted children under 12 for free—and this was a generous advertising gesture that no more than equalled the score, with the parents under pressure to bring the youngsters to see "Robby" in a conventional theatre?

"Robby" had a home of his own, on tour, a trailer home—and he traveled! Toy store tieins had toy robots, and winners in coloring contests won miniature robots—which, however, will never grow up. Everybody in town was well aware that "Robby" was there promoting "The Forbidden Planet"—for you couldn't help seeing him, or hearing all about him.

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National Screen Service has a special bulletin on Children's Matinees which can mean money in the box office for all theatres who display the new 40x60's and use the package of promotion which is offered.

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Ray McNamara, manager of the Allyn theatre, Hartford, Conn., set up long-distance phone interviews for local critics with Nicole Maurey of "The Bold and the Brave," and George Gobel playing in "The Birds and the Bees."

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Universal-International will use the first global advertising for "Away All Boats" in the international editions of the Reader's Digest, printed in twenty-nine countries. A full page, two color ad will appear in as many languages. The only comparable kind of producer-distributor advertising is in TV-Guide, with its thirty-six regional editions, all over these United States.

George Gobel's Game Is To Sell Tickets



Robert Shapiro, managing director of the Paramount theatre, on Broadway, passes out gift boxes of "The George Gobel Game" to youngsters who came on the opening day of "The Birds and the Bees." The game is one of scores of tieups on the picture.

Heavy emphasis on tieups has characterized Paramount's campaign on "The Birds and the Bees"—since it has been obvious from the moment that George Gobel was signed for the leading role, that housewives and youngsters—in fact, all persons who patronize retail stores were targets for promotion, with a favorite TV comedian in the leading role. And the "I'm George Gobel" game is exploitation meat for showmen—also a recreation for youngsters and adults alike. In the picture above, you see Bob Shapiro passing out souvenir games to early arrivals at the Paramount theatre.

Television means sponsors—and so, among others who have made the merchandising tieups for the picture are Dial Soap and Pet Milk, who are George's best friends on TV. There are blouses, created by Edith Head, Paramount's top studio designer, with "birds and bees" as a motif, which will appeal to the ladies as contest prizes, giveaways and for cooperative advertising. The national magazines have been printing pictures of this blouse, in action. A special counter and floor display has been provided for local stores who can participate in a campaign with the theatre manager.

Another tieup that has been helping to prime the pre-selling was set with Corn Products Refining Co., supported by full-color ads in the *Saturday Evening Post.* Television stations throughout the country are being used by Bulova Watch Company, with proper credit to "The Birds and the Bees." Mitzi Gaynor, who co-stars with Gobel, lent her personality to a tieup with Lustre-Creme shampoo, represented by ads in national magazines reaching many millions of readers. These ads will begin to break when the new picture gets into general circulation.

Now It's "Radio Week"

National Radio Week is being celebrated —with 127 million radio sets in use, and the American family listening to radio an average of 21 hours a week! That sounds slightly familiar, reminiscent of "Let's Go To The Movies"—but American families spend a lot less than 21 hours a week in movie theatres, and there are a lot less than 127,000,000 persons of all ages and sexes that go to the movies in any week. Our industry doesn't congeal and combine all our assets to create a "Greater Movie Season" —not since 1927, in our memory, and that's crowding twenty years ago.

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, Conn., had two-column newspaper story with picture about his essay contest for "Alexander the Great."

CHICAGO, ILL.
1327 S. WABASH
NEW YORK, N.Y.
341 W. 44th ST.
ORDER YOUR
SPECIAL TRAILERS
FROM
FILMACK
FOR SERVICE AND QUALITY
SEND US YOUR NEXT TRAILER ORDER.
WE GUARANTEE SATISFACTION!

Awards For 14 British Contenders

Unpublicized at the annual judging for the Quigley Awards last week, but assigned as a special exhibit of fine showmanship from overseas, were the fourteen entries on "Prize of Gold" which were received here from Columbia Pictures International, as a group, and we admit, we were baffled. In the first place, we put them away so carefully that we couldn't find them again until we sorted and sifted the 500 entries for the final judging. And also, as we told Larry Lipskin, these had been judged abroad—and nobody in this corner could decide a point of superiority, over first, second and third prize, to say nothing of a half dozen special awards and honorable mentions. To our eyes, they were too even in quality, with proverbial British showmanship.

G. J. Baker, manager of the Gaumont theatre, Manchester, won first prize over there, and his campaign is perfect. He gets an immediate citation for merit from this desk, for a complete job which was original in every way. This one, we hold and reenter in the second quarter of 1956, as an original entry for the Quigley Awards this year. And, the second prize went to Frank Page, manager of the Regent Cinema, Deal, Kent, for a campaign that looks to us to be of equal merit. You have to know these situations to distinguish a difference in skills. Third prize was given to R. Raistrick, manager of the Gaumont, Sheffield, and again we couldn't tell, one, two or three in order of preference.

Among the special awards in this group we are just as much at sea. H. Bedford, manager of the Gaumont, Derby, has a good exhibit of his showmanship; E. C. Carter, manager of the Gaumont, Dagenham, had a "Golden Wedding" celebration for a "Prize of Gold"—R. G. Porter, manager of the Majestic theatre, Leeds, used a small car as a prize, and distributed golden rules of the highway code, which he says is original, and won praise from the Chief Constable. C. A. Tappy, manager of the Gaumont, Bournemouth, ran the picture for seven days with a fine campaign involving bars of solid gold; F. A. Connett, manager of the Gaumont theatre, Weymouth, Dorset, had all hands digging for gold on nearby beaches, with a car giveaway; A. G. Crisp, manager of the Gaumont theatre, Norwich, applied "The Golden Rule" to measure up in showmanship; J. B. Fenner, manager of Queen's Hall, Newcastle-on-Tyne, had "Prize of Gold" Night at Oxford Galleries, as exploitation; P. A. Cross, manager of the Gaumont, Leicester, had a "Golden" coiffure for a "Golden Girl" as a grand prize; F. W. Salter, manager of the Gaumont, Sutton, Surrey; A. A. LaHaye, manager of the Gaumont, Acton, and G. A. Cox, of the Gaumont, Walford, were also given special awards by their judges in Britain.

British Round Table

BRIAN BINT, manager of the Gaumont, Manchester, persuaded the editor of a local newspaper to give him good space with art for "Artists and Models" and again for "The Big Knife." . . . C. E. BUSHNELL, a citation winner in the recent Quigley Awards first quarterly judging, puts the emphasis on street ballyhoo for ""You're Never Too Young" and "My Sister Eileen," and both of these good campaigns will be entered in the next competition. . . . PETER BUTTON, manager of the Playhouse, Bexhill-on-the-Sea, made the most of it when some "joker" put a four foot stuffed alligator in the back of his car several weeks before he played "An Alligator Named Daisy" and the newspaper gave it a front page story. Then he discovered that the mother of the book's author was a local resident and crippled with arthritis, so he drove her to the theatre. . . . D. M. CAMPBELL, manager of the Regal cinema, Stirling, Scotland, used banners on six luxury coaches which toured the town and then parked near the theatre to exploit "Tiger in the Sky." He also distributed 1,000 painting contest leaflets, with good results. . . . G. M. CHANTREY, manager of the Gaumont cinema, Dundee, Scotland, held a Queen of Industry beauty contest during his "Seven Little Foys" playdate, with a trip to New York for the winner. . . . H. F. CRANE, manager of the Adelphi cinema, Birmingham, had what he called one of his best pieces of publicity for "Storm Over the Nile." The Army recruiting office cooperated with a display in the lobby guarded by a Sergeant, Army Nurse and WRAC Sergeant who took a salute on stage. . . . A. G. CRISP, manager of the Gaumont, Norwich, gives credit to A. SOANES, assistant at the Odeon, Lowestoft, and D. P. LOWE, assistant at the Odeon, Norwich, for his fine campaign book on the Golden Harvest Showmanship Drive, which will be judged in the next Quigley Awards competition some time in July.

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T. F. GRAZIER, back at the Arcade theatre, Darlington, reports on exploitation carried out while he spent three months at the Odeon theatre there. A tieup on "Richard III" with Heinz, the 57 Varieties people, gave him 30 excellent window displays, resulting in better than average box office. . . . W. A. C. HALL, manager of the Capitol, Cardiff, Wales, ran a contest to find the prettiest girl named "Eileen" to tie in with the playdate of "My Sister Eileen" and had a "My Sister Eileen" girl jazz band parade through the streets. . . . Manager J. D. HOLE-GATE of the Odeon cinema, Halifax, secured over 150 inches of space in six newspapers on his "Cockleshell Heroes" exploitation. In line with the picture, a group of Army Cadets traveled to London and back—420 miles—in a 48 hour period with only emergency rations and sixpence each, with gold watches for the first six. . . . D. HUGHES, manager of the Cabot cinema, Bristol, distributed overprinted ballons and painting contest leaflets for advance publicity on "Storm Over the Nile." . . . C. JONES, manager of the Plaza cinema, Southhampton, had a 1910 Renault and a 1955 Revis racing car tour the streets together for attention-getting "Genevieve" exploitation. . . . JOHN LONGBOTTOM, manager of the Odeon theatre, Middlesbrough, had three special matinee performances of "Richard III" for 5,000 school children as a result of his contacting education authorities. . . . NAT MATTHEWS, manager of the Ritz cinema, Leyton, tied in with a local studio who offered free wedding albums to couples getting married during the week 'The Tender Trap" played. . . . S. V. MURDOCH, manager of the Gaumont, Anfield, Liverpool, had live replicas of "Lady and the Tramp" tour streets daily and in the lobby at night, to the amusement of all. . . . J. R. CRITCHLEY, manager of the Odeon, Radcliffe had uniformed nurse in charge of first aid lobby display for "Doctor at Sea."

G. W. SAVILLE, manager of the Gaumont theatre, Dagenham, used what he called a "Winter Stunt for 'Summer Madness'". A band of highly decorated motor scooters, bannered with the name of the picture, toured through the town and a prize was given to the best equipped machine, with newspapers running story and pictures. . . . S. C. SHINGLES, distributed paper handkerchiefs with the imprint, "This is to mop up your tears when you cry with laughter at Danny Kaye in 'The Court Jester' at the Odeon, South Harrow, all this week". . . . H. E. SMITH, manager of the Odeon theatre, Reading, estimates that more than 100,000 people saw his "Richard III" ads used in buses a week in advance of playdate. He also had men in the costumes of the picture distribute throw-aways. . . . JOHN L. SMITH, manager of the Ritz cinema, Edinburgh, Scotland, tied in with a local rain wear shop to set up a lobby display for "It's Always Fair Weather" and promoted displays in four travel agency windows. . . . W. G. THOMAS, manager of the Gaumont, Bristol, held a "Bring Your Smile Along" contest for the prettiest smile and also arranged the display of a 20x6 foot banner in a local dance hall to exploit the picture. . . . L. G. WEBSTER, manager of the Savoy cinema, Northampton, promoted a pair of glass slippers of a small size from a local shop, for a display in his lobby with an assortment of shoes. Ladies were invited to try on the glass slippers, with the winner having her choice of shoes—in exploitation of "The Glass Slipper". . . . E. WICKS, manager of the Regal cinema, Rochdale, had five local traders cooperate in a composite page for "The Tender Trap", with good results for all. . . . G. C. WILLIAMS, manager of the Regent cinema, Chatham, decided that a nautical flavor would be in order in his naval town, so had a bosun's whistle blown preceding the last showing of "Mr. Roberts" each evening.

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J. W. BONNICK, manager of the Regal cinema, Halifax, had "The Tender Trap" boosted by a famous band leader who announced credits and had his vocalist sing the theme tune at a local dance hall. . . . R. J. CRABB, manager of the Lyric cinema, Wellingborough, had advance window displays in 53 shops for "Mr. Roberts", and a half page free ad on the front of a football program also helped his box office. . . . ROBERT P. GOSS, assistant manager of the Odeon cinema, Cheshire, used a quiz contest, crossword puzzle, coloring contest and canoe cut-out in his exploitation of "Cockleshell Heroes". . . . J. H. HIRST, assistant manager of the Capitol cinema, Bolton, did terrific business on "The Blackboard Jungle" and credits free editorial space in newspapers. . . . GRAHAM HUMPHREYS, manager of the Gaumont theatre, St. Albans, played the music from "Summer Madness" two weeks in advance of opening and also had numerous shop window displays. . . . NORMAN LEE, assistant manager of the Ritz cinema, London, tied up with a local dance hall to play the tunes from "Pete Kelly's Blues" and plug the picture. . . . SIDNEY SALE, manager of the Granada cinema, Dover, had a minors' contest during the run of "Wichita" with prizes for the best answers to "Where and what is 'Wichita'". . . . T. A. WRIGHT, assistant manager of the Regal Birmingham, tied up with a local shop for a lobby camera display for "I Am a Camera", with a contest for the funniest snapshot also drawing patrons. . . . R. W. YOUNG, assistant manager of the Union cinema, Dunstable, arranged to have local Sea Cadets led by their band parade from their headquarters to the theatre where they were guests at the evening performance. . . . Spring vacations and the recent annual and quarterly Quigley Awards competitions have put us behind with our mail, but we do appreciate all materials received and hope you continue to send your campaigns. —WT

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

National Licorice Appoints Petherbridge President

Henry W. Petherbridge has been appointed president of the National Licorice Company, Brooklyn, N. Y., manufacturer of "Nibs" and other licorice-flavored candies. Mr. Petherbridge, who has been with the firm since 1927 and was vice-president before his new appointment, succeeds Daniel D. Sanford, who has retained his position as chairman of the board. Succeeding Mr. Petherbridge as vice-president is Charles A. Smylie, son of a former National Licorice official.

Herman Heide Honored

Herman L. Heide, president of Henry Heide, Inc., New York, was honored last week at a testimonial dinner by the Association of Manufacturers of Confectionery and Chocolate at the Biltmore Hotel in New York. The event was attended by representatives of the candy industry from all over the country, who gathered to pay tribute to Mr. Heide, one of their "elder statesmen."

New Frozen Candy Bar

A new candy bar "for the summer months," designed to be sold as a frozen item, has been placed on the market by Candymasters, Inc., Minneapolis. The bar, called "Star-Lite," is milk chocolate coated and has a chocolate nougat center.



MAKING IT OFFICIAL: William Wilson (left), manager of Famous Players' Paramount theatre in Edmonton, Alberta, and winner of a Motion Picture Herald Special Merit Award for refreshment merchandising this year, is presented his certificate by John Ferguson of Winnipeg, western district supervisor for Famous Players. Mr. Wilson was one of four winners in the contest in which theatre managers are cited for outstanding ideas in attracting more people to the refreshment stand and promoting better business.

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FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 101 attractions, 3,433 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
African Lion, The (B.V.)	1	7	18	13	20
All That Heaven Allows (U-I)	5	25	10	18	4
Anything Goes (Par.)	–	3	–	5	9
Apache Woman (A.R.C.)	1	7	2	2	–
Artists and Models (Par.)	10	33	19	7	2
At Gunpoint (A.A.)	–	1	11	26	2
Backlash (U-I)	–	10	3	11	–
Battle Station (Col.)	–	4	–	2	–
Benny Goodman Story, The (U-I)	1	11	10	25	16
Big Knife, The (U.A.)	–	–	1	11	14
Blood Alley (W.B.)	–	8	29	21	3
Bottom of the Bottle (20th-Fox)	–	2	8	12	24
Carousel (20th-Fox)	1	6	2	19	2
Come Next Spring (Rep.)	–	1	3	14	4
Comanche (U.A.)	–	4	1	–	17
Conqueror, The (RKO)	5	5	6	3	–
Count Three and Pray (Col.)	5	10	24	9	7
Court Jester, The (Par.)	–	8	6	6	3
Court Martial of Billy Mitchell (W.B.)	1	41	27	10	–
Day the World Ended (A.R.C.)	–	21	1	1	–
Deep Blue Sea, The (20th-Fox)	–	–	1	2	11
Desperate Hours, The (Par.)	1	1	11	19	19
Diane (MGM)	–	–	1	8	28
Dig That Uranium (A.A.)	–	4	1	–	–
Duel on the Mississippi (Col.)	1	1	5	2	2
Flame of the Islands (Rep.)	–	1	2	7	3
Forbidden Planet (MGM)	–	2	4	–	–
Forever Darling (MGM)	7	28	29	7	8
Fort Yuma (U.A.)	–	–	5	13	2
Fury at Gunsight Pass (Col.)	–	1	3	2	2
Gentlemen Marry Brunettes (U.A.)	–	10	20	15	16
Girl in the Red Velvet Swing, The (20th-Fox)	–	3	20	31	23
Glory (RKO)	1	3	6	8	5
Goodbye, My Lady (W.B.)	–	3	2	3	–
Guys and Dolls (MGM)	20	6	4	1	3
Good Morning, Miss Dove (20th-Fox)	1	16	13	34	12
Helen of Troy (W.B.)	–	7	25	1	10
Hell on Frisco Bay (W.B.)	–	8	11	9	23
Hot Blood (Col.)	–	1	1	4	3
I Died a Thousand Times (W.B.)	–	1	5	11	9
I'll Cry Tomorrow (MGM)	9	11	4	1	–
Indian Fighter (U.A.)	–	13	25	13	6
Inside Detroit (Col.)	–	–	1	4	2
†Invasion of the Body Snatchers (A.A.)	–	1	–	–	18
Kettles in the Ozarks (U-I)	–	5	9	3	2
Kismet (MGM)	–	4	17	22	21
Last Frontier (Col.)	–	2	18	18	4
Last Hunt, The (MGM)	–	3	14	14	3
Lady Godiva (U-I)	–	1	5	7	5
Lawless Street (Col.)	1	6	14	5	1
Lieutenant Wore Skirts, The (20th-Fox)	–	10	26	25	3
Littlest Outlaw (B.V.)	5	10	9	6	19
Lone Ranger, The (W.B.)	7	22	8	1	2
Lucy Gallant (Par.)	–	–	23	17	11
Man Alone, A (Rep.)	–	9	23	10	11
Man Who Never Was (20th-Fox)	–	2	11	–	10
Man With the Golden Arm (U.A.)	7	19	16	11	–
Man With the Gun (U.A.)	1	20	16	8	13
Marty (U-I) (Reissue)	–	4	–	2	1
†Meet Me in Las Vegas (MGM)	–	7	1	1	3
Miracle in the Rain (W.B.)	–	1	1	7	1
Naked Dawn (U-I)	–	–	3	5	3
Never Say Goodbye (U-I)	–	10	5	5	–
On the Threshold of Space (20th-Fox)	–	1	1	8	9
Our Miss Brooks (W.B.)	–	–	4	4	5
Picnic (Col.)	14	19	2	–	–
Prisoner, The (Col.)	1	–	2	1	3
Queen Bee (Col.)	–	–	12	13	10
Quentin Durward (MGM)	–	–	5	12	26
Rains of Ranchipur, The (20th-Fox)	–	9	31	26	9
Ransom (MGM)	1	2	18	17	11
Rebel Without a Cause (W.B.)	10	55	20	7	1
Red Sundown (U-I)	–	6	5	2	3
Return of Jack Slade (A.A.)	–	2	11	3	–
Rock Around the Clock (Col.)	4	3	3	–	–
Rose Tattoo, The (Par.)	11	9	14	5	1
Running Wild (U-I)	3	13	6	2	–
Second Greatest Sex (U-I)	–	8	8	18	7
Shack Out on 101 (A.A.)	–	4	8	–	2
Sincerely Yours (W.B.)	–	1	10	18	19
Slightly Scarlet (RKO)	–	2	3	1	7
Song of the South (B.V.) (Reissue)	3	1	3	2	16
Spoilers, The (U-I)	1	11	15	16	4
Square Jungle (U-I)	–	1	1	11	35
Swan, The (MGM)	–	5	–	–	–
Tall Men, The (20th-Fox)	7	44	19	5	2
Tarantula (U-I)	2	13	4	5	–
Target Zero (W.B.)	–	1	5	2	1
Teen Age Crime Wave (Col.)	–	6	7	2	–
Tender Trap, The (MGM)	9	30	31	15	2
Texas Lady (RKO)	–	2	10	14	6
There's Always Tomorrow (U-I)	–	–	6	4	22
Three Bad Sisters (U.A.)	–	3	3	1	–
Three Stripes in the Sun (Col.)	1	8	17	10	9
Treasure of Pancho Villa (RKO)	–	1	14	14	21
Trial (MGM)	1	11	42	20	5
Trouble With Harry (Par.)	10	1	7	8	1
Twinkle in God's Eye, The (Rep.)	–	2	9	2	–
Unconquered (Par.) (Reissue)	–	–	1	3	2
Uranium Boom (Col.)	–	–	–	2	3
World in My Corner (U-I)	–	–	4	10	21

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NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MAY 26, 1956

MOTION PICTURE HERALD

SENATE HEARING:

Distributors blame TV and costs, not policy, for decline

Allied and TOA leaders plan new moves at EDC meetings

REVIEWS (In Product Digest): FOREIGN INTRIGUE, SCREAMING EAGLES, THE KILLING, GHOST TOWN.
(In News Section): TRAPEZE

Entered as second-class matter January 12, 1931 at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co. Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1956 by Quigley Publishing Company, Inc.*

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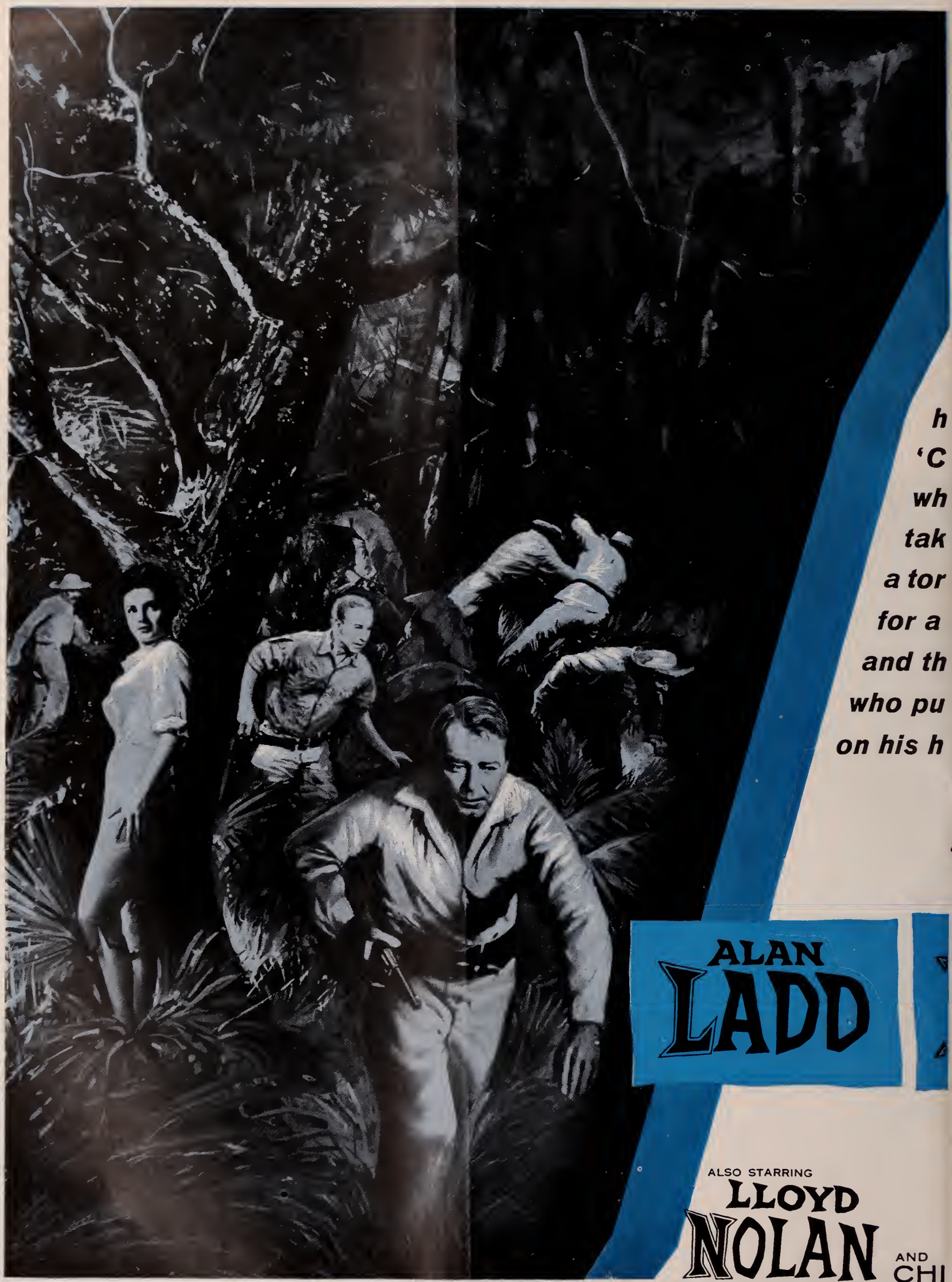
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 203, No. 8

May 26, 1956

Nationalism Rampant

THERE has been another one of those East-West friendship meetings in the "Geneva spirit." This time the principals were motion picture directors and the agenda covered a wide range of topics. The meeting was held recently in Paris and on hand were sixty film directors from half as many countries. The principal action taken reached a new high in absurdity.

One of the most astonishing restrictions ever advocated of the freedom of the screen was "accepted in principle" by the assembled screen directors. The proposal, made by the French delegation, was that "great national subjects should remain the property of the nation concerned." For example, it was explained only the United States should make a film on the life of Abraham Lincoln and only France on the life of Joan of Arc!

The American directors reported at the meeting included Preston Sturges, Otto Preminger and King Vidor. These distinguished directors would seem to owe an explanation to their colleagues in the United States and to the industry as a whole how they were a part of a meeting that took such a manifestly illogical and un-American stand. Press reports reaching New York do not explain how articulate they were on the subject. In any case the damage is done by the report that the restriction was "accepted in principle" by the delegates. The assumption —in the absence of a clear denial—will be that the Americans participated in the discussion and associated themselves with the results.

Under the prevailing U. S. and foreign copyright laws there are no prohibitions concerning the production of films based on lives and events abroad. A significant number of motion pictures each year deals with happenings in other countries, historical or contemporary. That is the way it always has been and always will continue. Nations have no proprietory rights over the lives of their citizens living or dead, heroes or villains.

It is indeed fortunate that American delegates to such international meetings as this one of film directors have no power to bind this country or its citizens. Nevertheless a good deal of mischief can be done, as was done in this instance. Americans should be wary of participating in international conferences unless they have a clear understanding of all that is at issue. On any number of points Americans may find themselves in the minority and outvoted.

Thinking of restrictions of every type and description to handicap the American film industry has been a favorite past-time abroad both in and out of government circles for more than a generation. The French, prideful as they are of their history, have long wished to discourage film treatment of their historical figures by other countries. Some in other countries which should be nameless are quick to take up any proposal that might somehow be embarrassing to Hollywood.

It is chauvinism carried to a ridiculous extreme to assert that only the Americans have the right to make a film of Lincoln or only the French one on the Maid of Orleans. The Russian directors at the Paris meeting, Youtkevitch and Vasseliev, perhaps felt that Khrushchev may want the exclusive world film rights on Stalin!

■ ■ ■

Distributors' Rebuttal

LAST March exhibitor spokesmen before the Senate Small Business subcommittee laid at the door of distribution all of the ills of the business. When the distributors' turn to testify came this week their representatives rejected the complaints and accused exhibitors of practices that cause or aggravate difficulties in the industry.

Certain of the charges that had been made by exhibitors were taken personally and parts of this week's rebuttal testimony dealt in personalities and specific, local conditions. Whether or not certain exhibitor spokesmen are wealthy or whether they drive hard trading bargains is not pertinent to their competence as representatives of their organizations. Surely exhibitors in a free society have the unrestricted right to choose their own leaders.

When the distributors departed from the area of personalities and local conditions, they made an excellent presentation of their cases. Taken as a whole, the briefs give a broad view of the industry as seen through the eyes of production and distribution. The spokesmen had facts and statistics to support their statements.

The Senate Small Business committee is not at this time considering legislation with respect to the motion picture industry so its conclusions will take the form of recommendations. What these recommendations may be, in addition to pointing out the need for additional tax relief, is not known at this time. However certain points are fundamental: 1) As desirable as arbitration may be, no exhibitor may be forced to arbitrate; 2) There is little chance now or in the forseeable future, of legislation controlling rentals, and 3) Production, now as always, is a risky business and no one can, by government fiat, be required to make more films.

It is to be hoped that out of the hearings will come a greater realization of the difficulties, problems and responsibilities of exhibitors and of producer-distributors alike. It is even possible that these sessions may be the forerunners of direct talks, either on an industry-wide or company-by-company basis, that may tackle and solve some of the more pressing trade practice problems.

—*Martin Quigley, Jr.*

Letters to the Herald

MOTION PICTURE HERALD

May 26, 1956

More on Statistics

To the Editor:

I am writing you about your criticism of Al Sindlinger and the figures on attendance that Al had put out.

My experience in this industry has been considerable. I have been in it about thirty-five years, or maybe longer, and I think I have been a pretty intelligent and good exhibitor, but my education in the industry was brought to a head during the national tax campaign which Pat McGee and I led two or three years ago.

When that campaign was started there was a meeting of exhibitors in the COMPO office in New York and I remember saying to Pat McGee that the time was coming very quickly when he and I would have to appear before a cold-hearted and cold-headed bunch of businessmen in Congress known as the Ways and Means Committee. I told him then that this committee was very smart, very capable and that prayers and tears and widows and orphans would not appeal to them. We would have to have facts! Following that up, we went to the Johnston office and I made the same statement to Eric and I said: "Eric, what facts and figures do you have in regard to the motion picture industry and its operation?"

Eric's reply was very straightforward and very illuminating. He said, "We have no facts and no figures. You'll have to get those from the trade papers." I will admit that I was shocked.

Even the smallest businessman has to have a bookkeeper or someone equivalent to operate his business and here we were—a huge industry—without anything!

Following after that, we contacted Paul Raibourn of Paramount who had been using Mr. Sindlinger to get certain definite, although limited, figures. He recommended Mr. Sindlinger and we hired him.

It was six months or more before I received his first preliminary report and I remember it very well. I was in Washington together with Pat McGee and a number of other exhibitor leaders, and that report from Mr. Sindlinger gave me in essence the picture of what had and what was happening within the industry. I stayed awake all night and the next morning brought this bare fact to the attention of the group meeting there in Washington. I remember stating at the time: "What the hell's the use of getting off the 20 per cent admission tax if the decline in attendance will wipe that out in four or five years?"

That downbeat conclusion was verified one hundred per cent by what has happened since. You will see from the enclosed that this 4 per cent to 5 per cent decrease has continued ever since, interrupted in only one year, 1953, by a slight increase due to the tax elimination.

Mr. Sindlinger did a wonderful job and for the first time the motion picture industry was informed of facts that they should have known for ten years!

The first tax campaign fell on its face due to the veto by our president and we immediately started to work on the second campaign, which was successful.

Without the figures Al gave us during the following year, we would never have gotten by Congress for the elimination of the tax up to 50c and the halving for those over that figure.

I'm surprised that your magazine should take any other view. I wouldn't run a hot-dog stand without having records available on the cost of its operation and the net result, if any!

It's all very well for the motion picture industry to say, "Hush! Hush!" whenever anybody throws out a pessimistic statement. Frankly, such pessimistic statements do hurt the box office when brought to the public; but, for us of the industry to hide our heads in the sand and ignore facts which are driving us out of business is the ultimate of asininity.—*COLONEL H. A. COLE, Allied Theatre Owners of Texas, Dallas.* [*Editor's Note: The HERALD favors all forms of factual research. The editorial cautioned about the difference between facts and opinions.*]

•

Lost and Found

To the Editor: Showmen all over the world have hearts as good as gold and as big as the Radio City Music Hall's huge CinemaScope screen. I think I have an outlet for some of our "Lost and Found" items that our showmen would like.

Periodically we clean out our own "Lost and Found" service and assemble all our unclaimed eyeglasses and jewelry. They are packaged and sent to a very worthy and commendable organization in New Jersey known as "New Eyes for the Needy."

It occurs to me that if all of our theatres did likewise it would amount to a sizable contribution from our industry.

If you see fit I think that "New Eyes for the Needy" would greatly appreciate your spreading this information to showmen all over the world.—*DAVE GARVIN, JR., Paramount Theatre, Newport News, Va.*

[*New Eyes for the Needy is sponsored by the Short Hills Junior Service League and was founded by Mrs. Arthur Terry in* 1932. *It collects old eyeglasses and old jewelry and uses the proceeds to provide glasses for needy persons. Last year* 18,000 *people were helped. The address is New Eyes for the Needy, Inc., Short Hills, New Jersey.*]

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On the Horizon

CENSORSHIP BILLS DIE

The pending bills to reestablish a state censor board empowered to license films for exhibition in Pennsylvania died this week. The legislature of that state adjourned Tuesday without taking action on them. At the same time the legislature specifically exempted motion pictures from application of the three per cent sales tax. The exemption is expected to save Pennsylvania theatres an estimated $900,000 annually, in addition to the fees saved distributors for censor board inspection of their releases.

SCHARY DOUBTS TV SALE

Dore Schary recently voiced sentiment in favor of leasing TV rights to old films rather than outright sales of these films. Mr. Schary, vice-president in charge of the MGM studio who sat in at the recent board of directors' meeting when various TV proposals were discussed, expressed doubt that Loew's would make an outright sale of its vast film library to TV interest. He said the "direct sales" made to TV are not helping the picture companies. He went on to say that he favors a leasing arrangement whereby the film companies can retain "control" over their pictures.

REVERSAL

The growing practice of making musicals out of successful dramas, although easy on the production pocket-book, could get out of hand and make big trouble. If the practice continues, it's only a matter of time until somebody begins making dramatic pictures out of musicals!

LIMIT STATION OWNERS

The Supreme Court has upheld the right of the FCC to limit the number of radio and TV stations that can be owned by one person or company. A 7 to 2 decision has overturned a contrary ruling of the Court of Appeals for the District of Columbia. The lower court had held that the commission did not have power to deny automatically an application for a new station by a firm already owning a certain number of stations. According to FCC rulings, one person or firm cannot control more than seven radio stations, seven FM stations or five VHF TV stations.

STUDY BOX OFFICE ANGLES

Ways and means of improving the box office by the utilization of advertising and promotional ideas were aired recently at a meeting of the advertising-publicity directors committee of the MPAA, with Eric Johnston, MPAA president, and Kenneth Clark, vice-president. At the meeting two preliminary and exploratory plans were advanced --a short range plan which would commence this fall following the anticipated "good summer business," and the second, a long range plan which might possibly involve the use of credit cards and the engagement of a business management organization to make an industry study.

PRESENTATION

If the sharp increase in personal-appearance tours continues, with more and more top-level stars accompanying their pictures to more and more cities for their local openings, will we not be progressing steadily toward a point where, by supplying a bit of stage-production to back them up, an exhibitor can find himself back in the presentation business initiated and made great by the late Sid Grauman and his emulators? And might not that development, furnishing living entertainers again, prove out to be the best thing that could happen to the motion picture theatre at this stage of its battle with the electronic enemy?

THRILLARAMA PLANS SET

While no date for the world premiere of "Thrillarama Adventure" has been announced, executives of Thrillarama Releasing Corp., a newly-organized Texas firm, expect an initial showing in Dallas or Houston. After the premiere, 25 packages, including the print and necessary equipment, will be available for immediate use in the United States and Canada. The foreign distribution program for "Thrillarama Adventure" calls for showings in South and Central America, the firm announces.

William R. Weaver--Lawrence J. Quirk--James D. Ivers--Floyd Stone

WHEN AND WHERE

May 27-29: Joint annual convention of the Motion Picture Theatre Owners and Operators of Georgia and Alabama Theaters Association at the Dinkler-Plaza, Atlanta.

June 11-13: Annual convention of the New Mexico Theatre Association, Hilton Hotel, Albuquerque.

June 11-13: Annual convention of Allied Theatres of Wisconsin, Schwartz Hotel, Elkhart Lake, Wisconsin.

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

June 25: Annual golf tournament and dinner party of Albany Variety Club, Shaker Ridge Country Club, Albany, N. Y.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association to be held at the Coliseum, New York City.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, Los Angeles.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, Roosevelt Hotel, Jacksonville.

November 24-28: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.



THEY WILL MANAGE North Central Allied's affairs the year ahead. The new officers, elected at the Minneapolis meeting last week: seated, Henry Green, treasurer; Benjamin Berger, president; E. L. Peaslee, vice-president—standing, Stanley Kane, executive counsel; and Lowell Smoots, secretary.



by the Herald

THE REPORT. Seymour Mayer, who supervises the Far and Near East for Loew's International, said in New York after two and one half months in his territory, that "Guys and Dolls," although a musical in a cultural idiom the Japanese do not understand, was remarkably successful in Tokyo partially because of Mr. Goldwyn's in-person promotion; that in his estimation joining the Japanese Code Administration is superfluous because our own Code does a better job; that Indian censorship is unfair, unreasonable and intolerable and talks with officials bring only frustration; that particularly in the Middle East after peace there should be expansion; and that even now, the company's business is 15 per cent ahead of last year's.

This week in pictures



GEORGE WELTNER, who is a Paramount vice-president and manages its sales the world over, this week was named director of the Motion Picture Association of America. He is the second from his company, the other being president Barney Balaban.

SIR CAROL REED doesn't know why all the fuss about British pictures here. He's seen no prejudice; the matter is as simple as advertising plus exploitation plus a good tale plus universal appeal. You can be parochial but be truthful and appealing. The director, shown with publicist Bernard Kamber, left, at a New York talk, believes American co-production would give new British actors, producers and ideas recognition. Financing for independents now comes hard. Sir Carol's latest is United Artists' "Trapeze".



IT'S 25 YEARS YOUNG for the Ballantyne Company, which makes projectors and sound equipment. The men below, photographed at the Omaha plant celebration (more than 300 came to cocktails, supper, entertainment, and a plant tour) are Bob Hoff, president; Leo Wolcott, Nebraska-Iowa Allied board chairman; and R. S. Ballantyne, company board chairman.





FRANK B. WALKER, left, now is a vice-president of Loew's, Inc. Directors last week, in New York, elected him and also Charles C. Barry, television operations director. Mr. Walker is general manager of MGM Records. He was with Columbia, then RCA, and came to MGM in 1945.

MELVIN B. DANHEISER on Monday, at the New York home office of RKO Radio Pictures, becomes assistant to foreign sales manager Sidney Kramer. He will supervise sales control. He had been assistant for Latin-America, the Far East and Australasia, and previously handled the United Kingdom, Europe, and the Near East.





THE IDEAL, Universal signing James Stewart and Audie Murphy for "Night Passage." In array at the studio: production chief Edward Muhl, Mr. Stewart, producer Aaron Rosenberg, and Mr. Murphy.

She discovers us



by the Herald

SALESWOMAN. That's Nicole Maurey, star of RKO Radio's "The Bold and the Brave." Curious, perceptive, beauteous, effulgent, and even bold and brave, she has been helping sell the picture. This for her is a first effort—they don't do that sort of thing in her native France—and her response is enthusiasm. In Montreal, Detroit, other eastern cities, she charmed news, radio, television writers, theatre owners, and even publicists. And they charmed her. Exhibitors, she said, seem adroit and shrewd, and so friendly and so alert. They welcomed her into a broader fellowship of the show business. Miss Maurey also discerns in the American public's desire for a happy ending a healthy optimism. In her country, she observes, happy endings for many of the people are a disappointment.

THE AWARDS WINNER. Count Leonardi Bonzi explains to the press in New York why and how he makes pictures such as "Green Magic" and his latest "Lost Continent," both of which won prizes at the Berlin and Cannes film festivals. With him is Seymour Poe, vice-president of IFE, his current distributor. The Count is primarily a world explorer and shows to a curious one half the strange other half. He is careful and esthetic in shooting because a good documentary is liable to make money and encourages future private investors. His next will be about China's Great Wall, and Yalu River dikes, and it will be honest and informative, satisfying curiosity, if any. It obviously will help Red China, he admitted, or else he couldn't make it; and it will be good for the West. "Or else I couldn't sell it."



SIGNIFYING there will be a picture "Bolivar," this grouping about the statue of the South American hero in New York's Central Park: attorney Franklin D. Roosevelt, Jr., Chilean official Hernan Cruz, producer Lester Cowan, and writer Enrique Menendez.



by the Herald

ALLIED SCORES MAJORS' VIEW

. . . Board, in Washington meet, attacks "defamatory" testimony; to push for legislation to cut Federal admissions tax

WASHINGTON: In a partial reversal of policy, the board of directors of Allied States Association this week agreed to urge its members to contact members of the House Ways and Means Committee to point out the need for further relief from the Federal admissions tax.

The board said officially that it feels action on the admissions tax this year is "uncertain" but that the chances are more favorable than when the board met earlier. It is understood further that Allied will not cooperate with COMPO on the tax campaign or will it back any specific bill which, in effect, would commit Allied to that bill.

Attend Hearings

The board's tax decision was just one of eight major points made by Allied board members meeting here Tuesday and Wednesday at the Washington Hotel. Monday and part of Tuesday Allied officials, joined by three top Theatre Owners of America officials—Herman Levy, Alfred Pickus and Julius Gordon—were prominent in the audience at the Senate Small Business subcommittee hearings.

The occasionally angry and strongly worded distribution testimony prompted the Allied board to pass a resolution which expressed the board's "deep resentment" at Adolph Schimel and Louis Phillips for their "intemperate and scandalous" testimony and at Mr. Phillips for his "defamatory" statements about Rube Shor, Allied president.

The board also heard the report of the Allied Emergency Defense Committee which was particularly concerned with Paramount and that company's sales policies. After Paramount announces the sales terms for its "War and Peace" and after the Senate Small Business subcommittee has issued its report on the just concluded hearings, the EDC "will consider" a campaign against "War and Peace."

Other actions taken by the board included:

Inviting all Allied members to send in suggestions which will be incorporated in a letter from Mr. Shor to Spyros Skouras, president of 20th Century-Fox, on what kind of pictures should be made. (This is in answer to a letter from Mr. Skouras to Mr. Shor.) Allied board members were said to feel that there are not enough family type films; that there are too many spectacular pictures and too many "problem" pictures made for downtown houses and the foreign market.

Putting itself on the record against the making of feature films from dramatic properties taken directly from television, as were "Marty" and "Patterns." Patrons complain that they now are paying for exactly the same material they received free over TV.

Approved the wire sent by Mr. Shor to the Justice Department expressing no objection to S. H. Fabian's participation in the Warner Brothers sale as long as Mr. Fabian "in good faith" cuts himself off from his theatre interests.

Issued a warning to all exhibitors to make sure they get adequate clearance over first run television showings from Dominant Pictures and others who are reissuing product already sold for TV purposes. The board does not feel that one-year clearance is adequate, especially for subsequent runs.

Gave tentative approval to holding its annual convention next November at Miami Beach, in conjunction with TESMA, TEDA, IPA and TOA. It would be an eight-day convention, with Allied taking three days, and TOA three days, but not over-lapping nor immediately consecutive.

COMPO Ad Scores Tax

Continuation of the Federal admisssion tax on motion picture theatres is an excessive use of the Government's taxing authority and therefore is evil and immoral, according to the 63rd in the series of COMPO ads appearing recently in *Editor & Publisher.*

"Since continuation of the tax would obviously imperil the existence of a great industry," the ad states, "and its repeal now would neither contribute to inflation nor throw the budget out of balance, our Government would seem to be morally bound to remove this tax at this session of Congress."

In Washington it was learned that a House Ways and Means Committee vote on further admissions tax relief now won't come until about the first of June at the latest. According to reports, the continued delays in the committee's voting on the report of a subcommittee on excise tax changes, along with the lengthy drafting job ahead of the committee lawyers, is making it increasingly unlikely that the comprehensive excise tax change bill will become law this year.

The ad also pointed out that, "of the country's 19,200 theatres, 10,200 pay an admission tax of 10 per cent on all admissions over 50 cents. Records show that about half of these theatres are in the red, half near the break-even point. Indeed, on a consolidated basis, the country's movie theatres suffered an operating loss of more than $8,000,000 in the six months from last October to March 31."

Figaro Signs Hill

George Roy Hill, television director, has been signed to a multiple-picture contract by Figaro, Inc., it is announced by Robert Lantz, executive vice-president of the independent producing company. Mr. Hill's first for Figaro will be "Good Old Charley Faye," which he directed for NBC-TV last February. It will be released by United Artists.

BANKER GETS OPTION TO BUY REPUBLIC

HOLLYWOOD: Cantor, Fitzgerald and Company, Inc. Wednesday announced the acquisition of a 60-day option to purchase working control of Republic Pictures. A minimum of 650,000 shares and a maximum of 800,000 shares will be purchased at $12.50 per share under the terms of the option secured by the Beverly Hills investment banking concern which is headed by B. Gerald Cantor, New York and Chicago business executive, who moved his offices here six years ago.

[In New York Wednesday Republic Pictures stock was selling at 8⅜ on the New York Stock Exchange.]

The announcement says the option "calls for Herbert J. Yates to sell F & C all his shares as well as the shares owned by a number of his associates." Republic has 2,000,000 shares outstanding.

Mr. Cantor declined to specify his purpose in acquiring the option but his firm has important motion picture executives among its clientele. Mr. Cantor is a member of the board of directors of the American Colortype Corporation, Butler Brothers and the Dallas Transit Company, and is reported to own substantial interests in the Rapid Electrotype Corporation of Cincinnati and the Smith Corona Company.

The option is believed to have been obtained Monday. Wednesday's announcement followed various reports circulated following recent layoffs at the studio which were officially attributed to the cessation of production due to the large number of pictures which have been completed by Republic.

DISTRIBUTION BLAMES TV, NOT TRADE POLICY

. . . Representatives of majors tell Senate subcommittee fault lies with TV, drive-in growth in rebuttal testimony

WASHINGTON: Competition from television and the evolution of the drive-in—not distributor trade practices—are at the root of exhibition's present problems. This was the general tenor of the carefully detailed testimony which 11 top representatives of the distribution-production side of the motion picture industry delivered here Monday and Tuesday before the Senate Small Business subcommittee studying film industry trade practices.

The two days of testimony obviously made quite an impression on the two members of the subcommittee who were present—Chairman Hubert Humphrey (D., Minn.) and Senator Andrew Schoeppel (R., Kans.) Repeatedly the remarks of these two Senators indicated that the distributors' testimony had unsettled some of the ideas which the subcommittee had been given by the exhibitor witnesses.

Say Cost Limits Films

The parade of distribution executives denied — some times angrily — exhibitor charges that the distributors had artificially limited production and are asking exorbitant film rentals. They stressed again and again that the producer-distributors get their income from theatres and thus find it to their own self-interest to keep the theatres alive and healthy. Rising production and distribution costs and public demand for higher quality films, if anything, limit the number of films today, they emphasized.

Distributor spokesmen also attacked leaders of Theatre Owners of America for backing out of the industry's arbitration plan, and leaders of Allied States Association for proposing Government regulation of the film industry.

At the conclusion of the hearings, Chairman Humphrey, visibly upset at distributor allegations that earlier exhibitor witnesses had lied to the subcommittee, announced that the subcommittee record would be kept open for two weeks for further comments to be filed by anyone who wanted to attempt to clear up contradictions. The Senator said he hoped the subcommittee would have a report completed and approved by mid-July.

Testifying Monday were Adolph Schimel, vice-president and general counsel of Universal Pictures; Y. Frank Freeman, vice-president of Paramount Pictures; Charles Reagan, vice-president and general sales manager of Loew's Inc.; Abe Montague, vice-president and general sales manager of

(*Continued on page* 19)

Distribution Speaks Its Mind

WASHINGTON: ***The following are resumes of testimony—either oral or written—given by distribution representatives in the two days of hearings before the Senate Small Business subcommittee in Washington Monday and Tuesday.***

ADOLPH SCHIMEL, vice-president and general counsel of Universal Pictures:

Theatre Owners of America's withdrawal from participation in the industry's arbitration project was a "betrayal—deliberate and shameless," said Mr. Schimel. The alleged betrayal was not of the distributors alone, but of the recommendation of the 1953 arbitration committee and of the May, 1954, conference, as well as the "18 months' efforts and labors of the joint committee appointed by that conference, and, above all, of the thousands of exhibitors of this country."

Mr. Schimel said he could not help but express "disillusionment and keen disappointment at the superficial presentation made by TOA" to the SSBC of the Organization's point of view on the arbitration draft which required almost two years of constant meetings. Concerning the arbitration of film rentals, Mr. Schimel declared, "It is no exaggeration to say that the delegation of far less consequential powers by officers and directors of a company are and have been adjudicated to be *ultra vires;* that is, beyond the authority and power of the officers and directors to do." It was his opinion that this abdication of decision on prices "involves a complete disruption of the producer's business. . . . Nowhere in American industry can a parallel for this suggestion be found."

Reviewing Allied States Association's proposal for regulation of film business, he said that no one can legislate or regulate the quality of motion pictures.

He added, "I cannot conceive that there will be regulation only of the producer and not of the exhibitor. . . . I know of no enactment which can compel a manufacturer to manufacture and distribute at a loss. . . ."

Y. FRANK FREEMAN, Paramount vice-president in charge of production:

It costs the industry $50,000,000 more to make 225 fewer pictures now as compared with 15 years ago. Paramount, he said, is making fewer pictures because it believes it can therefore produce the better pictures that market conditions today demand. "When conditions in the industry are such that Paramount can make a greater number of pictures, pictures that the public will buy, we will be happy to make them."

Fifteen years ago, said Mr. Freeman, the industry derived 75 per cent of its revenue from the domestic market. Now the foreign market accounts for 42 to 45 per cent. "I have never yet had any exhibitor express his sympathy to me for Paramount having invested large sums of money in an unsuccessful box office picture." He cited "The Gold Rush" which, he said, cost $2,250,000 to make and which will return only $800,000 domestically. "This happens to a producer more than once, but it never happens that the exhibitor will take any of his profits and allocate them to such a picture because the producer happens to be in trouble."

CHARLES REAGAN, vice-president and general sales manager of Loew's, Inc.:

"We have made a detailed analysis of" exhibitor charges on the product shortage, excessive film rentals, forced buying, etc., "in all situations to determine whether they are justified by facts as they relate to Loew's and our investigation shows beyond any doubt that the charges are baseless and can only serve to mislead the committee."

Loew's, said Mr. Reagan, has for many years maintained an "open door" policy and its branch managers have authority to grant film rental adjustments. "The amount of these adjustments in the year 1953 totalled $1,125,604; in 1954, $1,634,191; and in 1955 $2,038,412. . . . This is a one-way street—if a picture does unusually well at the box office so that higher terms would have been warranted—the exhibitor does not volunteer any increase in terms."

Mr. Reagan also questioned the Loew's earnings figures given to the subcommittee by Abram F. Myers, Allied general counsel. The figures, said Mr. Reagan, were swelled by the inclusion of both foreign and domestic grosses and carefully left out the fact that the 1955 total was $1,265,000 less than the 1954 net. "Our records indicate that based on our domestic production and distribution income we have had losses from 1947 to date."

A number of factors—television among them—and not distributor practices are responsible for the present situation. "Nor do I admit that the quality of showmanship displayed by exhibitors is uniformly high."

ABE MONTAGUE, vice-president and general sales manager of Columbia Pictures:

Most of exhibition's problems stem from competition with television and drive-ins. "Much as we may regret the dislocations and hardships which have resulted from them, I see nothing insidious in the rise and development of new entertainment media which have the acceptance and approval of the public." Declaring that every theatre open helps Columbia, Mr. Montague said

(*Continued on following page*)

DISTRIBUTION SPEAKS ITS MIND

(*Continued from preceding page*)
that "Columbia does and will continue to do everything within the limits of its power and resources to keep theatres open."

"Exhibitors," he continued, "can expect no guarantee of profits any more than the distributors and producers. They must bear, as do the producer-distributors, the risk that some pictures will earn profits and others will result in losses for reasons over which neither they nor we have absolute control."

Mr. Montague said that contrary to statements made by Allied's Mr. Myers, Columbia's increased profits since mid-1953 came not from high rentals or confiscation of the admissions tax, but from the release of several unusually successful films — "Salome," "From Here to Eternity," "The Caine Mutiny," "On The Waterfront"—and from the release of various blocked balances overseas. "I think the committee has a right to demand from those who seek its intervention greater responsibility and a closer adherence to the facts."

Denying that Columbia had decreased its output of films, he said nevertheless he couldn't see why someone could not limit his output in order to make more money "particularly when quality is substituted for quantity."

ARNOLD PICKER, vice-president in charge of foreign distrbution for United Artists:

Experience in the world market has demonstrated that competition, not government regulation, is the answer to industry problems. Mr. Picker ridiculed some exhibitor statements to the effect that U.S. film output has been cut down because of the quota restrictions abroad. "I don't believe there can be any greater distortion of the truth." There are only import restrictions in three countries of any consequence, said Mr. Picker, and he named France, Spain and Japan.

"Were we foolish enough to think of cutting down production just because of import quotas in a few countries," he said, "we would lose a fortune in other markets and in the United States." If American producers did not receive much of their income from abroad, he added, "the important, costly and attractive pictures could not be made."

In reply to an exhibitor charge that American films which are sold in the United States for 60 per cent are sold abroad for 35 per cent, Mr. Picker pointed out that in foreign markets "where cartels do not exist" many films are sold for 60 per cent. Regulations against American films abroad are made not to protect the native exhibitor but to "protect and foster a national motion picture industry in its entirety."

LOUIS PHILLIPS, vice-president and general counsel of Paramount Pictures:

"Mr. Abram Myers at the 1953 hearings before this committee made statements to the effect that the divorcement was not genuine and cast aspersions on its effectiveness. There was no basis in fact for these assertions. The divorcement was and is real, absolute and complete. How sham and baseless these claims were can best be seen from the fact that Allied with TOA is now asking that the former affiliated or divorced circuits be permitted to produce motion pictures. . . . How ironic it now is to find Mr. Myers pulling along Allied to join with TOA in seeking the aid of your committee to bring about integration again.

"In a nutshell," said Mr. Phillips, "exhibitors want three things: an abundance of top pictures; at low cost to exhbitors and assuring them a profit; early delivery. Of course that Utopia is a kind of never-never land that the economics of the business simply does not permit."

Mr. Phillips described Myron Blank, Julius Gordon and Rube Shor, who had carried the major part of exhibition's testimony before the subcommittee, as operators of large circuits, "important exhibitors" who "have grown rich in the industry. Yet they pose here as being driven out of business or likely to be driven out of business."

The Paramount executive pointed out that while, with one exception, the film companies were publicly owned corporations whose financial statements were in the public domain, "exhibitors' income figures are not public property." However, as a result of a suit brought against Paramount by Mr. Shor's S & S Amusement Corporation, Paramount obtained an audit of the books of that company. This audit, said Mr. Phillips, revealed Mr. Shor's "plight as an exhibitor." On an original investment of $10,000, he continued, Mr. Shor's corporation had earnings that were equivalent to an average of 375 per cent per year from 1952 through 1954.

BENJAMIN KALMENSON, vice-president and general sales manager of Warner Brothers:

"Theatres are our only source of revenue," he said, and his company is anxious that all theatres remain in business and be capable of paying film rentals which will enable Warners to make the high quality pictures which the public now expects.

He said Warners has no fixed policy as to the number of pictures to be produced and released each season, and that this number is determined each year by many factors, most importantly by costs. Mounting production and distribution costs, he argued, "put an economic limitation on the number of pictures that can be produced and released in a given 12-month period. Particularly is this true during times when motion picture audiences have become highly selective."

Mr. Kalmenson gave the subcommittee figures to show how production and distribution costs have risen, "particularly for that type of high quality picture which is absolutely required today to enable the producer to survive and to keep theatres in business."

He specifically denied charges that Warners forced pictures, pre-released pictures recently, instituted competitive bidding other than at the desire of local exhibitors or delayed availability of features.

WILLIAM J. HEINEMAN, vice-president in charge of domestic distribution for United Artists:

The exhibitors who testified before the Senate Small Business subcommittee last March on industry trade practices presented a picture "which is utterly untrue" by frequently "leaving out facts and by twisting statements," he said.

Discussing the alleged shortage of product, he asked if this means total number of pictures produced or a shortage of top product only. He said there were 107 pictures released by all of the companies in 1955 which grossed more than $1,000,000 each for the distributors and more than 90 in 1954. "This is top product, judging wholly from box office results, and is more top product than was ever produced in any two-year period before," he said.

"It does not take into account the many smaller grossing pictures which, however artistic, did not receive a favorable response from the public, nor does it take into account the smaller budgeted pictures which are made to supply exhibitor needs and the needs of a producer to introduce new talent," he added.

Mr. Heineman said exhibitors are living in a vacuum for either they are unaware that production and distribution costs have climbed enormously in the past few years or they don't care to be concerned with that fact. "Where there has been a decrease in number, it has come only in the smaller budgeted pictures."

Commenting on exhibitors' complaints about availability after a picture's release, he said each film must be specially handled. "We get our pictures to the outlying theatres as fast as is reasonably possible, consistent with good distribution," he said.

Discussing film rentals, Mr. Heineman said U.A. has not asked and does not ask excessive film rentals. "It is understandable,

(*Continued on page* 19)

COMMITTEE MAY URGE INDUSTRY TAX RELIEF

WASHINGTON: Senator Humphrey (D., Minn.) strongly indicated this week that the Small Business subcommittee's final report would include recommendations for further theatre admission tax relief. After repeated reference to the fact that one thing which might help exhibitors would be further tax relief, Mr. Humphrey said, "We will at least refer to the tax situation in our report." He added, however, that the Senate Finance committee and not his committee ultimately writes tax legislation. Meanwhile, Senator Dirksen (R., Ill.) introduced in the Senate a bill to make the admissions tax apply only to that portion of the admissions over $1. This is the same as the King Bill in the House. The latter is the official bill backed by the industry.



SOON...

YOUR RICHEST



to MORE THAN YOUR EYES
HAVE EVER SEEN, we now add
MORE THAN YOUR HEART
HAS EVER KNOWN!

EXPERIENCE!

IN THE COMPLETE GRANDEUR OF

CINEMASCOPE® 55

from 20th CENTURY-FOX starring

DEBORAH KERR YUL BRYNNER

with

RITA MORENO · MARTIN BENSON · REX THOMPSON

Produced by
CHARLES BRACKETT

Directed by
WALTER LANG

Screenplay by
ERNEST LEHMAN

Music by
RICHARD RODGERS and OSCAR HAMMERSTEIN II

Book and Lyrics by

Choreography by
JEROME ROBBINS

From their musical play based on "Anna And The King Of Siam" by Margaret Landon

1954 RECEIPTS $1,415,763,000

. . . Census Bureau releases a summary of theatres' receipts for 1954, showing a decline of only 12% compared with 1948

WASHINGTON: Receipts of motion picture theatres in 1954 amounted to $1,415,763,000, a 12 per cent decline from the $1,614,282,000 total in 1948, the Census Bureau reported this week.

These figures, however, include admission taxes. Since the tax was reduced April 1, 1954, to 10 per cent with admissions under 50 cents exempt, the decline in actual business at the box office is not as great as the indicated 12 per cent.

It said receipts of regular motion picture theatres had dropped 24 per cent during this period, while drive-in receipts had increased almost 500 per cent.

Theatres Totaled 18,560

The Bureau put the number of theatres in 1954 at 18,560, slightly under the 18,631 reported in 1948. It said regular theatres had decreased in number from 17,689 to 14,761, while drive-ins increased in number from 820 to 3,799.

These were the highlights of preliminary figures released by the Bureau from its most recent comprehensive survey of the film industry. The survey was taken last year, based on 1954 business, and was the first industry-wide survey since the survey taken in 1949, based on 1948 business.

The Bureau will release in another few weeks preliminary figures on a similar survey of production, distribution, and service firms. Still later it will release detailed and final figures for each of these groups. Today's release, in addition to preliminary national totals on the theatre business, also included some preliminary area and state figures.

Payroll $290,865,000

The survey said that in 1954 there were 18,560 theatres of both indoor and drive-in type in the U. S., with receipts of $1,415,763,000, a payroll of $290,865,000, and 158,569 paid workers. This compares with 18,631 theatres in 1948, with total receipts of $1,614,282,000, a payroll of $302,511,000 and 187,031 paid workers.

The Bureau includes in the receipts total not only amounts paid for admissions but also Federal, state or local admissions taxes and sales of candy, popcorn and other concession items when these sales are made by the theatre. It does not include concession income—neither the total nor the theatre's percentage—when sales are made by a concessionaire. The Bureau also cautioned that in comparing 1954 and 1948 figures, some allowance must be made for the drop in the Federal admissions taxes between those two dates.

The number of regular motion picture theatres in 1954 was put by the Bureau at 14,761, with total receipts of $1,186,711,000, payroll of $248,485,000, and paid employment of 138,503 workers. This contrasts with a 1948 total of 17,689 theatres with receipts of $1,566,890,000, a payroll of $294,672,000, and paid employment of 181,322 workers.

Cite Drive-in Growth

The growth in the drive-in industry was shown by the figures in this field. The Bureau said there were 3,799 drive-ins in 1954, with receipts of $229,052,000, payroll of $42,380,000, and paid employment of 20,066 workers. In 1948, by contrast, there were only 820 drive-ins, with only $46,838,000 of receipts, payroll of $8,569,000, and paid employment of 5,713 workers.

The number of drive-ins increased in every major geographic area of the U. S., the Bureau figures showed. At the same time, the number of regular theatres dropped in every single area.

Charles Einfeld Returns From European Trip

Charles Einfeld, 20th Century-Fox vice-president, has returned from Europe following a business trip setting long-range international promotion on six CinemaScope pictures, five of which will be filmed on the continent later this year. While there he attended the Cannes Film Festival, conferred in Paris with Ingrid Bergman and Anatole Litvak, star and director, respectively, of the forthcoming "Anastasia," and blueprinted advance promotion for the Cole Porter musical, "Can Can," to be filmed in Paris, as well as "Boy on a Dolphin," a Samuel G. Engel production to be filmed in Greece. From France, the executive went to London for meetings with producer Andre Hakim. Discussions covered campaigns for "Sea Wyf" and "The Black Wings," two Sumar films which Mr. Hakim is producing for release through 20th Century-Fox.

SPG Reelects Engel

HOLLYWOOD: The Screen Producers Guild has reelected Samuel G. Engel president. Also elected are: Walter Mirisch, first vice-president; Lou Edelman, second vice-president; Julian Blaustein, third vice-president; Frank McCarthy, secretary; Jerry Bressler, treasurer; Robert Arthur, assistant treasurer; Hall Bartlett, second assistant treasurer.

Paramount Quarter Net $1,722,000

Paramount Pictures Corporation last week reported estimated consolidated net earnings of $1,722,000 for the first quarter of 1956, representing 80 cents per share, including 16 cents per share profit on installment sale of film shorts, etc.

The total was based on 2,141,000 shares outstanding as of March 31, 1956. These earnings are the highest first quarter earnings since the inception of the corporation, it was announced, except for the first quarter of 1955, when consolidated net earnings reached $2,858,000, or $1.31 per share on the 2,190,000 shares then outstanding.

The board of directors of Paramount has voted a quarterly dividend of 50 cents per share on the Common Stock payable June 15, 1956, to holders of record May 28, 1956, the company announces.

Adult Admission Prices Reported on Increase

WASHINGTON: Theatre admission prices in large cities increased for adults and dropped slightly for children during the first quarter of 1956, according to the Bureau of Labor statistics. The figures were complicated by a change newly made in the base period for the admission price index. Formerly the 1935-1939 period was figured as the base period, or 100. From now on, the bureau announces, it will issue figures using 1947-49 as the base period. According to the bureau, adult admission prices had risen from 124.2 per cent of the new base period in the last quarter of 1955 to 126.3 per cent at the end of March. Children's prices dropped from 110 per cent of the 1947-49 figure at the end of December to 109.3 per cent at the end of March. The combined index rose slightly from 122.1 per cent of the new base period at the end of 1955 to 123.6 per cent at the end of the first quarter of 1956.

"Cargo" Release Set

"Forbidden Cargo," recently acquired by Fine Arts Films, Inc., will be distributed in the United States by Jacon Film Distributors, it is announced. Produced by Sidney Box in England, the film has a cast headed by Nigel Patrick, Elizabeth French and Greta Gynt. Harold French directed.

New Mass. Drive-in

A 1,000-car drive-in theatre will be erected on Route 44 on the Middleboro side of the town line adjoining Middleboro and Raynham, Mass., it is announced by John J. Abberley, president of the Meadowbrook Drive-in theatre. Some of the features will be a modern concession building and a playground area for children.

HEARING

(*Continued from page 13*)

Columbia Pictures, and Arnold Picker, vice-president of United Artists.

Statements were submitted for the subcommittee record by Benjamin Kalmenson, vice-president and general sales manager of Warner Brothers; William Heineman, vice-president of United Artists, and Walter E. Branson, vice-president of RKO Teleradio Pictures.

Although the subcommittee had expected to finish the hearing of distributor testimony in one day, the length of the first several statements made necessary the continuation of hearings on Tuesday, at which time Louis Phillips, vice-president and general counsel of Paramount Pictures; William C. Gehring, vice-president of 20th Century-Fox, and Charles J. Feldman, vice-president and general sales manager, Universal, were heard.

The hearing room was jammed with officials from the film companies, with a score of leaders of Allied States and with a few TOA representatives.

Both Mr. Schimel and Mr. Montague said they felt the exhibitors' plight was largely due to television and drive-in competition. Mr. Schimel said he felt the small theatre owner in many instances was "going the way of the small haberdashery before the competition from the department store, and of the small grocery store in the face of competition from the supermarket."

Senator Humphrey conceded that this was part of a trend and a real problem. Both Senator Humphrey and Senator Schoeppel were very impressed by the details supplied by many of the distributor witnesses to refute exhibitor claims on distributor profits and to refute exhibitor affidavits on alleged distributor "excesses" in particular situations. Senator Schoeppel said he wanted to know what justification the earlier witnesses had for "submitting affadavits contrary to these facts," and Senator Humphrey said that while he didn't want to judge which side was telling the truth, he did feel the subcommittee was entitled to have the "true facts."

The subcommittee chairman said he did not want to tie up his staff by checking the truth of the statements of the various witnesses, but that if there were too many contradictions in the record, "that's exactly what we'll have to do."

Mr. Schimel told the subcommittee that TOA's last-minute insistence upon arbitration of film rentals was part of a "trade." He said TOA had all along understood that rentals were not to be arbitrated, and its convention approved an arbitration plan without the rentals clause.

"What happened in between" the convention and the January, 1956, TOA stand for arbitration of film rentals, Mr. Schimel said, was that "some TOA leaders became interested in going into production on favored terms. They then had this pact—you go along with us on film rentals and we go along with you on production by divorced circuits, something Allied opposed all through the years."

CLAIM EXHIBITORS ARE MORE IN TV

WASHINGTON: It is the exhibitors and not the producers who are getting into the television station business, Adolph Schimel, Universal vice-president, told the Senate Small Business subcommittee this week. At previous hearings, chairman Humphrey (D., Minn.) had expressed interest in the extent to which the film producers were going into television. Mr. Schimel filed an affidavit which showed that of 38 television stations now owned by film industry firms, 32 were owned by interests connected with exhibition and only six by production interests. Of these, he added, five were owned by General Teleradio before it acquired RKO.

Mr. Schimel said Allied's willingness to enter the pact stemmed from the fact that Allied was in the embarrassing position of seeing the arbitration negotiations, which it had long opposed, about to succeed.

Mr. Schimel continued to say that Trueman Rembusch, director of National Allied, had sought to show that distributors were getting a larger and larger percentage of total admission income, while the exhibitor share declined. Mr. Rembusch distorted the figures by including the tax in the portion going to the exhibitors, and that when the tax was cut, the distributor percentage naturally increased, said Mr. Schimel.

According to the Price, Waterhouse figures, the distributor percentage of total admissions income rose from 26 per cent in 1947 to a peak of 35 per cent in 1953 and then dropped to less than 28 per cent in 1955. The Rembusch chart had shown a steady rise from 32.5 per cent in 1947 to 36.5 per cent in 1954 and 36 per cent in 1955. Price, Waterhouse also said that total film rental income of 10 major distributors from U.S. theatres had dropped from $352,593,000 in 1953 to $328,603,000 in 1955, rather than rising from $362,000,000 to $425,000,000 as claimed by Mr. Rembusch. Mr. Rembusch said his figures came from industry statistician Albert Sindlinger and that he still assumes they are right.

In touching on the complexities that would be involved in the arbitration of film rentals, Mr. Schimel noted that the profits of the producer-distributors which the exhibitors had reported in their testimony included profits from film production and distribution and from unrelated enterprises.

He continued: "The earnings statements of the producer-distributor have been audited by independent auditors. It is noteworthy that not a single complete financial statement of any (exhibitor) spokesman who appeared before this committee, unaudited, no less audited by an independent public auditor, was presented to this committee."

DISTRIBUTORS

(*Continued from page 14*)

with high production costs, that when a picture becomes a success, we must distribute the picture in such a way that it will return the greatest revenue to United Artists and to the producer, for without this, the producers could not continue to produce costly pictures," he said.

WALTER E. BRANSON, vice-president of RKO Teleradio Pictures:

RKO has always been extremely conscious of the problems of small exhibitors and this was proven by the fact that only one specific complaint was made against RKO in the hearings. Mr. Branson ridiculed charges that any distributor would want to reduce its market further by closing theatres.

"On the contrary," he said, "I earnestly hope that the long range, large scale production and distribution plans which we have instituted will make more high quality pictures available to the small houses."

WILLIAM C. GEHRING, vice-president of Twentieth Century-Fox:

Mr. Gehring told the subcommittee that he wanted to refute the "amazing" charges made by the exhibitors to the effect that the improved film production and exhibition techniques of recent years were part of an effort to hurt small theatres. He said the new production and exhibition techniques had been developed to win people back into the theatres after television had made huge inroads on theatre attendance, and that actually the new techniques had helped keep the industry alive.

The Fox official denied there was any "battle of the millimeters" and said that so far no national distributor has distributed anything other than a 35 mm. print.

After reviewing at length the different new film projection and sound systems, Mr. Gehring said the different processes developed by the various companies were not an attempt to squeeze out any exhibitor but rather were "the result of professional differences of opinion and the desire of the companies continually to improve upon the motion pictures which have been produced in the past."

Mr. Gehring said the producers have done all they could to help each exhibitor take advantage of the new developments.

CHARLES J. FELDMAN, vice-president and general sales manager of Universal Pictures:

Solution of problems dividing production-distribution and exhibition must come from the local level. Mr. Feldman, pointing to the decentralization of authority in Universal's distribution setup and the multiplicity of problems confronting separate theatre operations, said only "local people on both sides" are equipped to handle the situation. He strongly ruled out the practicality of any proposed move for the Government to regulate film rentals. We know of no way by which an outside party to the transaction can place a price tag on anything like a motion picture that has a different value in every single theatre and village and city in which it plays. Each theatre has its own yardstick of film rentals."

BRITISH BILL HITS AMERICANS

. . . Government revision would subject outsiders to full tax on all British-earned income; seen blow to U.S. nationals

by PETER BURNUP

LONDON: In common with their colleagues in other industries, American film executives here are gravely concerned at the implications of Clause Nine of the Government's recently issued Finance Bill.

> The clause proposes that nationals of other countries paid by firms in those countries but working in Britain will be charged British tax on all income, whatever the source may be, as a result of their employment here.

Under present arrangements Americans working in Britain have been charged British tax only on that part of their income actually brought into this country. The remainder, not required for living expenses here and so left at home, has been free of tax in their own country. This has been one of the major incentives for Americans to work in this country and the effect of the proposed change is obviously accentuated more for Americans than for other foreigners by reason of the high salary levels in the U.S. and the high rates of taxation in Britain.

Representative Americans, hitherto diffident, openly say now that the effect of the clause, if it is accepted by the House of Commons, would be to drive many Americans out of the country. Several have been heard to say that it would be difficult to persuade Americans to work in Britain if taxation here leaves them so much worse off in pocket than at home.

It is pointed out, for example, that tax deductions allowed in the U.S. are not permitted here, and that Americans temporarily resident have to spend a good deal on education and make provision for retirement, savings and the like. Moreover, allowances against income tax are much higher in the U.S.

See Cabinet Adamant

Columbia's Mike L. Frankovich, now in America, is understood to have raised the matter with Eric Johnston and suggested that discreet representations be made to Britain's Government. Whether Mr. Johnston would favour such a course is, of course, unknown. But informed Whitehall circles take the view that such action, in any event, would be useless. Sir Anthony Eden's cabinet is understood to be adamant on the issue.

One way out of the dilemma posed for Americans trading here would be to have a different man in charge in London every year for not more than six months and thus evade tax obligations. Difficulties might arise thereby in the maintenance of a continuing policy. It seems likely, therefore, that a way out would be found by posting an American managing director in, say, Paris, and leave the day-to-day running of business here to a Briton.

URGES IMMEDIATE PRODUCER AID

Frank Hoare, president of the Association of Specialized Film Producers, is the latest prophet of doom for the production industry here failing immediate Government action. In presenting his Association's annual report, he said that the production industry would collapse entirely unless the Government takes early and drastic action in its support.

Said Mr. Hoare: "In 1956-57 the destiny of British film production will be settled. Either we shall go ahead progressively, or decline to a point where British film production will be of little, if any, importance in the world.

"It seems to us that if British film production is to be saved from collapse the Government and the industry must work out some remedy without waiting for the end of the present period of the Eady Levy arrangements which are due to expire in October, 1957."

Like all other leaders of the trade here, Mr. Hoare is shocked and dismayed at the Chancellor of the Exchequer's failure to relieve the industry of "the frightful burden" of entertainment tax, but he and his associates have special reason for their dismay. Second features and shorts are very much in a falling market here and with justification Mr. Hoare says in his report: "The failure of the Government to deal with the tax has brought about a position in which nobody knows what will be the future of the British Film Production Fund when the present arrangements end in October, 1957. This is the most serious situation facing us as producers of long and short supporting films for the cinemas"; adding "British production cannot survive without a Fund at a much higher level than has been achieved heretofore."

EXHIBITORS CLOSE DOWN ON PROPAGANDA USE

Stemming directly from the Government's turndown of their tax remission plea, a general toughening-up is to be discerned in the attitude of exhibitors here toward official requests for the use of the screens in propaganda campaigns on a free-for-nothing basis. First overt indication thereof is the reaction of a hard core of theatre men to a request from the Government's Home Office that exhibitors throughout the country should cooperate by screening recruiting films for the national Civil Defence Week next autumn.

Cinemas in this country have a notable tradition of national service, particularly in times of emergency. No man questions the urgency of such an appeal at this time of torment in the international scene and CEA leaders were disposed to recommend the Association's membership to support the campaign. Whereat a number of delegates to the general council promptly pointed out that the Home Office would undoubtedly pay for press and other advertising in support of the appeal, and why should exhibitors, many of them threatened with extinction under the burden of the Tax, give screen time for nothing?

•

It is understood that KRS has decided to make no submission to the Board of Trade of its views on the future policy of the industry.

With the sharp division of views between the society's American majority of membership and their British colleagues on Quota and in particular with regard to the current controversy regarding films financed by American interests sharing in the benefits of Quota and Eady, a unanimous submission was clearly impossible.

On two previous occasion when the authorities sought the trade's views on proposed revisions of the Quota Acts—namely in 1938 and 1948—the KRS found itself in a similar position and decided to make no submission.

Writers Guild-West Elects New Officers

HOLLYWOOD: The Writers Guild of America, West, recently elected new officers according to an announcement. They are Edmund H. North, president; Jesse L. Lasky, Jr., vice-president, and Ken Englund, secretary-treasurer. All will assume their duties immediately. Twenty-one other members were elected to various posts, but not all of these will take office because of a decision, voted by the members, to amalgamate the guild's television and radio branches. The members voted unanimously to strike the major networks June 4 unless a satisfactory working agreement on film television is reached before them. The guild approved the recently negotiated contract with the Alliance of Television Film Producers Association.

"Giant" Conferences End

Henry Ginsberg, George Stevens' production associate, has returned to Hollywood following conferences with Warner home office executives on merchandising plans for the company's forthcoming release, "Giant," Mr. Stevens' production starring Elizabeth Taylor, Rock Hudson and James Dean. The film is now in its final cutting stages.

FOR

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basis. First overt indication thereof is the

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"THE SEVEN LITTLE FOYS" . . . . . .



The story of a self-made failure . . . and the girl who turned him into a man in spite of himself!



Topping that Seven Little Foys fun as Bob plays pop again to the wildest little Indian of them all!



The girl that almost got away gets back where she belongs—in Bob's arms!



All the all-out laughter that Broadway took to its heart is on the screen at last!



A dog as big as a horse—with a heart the size of a whale . . . no wonder the boy loves him. So will you!

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"THAT CERTAIN FEELING"



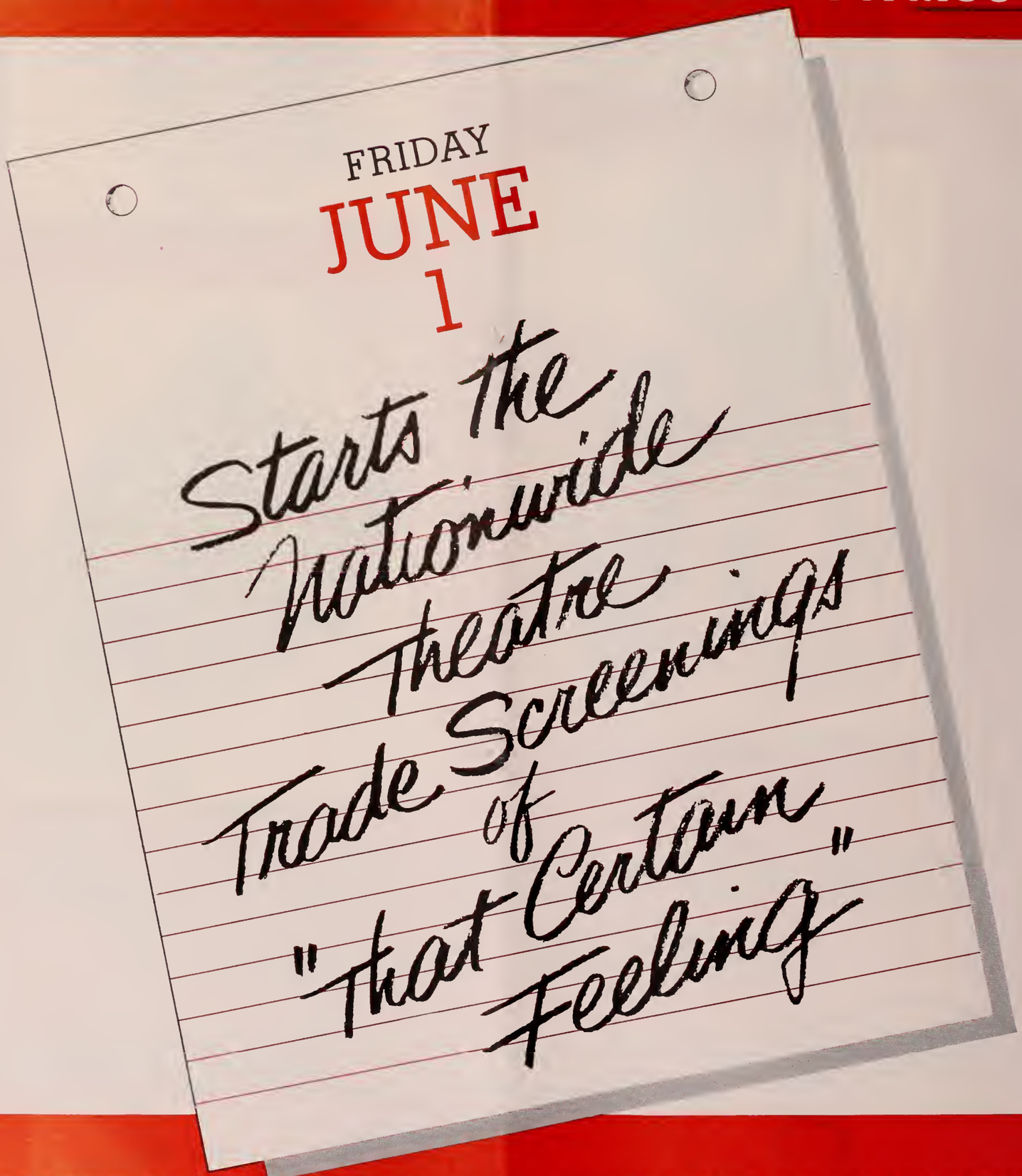
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PRESOLD with full page national magazine ads—and with intensive top-program, coast-to-coast TV coverage . . .

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PUT IT ON YOUR CALENDAR! MAKE IT A MUST!



THEATRE SCREENINGS IN ALL PARAMOUNT BRANCH CITIES

Check your Paramount manager for theatre and screening time. All exhibitors are invited—and invited to bring along their families to this great family picture. Paramount wants *you* to have that *certain* feeling that you're about to play one of the top grossing comedies ever!

Paramount Pictures

Disney Gross Up Sharply In 6 Months

LOS ANGELES: Gross revenue and net profit of Walt Disney Productions for the first half of the current fiscal year showed marked improvement over the corresponding months a year ago, Roy O. Disney, president, says in an interim report to stockholders. The company's interest in Disneyland amusement park was not reflected in the figures shown for the period.

Consolidated gross revenue for the six months ended March 31, 1956, totaled $12,859,321, compared with $9,876,175 for the like period last year. After all charges, net profit was $1,418,850, equal to $2.17 per share on the 652,840 shares of common stock outstanding. For the corresponding six-month period a year ago, net profit amounted to $430,048, or 66 cents per share.

Major reasons given for the sharp rise included the returns from four features. "Davy Crockett," "Lady and the Tramp," "African Lion" and "The Littlest Outlaw," all released domestically during the past 12 months. Large foreign potentials lie ahead for these films, Mr. Disney said. Other causes were good earnings, both foreign and domestic, from such other releases as "20,000 Leagues Under the Sea," "The Vanishing Prairie" and "The Living Desert," also a 55 per cent increase in combined revenues from character merchandising, publications, music, and comic strips, all of which are profitable and growing steadily.

In order to carry forward a heavier production schedule of motion pictures and television shows, the company extended its bank borrowings to $9,313,852 as of March 31 last, an increase of $2,695,572 since October 1, 1955. In this connection Mr. Disney said, "We are making progress toward securing a substantial amount of long-term or permanent financing to replace current bank borrowings. Our goal is to complete this transaction some time this Fall."

"Tiger" Pre-Release Openings Planned

"Toy Tiger," Universal-International's Technicolor comedy starring Jeff Chandler, Laraine Day and Tim Hovey will be given a series of territorial saturation pre-release openings starting at the Fulton Theatre, Pittsburgh, May 30, followed by openings in Tulsa, Oklahoma City and New Orleans during the first week in June, to launch a series of openings in those territories. The initial territorial openings are backed by large blocks of newspaper advertising space in the key city to support the openings in the territory which follow as well as a comprehensive territorial promotional campaign. "Toy Tiger" is scheduled for additional openings in other territories to coincide with school closings for the Summer, with general release scheduled for July.

Stars shine . . . . . so does the picture





IN CHICAGO, Buffalo, Detroit, C. V. Whitney's "The Searchers" is racking up records. Observers say John Wayne and Ward Bond, shown above in Chicago with radio's Tony Weitzel, have a lot to do with it. They drew $5,000 at the Chicago one-show opening, and the theatre scored $34,560 in five days. Their one show at the Center, Buffalo, drew $3,000 and in five days the house garnered $15,549. The Detroit receipts at the Palm State were $23,616. The picture opened in Cleveland and Philadelphia Tuesday and by May 30 will be in all key cities. A Warner release, it was photographed in VistaVision and color by Technicolor. It was directed by John Ford.

De Rochemont Associates Enter 16mm Distribution

Louis de Rochemont Associates, producers and distributors of theatrical feature films, has entered the 16mm. distribution field, it was announced by F. Borden Mace, president. The organization has formed the Louis de Rochemont Associates Film Library and its first three films are the Academy Award winning documentary "Helen Keller in Her Story," "The Great Adventure" and "Suez," a two-reel color film.

Plan New Art Theatre

The Town theatre, New Rochelle, N. Y., will soon be an art theatre. Berk & Krumgold, real estate firm, recently announced that they have concluded a long-term lease for the theatre for the Trent Theatre Corp., headed by Max A. Cohen and Mark I. Finkelstein. Morris Goldman and Gilbert Josephson head the tenant corporation.

Lester Cowan to Film Simon Bolivar Story

Lester Cowan, independent American film producer, has announced acquisition of rights to a new historical novel, "Simon Bolivar," by Enrique Campos Menendez, as the basis for a film about the South American liberator, who lived from 1783 to 1830 and was instrumental in freeing Bolivia, Ecuador, Colombia, Venezuela, Panama and Peru from the Spanish yoke. The film will mark the first enterprise in which South American countries will collaborate with a United States producer. Both American and Latin American stars and technicians will participate in the film, which will be shot in the countries liberated by Bolivar. The project was negotiated with Mr. Cowan by Ambassador Santa Cruz, former chairman of the United Nations Delegation of Chile and spokesman for a Latin American group, and Franklin D. Roosevelt, Jr., attorney for this group.

Loew Asian Business Up 15% in Year

The motion picture business for Loew's International throughout the Far East, Middle East and Near East at this time is 15 per cent ahead of last year's record for those territories, according to Seymour R. Mayer, Far East supervisor for Loew's International. He also reported that Samuel Goldwyn's "Guys and Dolls" is doing excellent business in its engagements there.

"Business," he said, "is very good. MGM films such as "The Swan," "I'll Cry Tomorrow," and "Guys and Dolls" are doing terrific business." Mr. Mayer recently returned from a 10-week business trip, part of it in company with Mr. Goldwyn in conjunction with the Japanese and Hong Kong openings of "Guys and Dolls."

Paying tribute to Mr. Goldwyn for his help in launching the film, Mr. Mayer said, "His presence boosted our campaign. He is a real showman." He added that trends point to "Guys and Dolls" grossing the equivalent of $300,000 in Japan. Mr. Mayer also opined that there is much room for expansion, particularly in the Middle and Near East. He added, however, that Loew's expansion and that of other companies would not take place until the Arab-Israeli conflict settles down. TV, he added, is rapidly growing in the Japanese market, but thus far has not affected the motion picture business. The main reason, he said, was that the price of sets is out of public reach.

The Japanese, he said, wish to have the MPEA join the EIREN, the Japanese Production Code Administration. "There is much pressure on us to do this," he added, "and our current talks on this may bring about a compromise agreement."

Censorship in India, Mr. Mayer stated, is "intolerable and unfair, and it is not based on any rhyme or reason. Foreign films are very strictly censored, and if and when approved, are shown in only 182 theatres at the most."

General Precision Net Is $346,973

Consolidated net sales of General Precision Equipment Corporation for the three months ended March 31, 1956 were $32,678,823 compared with $34,253,560 in the comparable period in 1955, Hermann G. Place, chairman of the board and president, has reported to stockholders. Consolidated net profit for the first quarter of 1956 amounted to $346,973, after taxes, equal, after deducting preferred dividends, to 20 cents per share on 1,065,329 shares of common stock outstanding as of March 31, 1956. This compares with consolidated net profit for the 1955 first quarter of $961,986, equal to 90 cents per share on the 972,412 shares of common stock outstanding last year.

Makelim Plan Abandoned; Seek Major Release for First Picture

HOLLYWOOD: **The Makelim Plan has been abandoned, it was announced last week by Hal R. Makelim, and he said he would offer "Peacemaker," the first film produced under the arrangement, for distribution "through established major distribution channels." He said he has no deal for the sale of the film "at this time." In a letter to contract holders in the Makelim Plan he said, "Contracts received by Makelim Pictures, Inc., were not enough to allow them to make proper presentation, or even come close to giving me back my cost of the picture, to say nothing of the cost of prints, advertising, etc."**

The letter continued, "I need your help and cooperation so I can get "Peacemaker" on the road, and I'd like to show to anyone I approach on distribution of my picture that I still have your goodwill and support." He asked exhibitors to sign and return the cancellation form. Mr. Makelim launched the Makelim Plan more than two years ago, travelling around the country, attending exhibitor conventions and similar gatherings, to explain his belief that exhibitors facing a product shortage could benefit themselves by contracting with him for 12 feature pictures to be made in a year's time.

Alfred Daff Attending U-I Europe Sales Meets

Alfred E. Daff, executive vice-president of Universal Pictures and president of Universal International Films, its overseas subsidiary, and Americo Aboaf, its vice-president and general manager, are in Europe attending a series of sales conventions in France, Germany and Italy, scheduled as a follow-up to the U-I 1956 Global Conference concluded last week in Hollywood. Attending the meetings, set for Paris May 21-24; Munich, May 25-28, and Rome, May 29-June 1, are executives, salesmen, local branch managers, bookers and publicity men from their respective countries. Present at all meetings were continental supervisor John Spires and continental sales manager Marion Jordan.

Walsh Visits Scotland For NATKE Conferences

Richard F. Walsh, IATSE president, is in Edinburgh, Scotland, where he is scheduled to address the convention of the National Association of Theatrical and Kine Employees, at the invitation of Sir Tom O'Brien, general secretary of that organization. He will also meet with NATKE representatives in an effort to help Anglo-American exhibition problems.

Theatre Changes Hands

G. L. Faw of Albemarle, N. C. and R. A. Goodman of Monroe, N. C., joint owners of a theatre chain, have purchased the Dixie theatre in Troy, N. C., from Fred L. Taylor of Troy. The building is being renovated and new projection equipment and a CinemaScope screen is being installed. After renovation, the Dixie will seat 450 patrons.

Allied Unit Backs Pleas To Congress

MINNEAPOLIS: Despite a plea that "the Government be kept out of the motion picture business and that we settle our problems among ourselves," by William C. Gehring, vice-president of 20th Century-Fox at the North Central Allied Independent Theatre Owners convention here last week, the convention endorsed a resolution condemning "short-sighted policies of restricting product and refusing to sell except upon terms which will ultimately destroy small theatres." The resolution also asked that "Congress be urged to continue its exploration of ways and means of advancing the public interest by preserving the small theatres through Federal regulation of the motion picture industry if no other means can be found."

Also speaking at the convention was Alex Harrison, 20th-Fox general sales manager, who asked the exhibitors to be showmen. "We've got to put the accent on merchandising our product—be the greatest ambassadors of good will the world has ever known," he said.

Other resolutions adopted at the convention called for a de-emphasis of sex and sensationalism in motion picture advertising, a discouragement of television film clip advertising with its cheapening and adverse effects on receipts and opposition to the proposed $1 minimum wage in Minnesota for women and minors.

Officers elected at the meeting included Ben Berger, president; E. L. Peaslee, vice-president; Henry Greene, treasurer, and Lowell Smoots, secretary.

ALL-NEW DOUBLE-HORROR SHOCK SHOW!



THE BLACK SLEEP

BASIL RATHBONE · AKIM TAMIROFF · LON CHANEY · JOHN CARRADINE · BELA LUGOSI

Co-Starring

with Herbert RUDLEY · Patricia BLAKE · Phyllis STANLEY · Tor JOHNSON · Sally YARNELL · George SAWAYA · Claire CARLETON · Screenplay by John C. HIGGINS

Music by Les BAXTER · Executive Producer Aubrey SCHENCK · Produced by Howard W. KOCH · Directed by Reginald Le BORG · A BEL-AIR Production

SEE! The death-struggle of man against ghoul!

Cash in on the VARIETY Headline Report

"ZOMBIE PIX UPBEAT & DURABLE"



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START SCREAMING FOR DATES NOW!

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Trapeze

U.A.—Hecht-Lancaster—High drama

(Color by DeLuxe)

Against the always intriguing, ever-exciting background of the circus, with its own peculiar tribe of artists and craftsmen, the Hecht and Lancaster team have wrought a brilliantly entertaining motion picture. It has in abundance the kinds of ingredients which should call forth a wacking response at the box offices of the nation, in all types of theatres and in all types of situations.

The story which has been fashioned, with screenplay by James R. Webb and adaptation by Liam O'Brien, is taut, dramatically tense and sharply etched. There is no lost motion, dialogue is as authentic as the sawdust of the circus itself and the fascinating atmosphere of the circus and its people is kept front and center at all times. Wisely the producers have confined their locale to a small (to American eyes) French circus in Paris, and thus have made no problem for the viewer in accepting the scene as authentic.

Withal, the utilization of color and CinemaScope have enhanced the production values enormously, of course, especially in the aerial material, of which there is considerable. For this and the other details of production which have contributed so tellingly to the effectiveness of the whole, credit is due James Hill, listed as producer of the film.

The cast offers strength for the marquee, incidentally, and splendid strength for the director, in this case the talented, expert Carol Reed. Leading the parade is Burt Lancaster as the once brilliant, now crippled aerial great of an earlier day, reduced to the humble status of "rigger." With him are starred Tony Curtis, who is gaining in stature, and here brings the proper note of devil-may-care, nerveless skill to the role of the young American who seeks to learn from the great Lancaster the secret of doing the "triple," the frightening triple somersault high in the air, as the "flyer" catapults from his trapeze to the waiting hands of his "catcher." The feminine lead is in the unquestionably capable hands of Gina Lollobrigida, who combines professional performing ability with physical attributes which make of her a box office property of rare value. Here she essays a made-to-measure part as the small-time circus performer who seeks to horn into the big-time act, and gets herself quite tangled with romance en route.

In admirable support particularly are Katy Jurado, a circus performer with a soft spot for Lancaster; Thomas Gomez, the proprietor who thinks in terms of the box office; Johnny Puleo, as the dwarf handyman who is Lancaster's ready and willing slave, and Minor Watson, as John Ringling North, the visiting circuit great from the United States.

Curtis overcomes Lancaster's dejected refusal to return to action, as he realizes the boy's intense desire, and appreciates the fact that here may be another who can do the rare "triple," while he is mentor and catcher. But Miss Lollobrigida has other notions, and when she cannot persuade Lancaster, makes a successful play for Curtis and the latter delivers the ultimatum, she's in their act or he's out. But Lancaster comes to realize she loves him, and is playing for Curtis, and when the latter finds the two together, he explodes into violent denunciation of Lancaster, and the triple seems gone.

But an opportunity comes suddenly, with Watson in the audience, and Lancaster goes up as catcher without the girl or Curtis aware that he has changed places with the new catcher. Gomez calls for the safety net to be removed, thinking thus to force them down to avoid what he sees as possible tragedy, but Lancaster taunts Curtis into attempting the triple. It is successful, Lancaster seeks to leave unnoticed afterwards, but the girl catches up with him, and they go off together, while the boy is headed for new heights, the triple his own now.

A telling of the story does not adequately convey the sense of drama, emotional excitement and tense suspense against a background of movement, laughter and circus life which makes for top screen entertainment.

Reviewed at theatre preview to rapt attention and substantial applause. Reviewer's Rating: Excellent.—CHARLES S. AARONSON.

Release date, June, 1956. Running time, 105 minutes. PCA No. 17783. General audience classification.

Mike Ribble.....Burt Lancaster
Tino Orsini.....Tony Curtis
Lola .....Gina Lollobrigida
Rosa .....Katy Jurado
Bouglione .....Thomas Gomez
Max, the Dwarf.....Johnny Puleo
John Ringling-North.....Minor Watson

Gerard Landry, J. P. Kerrien, Sidney James, Gabrielle Fontan, Pierre Tabard, Gamil Ratab, Edward Hagopian, Michel Thomas, Eddie Ward, Sally Marlowe, Fay Alexander, Willy Krause, Betty Codreano, Circus Acts—The Arriolas (Trampoline Acrobats), Mme. Folco Cipriano (Equestrienne), The Codreanos (Trapeze), Sampion Bouglione (Elephants), The Gimma Boys (Acrobats), The Clowns—Zavatta, Mylos, Lulu, Tonio



The Hecht-Lancaster production of "Trapeze" starring Gina Lollobrigida, Burt Lancaster and Tony Curtis, above, will be opened at a benefit premiere at the Fox Wilshire, Los Angeles, May 29. International Variety Boys Club will receive the proceeds. The premiere will set off a series of openings sparked by a $2,000,000 United Artists promotion campaign.

Max Youngstein Returns From European Tour

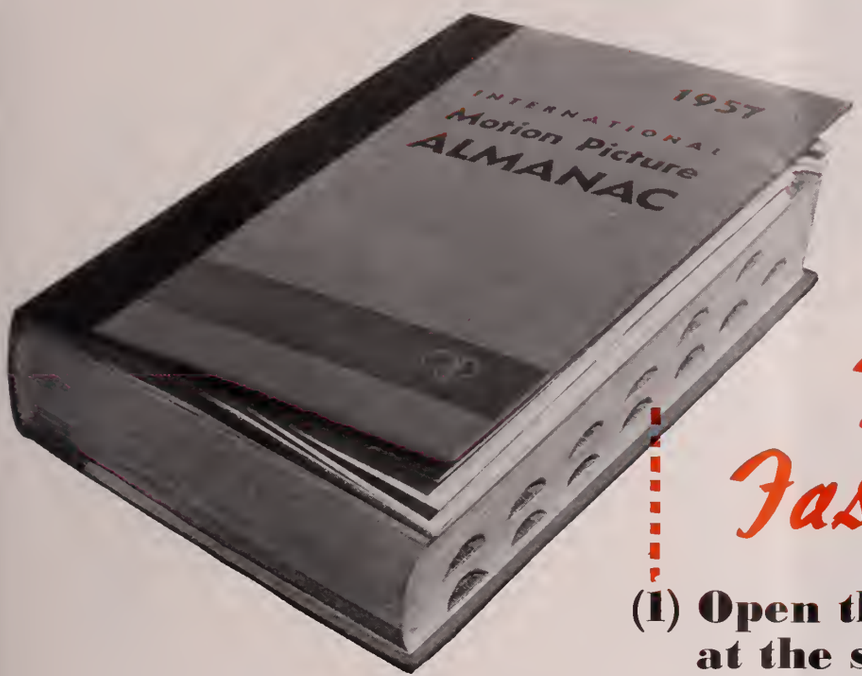
Max E. Youngstein, vice-president of United Artists, has returned to the United States after a series of conferences in Europe and the Middle East on the company's new program of global production and promotion. During his three-week tour of France, Italy, Spain and Israel, Mr. Youngstein met with the company's overseas executives and producers photographing or preparing films for United Artists release. Among the foreign personnel participating in the planning sessions were Charles Smadja, vice-president in charge of European production, and Francis M. Winikus, executive assistant to Mr. Youngstein. In Cannes, Mr. Youngstein announced the completion of a new production-distribution deal with Otto Preminger calling for three features in five years.

Pimstein $226,000 Suit Against List Settled

Harry Pimstein's $226,000 legal action against Albert List, chairman of the board of RKO Theatres, has been settled for an undisclosed amount before Federal Judge Lawrence Walsh. Mr. Pimstein, former counsel for RKO, charged that he had an exclusive agreement with Mr. List to act as the latter's advisor on the negotiations under which Mr. List acquired the controlling stock of the circuit and that he had not been paid for his services.

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FOX AIMS AT SUMMER GROSS



Deborah Kerr and Yul Brynner in a scene from the lavish and splendid Rodgers and Hammerstein musical "The King and I." The picture will be the second in CinemaScope 55.



Van Johnson, Vera Miles and Patricia Laffan in the mystery detective yarn "23 Paces to Baker Street.' In style and suspense the production bears out the Sherlock Holmes flavor of the title.

HEADING into the important Summer exhibition season, 20th Century-Fox's release roster, in addition to numbering such strong sellers as "Carousel" in CinemaScope 55 and Darryl F. Zanuck's "The Man in the Gray Flannel Suit," includes an assortment of pictures to handily meet the requirements of exhibitors and the public.

Derived mainly from best-selling novels and hit Broadway musical and dramatic shows, the films offer theatre men a diversification and an importance designed to attract the widest possible audience.

Currently in release are "The Revolt of Mamie Stover," starring Jane Russell and Richard Egan; "Hilda Crane," with Jean Simmons, Guy Madison and Jean Pierre Aumont, and Edward L. Alperson's "Mohawk," a standard dimension film in color starring Scott Brady, Rita Gam and Neville Brand. Scheduled for a late May opening are "The Proud Ones," starring Robert Ryan, Virginia Mayo and Jeffrey Hunter, and "23 Paces to Baker Street," suspense drama starring Van Johnson and newcomer Vera Miles.

Robert Taylor, Richard Todd and Dana Wynter are cast in "D-Day the Sixth of June," a top-budgeted romantic drama played against the background of the invasion of Normandy during World War II. James Mason's production, "One in a Million," in which he also stars, joins "D-Day the Sixth of June" as a June release.

Rodgers and Hammerstein's "The King and I," in CinemaScope 55, starring Deborah Kerr and Yul Brynner, opens in July. Another major offering, "Bus Stop," starring Marilyn Monroe, swings into national release this Summer.

Strong promotional campaigns have been devised to pre-sell these attractions in all stages of release. Lined up in the battery of talent represented by these films are producers Herbert Bayard Swope, Jr., Charles Brackett and Henry Ephron, and directors Walter Lang, Henry Hathaway, Henry Koster and Philip Dunne. Writers include Mr. Dunne, Ivan Moffat, Harry Brown, Nigel Balchin and Ernest Lehman.

The color processes employed on these films include Technicolor and DeLuxe. Many top supporting players are featured including several Broadway performers.



Robert Taylor and Dana Wynter in one of the love scenes from "D-Day, The Sixth of June." Based on a novel by Lionel Shapiro, the picture is woven around the invasion of Normandy by the Allies.



Jean Simmons and Guy Madison in "Hilda Crane" which co-stars Jean Pierre Aumont. A triangle story, it is based on a Broadway play by Samson Raphaelson.

RKO Plans New Group of 11 Pictures

Daniel T. O'Shea, RKO president, has announced a second group of 11 major productions which the new RKO management will put before the cameras between June 7 and October 15, following two weeks of conferences in New York with William Dozier, vice-president in charge of production.

Scheduled to start in June are: "Bundle of Joy," co-starring Eddie Fisher, Debbie Reynolds and Adolphe Menjou, to be produced by Edmund Grainger and directed by Norman Taurog; "Run of the Arrow," to be produced and directed by Samuel Fuller; "The Day They Gave Babies Away," to be produced by Sam Wiesenthal and directed by Allen Reisner.

Set for a July start are "Strike a Blow," with James MacArthur, Kim Hunter, James Gregory and Jeff Silver, to be produced by Stuart Millar and directed by John Frankenheimer, and "I Married a Woman," starring George Gobel, to be produced by William Bloom.

New Jane Powell Film

Starting in August are: "The Lady and the Prowler," to be produced and directed by John Farrow; "The Girl Most Likely," starring Jane Powell, produced by Stanley Rubin, and "Bangkok."

Since acquiring RKO from Howard Hughes, the new RKO management has completed the filming of four pictures and has another before the cameras. Completed are: "The First Traveling Saleslady," co-starring Ginger Rogers, Barry Nelson, Carol Channing, David Brian and James Arness, produced and directed by Arthur Lubin; "Tension at Table Rock," co-starring Richard Egan, Dorothy Malone and Cameron Mitchell, produced by Sam Wiesenthal and directed by Charles Marquis Warren; "Back from Eternity," co-starring Robert Ryan, Rod Steiger and Anita Ekberg, produced and directed by John Farrow; and "Beyond a Reasonable Doubt," co-starring Dana Andrews and Joan Fontaine, produced by Bert Friedlob and directed by Fritz Lang. Now filming is "Public Pigeon Number One," co-starring Red Skelton, Vivian Blaine and Janet Blair, produced by Harry Tugend and directed by Norman McLeod.

Frank Cooper, Columbia Sign Feature Deal

HOLLYWOOD: Harry Cohn, president of Columbia Pictures, has announced signing of an agreement with Frank Cooper under which Cooper will produce a top-budgeted feature for Columbia release based on the television series, "The Lineup." Columbia said the film will be the first to be made under a producer-distributor relationship.

Hollywood Scene

HOLLYWOOD BUREAU

Hollywood started shooting seven new pictures, and finished four others, in the week that witnessed the California weather making its bid for national attention with a brisk 99.

U-I's "Mister Cory," with color by Technicolor, has Tony Curtis, Martha Hyer, Charles Bickford and Russ Morgan in a cast directed by Blake Edwards for producer Robert Arthur.

"The Incredible Shrinking Man" is an Alfred Zugsmith project for U-I, directed by Jack Arnold, with Grant Williams and Randy Stuart in top roles.

AA's Walter Mirisch, executive producer, started work on "The Oklahoman," in CinemaScope with color by Technicolor, which has Joel McCrea, Gloria Talbott, Peter Votrian and Anthony Caruso in the cast.

Lindsley Parsons began producing "The Cruel Tower," AA, with Lew Landers directing. John Ericson, Mari Blanchard, Alan Hale and Peter Whitney are in it.

Producer Pat Duggan launched "The Search for Bridey Murphy," for Paramount release, with Louis Hayward, Ken Tobey, Dick Ryan and Alexander Campbell. It's going in VistaVision.

Frank P. Rosenberg started "The Girl He Left Behind" for Warners. It has Tab Hunter, Natalie Wood, Jessie Royce Landis, James Backus, Alan King and others in the cast directed by David Butler.

Lewis Bromberg Productions began shooting "The Big Boodle" in Cuba for release by United Artists. It has Errol Flynn and Rosanna Rory in leading roles, and is said to be the first feature-length production to be produced in Cuba in its entirety.

ON THE SET

The first step in Columbia's drive for new properties and authors recently announced by Harry Cohn is the studio's sponsoring, with Duell, Sloan and Pearce, of Archie Binns' new novel, "The Headwaiter." . . . "I Married A Woman" is the new title for the George Gobel picture for RKO formerly called "So There You Are." . . . Director Nicholas Ray has been signed by 20th Century-Fox to a multiple picture contract. . . . Karl Malden and Warners have signed a new seven year non-exclusive contract. He will make one film a year for the company. . . . Sam Katzman's Clover Productions will make five films between now and October for Columbia release. They include "Rumble on the Docks," "The Mark of the Claw," "The Petrified Man," "The Night the Earth Exploded" and "The Zombies of Tora-Mau."

IN PRODUCTION:

STARTED (7)

ALLIED ARTISTS
The Oklahoman (CinemaScope; Color)
The Cruel Tower

PARAMOUNT
Search for Bridey Murphy (VistaVision)

UNITED ARTISTS
The Big Boodle (Lewis Blumberg Prod.)

U-I
The Incredible Shrinking Man
Mister Cory (Technicolor)

WARNER BROS.
The Girl He Left Behind

COMPLETED (4)

ALLIED ARTISTS
Chasing Trouble

COLUMBIA
Guns of Fort Petticoat (Brown-Murphy Pic.)

MGM
Julie (Arwin Prods.)

UNITED ARTISTS
The Boss (Boss Prods.)

SHOOTING (32)

ALLIED ARTISTS
Notre Dame de Paris (CinemaScope; Eastman Color)

AMERICAN INTERNATIONAL
The She-Creature (Golden State Prod.)

COLUMBIA
Cha, Cha, Cha
The White Squaw
Fire Down Below (Warwick Prod.; CinemaScope; Technicolor)
Full of Life

MGM
A Man Is Ten Feet Tall (Jonathan Prod.)
The Power and the Prize
Barretts of Wimpole Street (CinemaScope; Color)
Teahouse of the August Moon (CinemaScope; Color)
Tea and Sympathy
Raintree County (65 MM: Color)
The Opposite Sex (CinemaScope; Eastman Color)

PARAMOUNT
Hollywood or Bust (VistaVision; Technicolor)
Funny Face (VistaVision; Technicolor)
The Loves of Omar Khyyam (VistaVision; Technicolor)
The Lonely Man (VistaVision; Technicolor)
The Maverick (VistaVision; Technicolor)
Gunfight at OK Corral (VistaVision; Technicolor)

RKO RADIO
Public Pigeon Number One (Eastman Color)

20TH CENTURY-FOX
Best Things in Life Are Free (CinemaScope; Technicolor)
The Last Wagon (CinemaScope; De Luxe Color)
One in a Million (CinemaScope; De Luxe Color)
Bus Stop (CinemaScope; Technicolor)

UNITED ARTISTS
Fort Laramie (Bel-Air Prod.)
Five Steps to Terror (Grand Prod.)
Pride and the Passion (Kramer Prod.; VistaVision; Technicolor)

U-I
Tammy (CinemaScope; Technicolor)
I've Lived Before
Four Bright Girls (CinemaScope; Technicolor)

WARNER BROS.
The Old Man and the Sea (WarnerColor)
The Wrong Man (Alfred Hitchcock Prod.)

Recreation Spending Up But Little

WASHINGTON: The post-war decline in motion picture theatre admissions has been responsible for the relatively small increase in consumer spending on all types of recreation since 1947, the Commerce Department has reported.

The information was contained in a comprehensive analysis by a Commerce Department economist on all types of consumer spending for services. The article, entitled "Growth of the Consumer Service Market," is published in the Department's latest monthly "Survey of Current Business."

Expenditures for all types of recreational services increased sharply during and immediately after World War II, but since then "have experienced a less-than-average growth," the article reports.

"The relatively small increase in recreation expenditures since 1947 has been due mainly to the post-war decline in motion picture theatre admissions, which are the largest single service item in the group," the article continues. "Recreation services excluding motion picture theatres rose more than total consumption expenditures between 1947 and 1955; radio and television repair were particularly important in this movement."

Figures on Admissions

The article notes that motion picture theatre admissions reached a peak of $1.7 billion in 1946, almost 2½ times the amount spent in 1929. Then, the article declares, a steady decline took place through 1953, followed by a rise in 1954 and 1955. The overall reduction from 1946 to 1955 was almost 25 per cent, the article states.

Earlier Commerce Department figures showed that consumers spent $1,692,000,000 on motion picture theatre admissions in 1946, and that the total then dropped steadily until it hit $1,227,000,000 in 1953. It then rose to $1,275,000,000 in 1954. Commerce officials said no estimate of 1955 spending on admissions has yet been published, but that they are sure the figure is above 1954.

"The decline in motion picture attendance since 1946 was greater than the drop in boxoffice receipts, since the index of admission prices had risen 30 per cent by 1955," the article also points out.

Other conclusions in the article are these: combined admissions to legitimate theatres, operas, concerts and entertainments of nonprofit institutions have increased "moderately" in post-war years; spending on baseball, football, horse and dog racing and other spectator sports has been "rather stable in dollar terms" since 1947; and expenditures for bowling, billiards, skating rinks, swimming pools and other commercial participating amusements have "shown a steady increase" since 1947.

RKO PICTURES REALIGNS SEVERAL SALES DISTRICTS



Sol Sachs



Hatton Taylor



Leonard S. Gruenberg

Seven promotions were announced by RKO Radio Pictures this week. Leonard S. Gruenberg, former metropolitan district manager, becomes supervisor of the Empire State District — New York, Albany, Buffalo. Sol Sachs, former Dallas manager, will be southwestern district manager. Hatton Taylor, former Boston manager, will have the east-central district. Otto Ebert, Detroit manager, now has the more important Boston exchange. Lloyd Krause has been taken from Cincinnati to Cleveland. Lee J. Heidingsfield, Cincinnati salesman, becomes manager. Travis D. Walton succeeds Mr. Sachs at Dallas.

"Floating Cinerama" Funds Are Vetoed

WASHINGTON: The Senate Appropriations Committee has gone along with a decision by the House, vetoing any funds for the Administration's "Floating Cinerama" project. The U.S. Information Agency had requested $3,790,000 in the coming fiscal year to show Cinerama in foreign ports on the flight deck of a de-mothballed aircraft carrier. With rejections by both House and Senate, the only chance for the project would come if the Senate should put the funds into a pending appropriation bill, and this is regarded as unlikely.

Buys Denver Paramount

DENVER: Joseph B. Gould, holder of extensive business and apartment properties here, has purchased the Paramount theatre and office building on 16th Street from William Zeckendorf and the firm of Webb & Knapp. Currently, theatre man John Wolfberg holds a lease on the theatre section of the building. Mr. Gould said he plans no immediate major remodeling.

Good Gains Reported By Kalmus

Dr. Herbert Kalmus, president of Technicolor, Inc., told stockholders recently that if earnings for the remainder of the year measure up to the $678,400 net profit earned in the first four months, the American and British companies' profit would equal 94.7 cents per share. He revealed that the April profit after taxes was $174,500, or nine cents per share. Dr. Kalmus told the group that he foresaw a likelihood of a considerable saving in manufacturing costs and that he expected some increase in volume later in the year.

During 1955, he said, Technicolor had commitments for 73 new feature-length films with color or print by Technicolor. He added that for 1956 the sales department estimates new feature business of not less than 80 features. He attributed the improvement to new raw materials employed and to improvements in manufacturing techniques. Another contributing factor, Dr. Kalmus said, is the increased flexibility of Technicolor's process.

Speaking of further improvements in the Technicolor process effected by introduction of changes in printers used in the laboratory, Dr. Kalmus said: "This step may require that Technicolor develop the negative. The technical nature of this improvement is secret but I can say that the result is a very marked improvement on the quality of the release prints. Also, by the use of a squeeze or anamorphic lens on the camera and another such lens on the printer in the Technicolor laboratory, we have been able, for example, to start with an eight-perforation VistaVision type negative and end with a normal 35mm CinemaScope type print."

Johnston Asks Foreign Loans, Not Gifts

CLEVELAND: The grant, the gift and the handout for economic development serve neither the interest of the United States as giver nor the emerging republics of Asia as receiver, Eric Johnston, president of the Motion Picture Association of America, said recently in an address before the Cleveland Council on World Affairs. Mr. Johnston recently returned from a tour of Southeast Asia, where he visted leaders in India, Pakistan, Burma, Indonesia, Vietnam, Thailand and Japan. To further self-help in Asia, Mr. Johnston, chairman of the Government's International Development Advisory Board, and President Eisenhower's special ambassador to the Near East, proposed the establishment of an Asian Development Corporation. As a mechanism for United States loans, the corporation would be administered by Asians in their own areas.

Dates Set on "Animal"

Warner Bros. has set a series of territorial saturation bookings on its forthcoming release of "The Animal World" timed to coincide with the closing of schools for summer vacation in each area. The new film, produced, written and directed by Irwin Allen in color by WarnerColor, covers the two-billion-year history of the animal kingdom. Promotion will be backed in each region by extensive television, radio and newspaper campaigns, and will include advertising, exploitation and publicity correlated by the company's field exploitation representatives in each territory.

The picture will open at the Saenger theatre in New Orleans June 1, following which it will be saturated in all surrounding cities. In addition to the territorial campaigns already in work, Irwin Allen has been scheduled to make a series of personal appearances in selected areas. These will include newspaper and magazine interviews, and also TV and radio interviews in behalf of the picture's local playdates.

Other regional saturation premieres of "The Animal World," with saturation bookings to follow opening dates in each area, have been set as follows: Warner, Memphis; Paramount, Des Moines; Omaha, Omaha, June 6; Paramount, Atlanta; Paramount, Cinema and Coral in Miami, June 7; Imperial, Charlotte, June 10; Circle, Indianapolis, June 13; Palace, Dallas, June 14; Orpheum, Seattle, June 15; Orpheum, Portland, June 19; Strand, Albany; Paramount and Fenway, Boston; Roger Sherman, New Haven; Allen, Cleveland Palace, Cincinnati; Midwest, Oklahoma City; Orpheum, Minneapolis; Roxy, Kansas City; Utah, Salt Lake City; Paramount Downtown, Pantages Hollywood, Wiltern, Wilshire Blvd. plus eight drive-ins, in Los Angeles, June 20; Center, Buffalo; Metropolitan and Ambassador, Washington, D. C.; Warner, Milwaukee; Pageant, St. Louis, June 22; Denver, Denver June 24; Paramount, San Francisco, June 26; Stanley, Philadelphia; Stanley, Pittsburgh; Roosevelt, Chicago, June 27, and Palm State, Detroit, July 6.

"War and Peace" Talks On

Arthur L. Mayer, special promotion consultant to Paramount on "War and Peace" has inaugurated a two-month series of discussions of the film at meetings and conventions in virtually all sections of the country. "War and Peace" is a Ponti-DeLaurentiis production.

New Drive-in Opens

A $300,000 drive-in, accommodating some 1,200 cars, has opened on Route 422, between Sinking Spring and Wernersville, Pa. The new amusement site is called the Sinking Spring Drive-in, and has a screen 80 feet high and 142 feet wide. Pavilion Drive-in, Inc. of Batavia, N. Y., operates the new drive-in.

Timing Provides the Opportunity for "Exploitation Naturals": Frank Seltzer



Jules Seltzer, Walter Seltzer, John Payne and Frank Seltzer on the set of "The Boss" at the Samuel Goldwyn Studios, where the film is being produced as a joint venture with Payne for United Artists release.

HOLLYWOOD: Proper timing of releases that qualify as "exploitation naturals" has a potent influence on today's grosses, Frank Seltzer remarked to support his current interest in production.

During a luncheon dissertation on the kind of films that pay off at the box office, he called attention to thought-provoking films whose stories have topical punch to give the over-all entertainment a touch of realism. Science-fiction stories, juvenile delinquency treatments and a rare production opportunity like MGM's "The Swan," whose story and star are engulfed in a true-to-life background now capturing the world's headlines, were cited by the producer as perfect examples of the timing factor.

"We'll have one ready in August as an exploitation entry that should attract millions of voters now being primed for the Presidential polls in November," Mr. Seltzer prefaced in discussing "The Boss," his current production.

"The Boss," now being filmed for United Artists release at the Samuel Goldwyn Studios, was described as a semi-documentary expose of bossism and machine politics practiced in several major cities throughout the country. The subject material has been drawn from actual case history.

This picture marks the return of Frank Seltzer to the production scene after five years, his last one being "711" for Columbia. It also marks the initial project for Seltzer Films, Inc., in which Walter Seltzer, widely known film publicist, joins his brother in the production ranks, and another brother, Jules, head of the trailer department at 20th Century-Fox Studios, holds an inactive interest.

The three Seltzer brothers, banking on their well-established experience in publicity and exploitation, consider "The Boss" a daring, worthwhile civic effort which will gain widespread public appeal.

John Payne was attracted to the starring role with significant interest. He made the deal as a joint venture with the Seltzer corporation, stipulating that he would accept no salary for his role in the film. Others featured in the film will be William Bishop, Doe Avedon and a newcomer, Gloria McGhee.

Byron Haskin is directing the original screenplay by Ben L. Perry, which is based on three years of research by Frank Seltzer.

—*SAMUEL D. BERNS*

Unusual Ad for "Crime"

Allied Artists' New York newspaper ad campaign for the world premiere of "Crime in the Streets" this week included a two-page ad utilizing the center spread of the *Daily Mirror*, space normally devoted to news photos. The ad closely simulates the regular *Mirror* format with stills and captions incorporating theatre and policy copy. These pages have been devoted to film advertising only once before, for "The Conqueror."

Rochester House Leased

The Rialto theatre, East Rochester, N.Y., has been leased to James L. Russell, a Rochester man who has been associated with the industry for some ten years. The house, a long-time Schine operation, reverted back to its owner, former showman Harold Dygert, upon expiration of the Schine lease. Plans call for modernization, renovation and "a new policy of lower prices and better programming," Mr. Russell said.

The National Spotlight

ATLANTA

Paul Davis, Atlanta booker for the Paramount exchange, back at his desk after a trip to Florida. . . . Gordon Bradley, district manager for Paramount, back after a trip to the Jacksonville branch. . . . Frederick Storey, president of Tenth Street Theatre Co., was elected president of the Rotary Club in Brookwood. . . . On the row booking: Tommy Thompson, M&T Theatres, Hawkinsville, Ga.; Nat Williams, Interstate theatre, Thomasville, Ga.; Sidney Laird and L. J. Duncan, Al-Dun Amusement Co., West Point, Ga.; Phil Richardson, booker for the McLendon theatre, Alabama; Mack Jackson, theatres in Alexander City, Ala. . . . Joe Anne Blake, secretary at U.A., has resigned. So has Betty Thompson. . . . Mrs. Nell Middelton, U.A., back at her desk after a vacation spent in Florida. . . . B. C. Byers, Albany, Ky., is the new owner of the Ray Cooper theatre, Byrdstown, Tenn. He has sold his theatre in Monticello, Ky. . . . Joyce Stokes and Margaret Stover have resigned from Republic Pictures. . . . Spence Pierce, president of the Family Drive-In Corp., Knoxville, Tenn., has taken a 20-year lease on the Skyway and Starlite drive-ins there from Eugene Monday. . . . The Davis drive-in, Sanford, Ky., has reopened for the summer.

BOSTON

Metro's "Catered Affair" will have its world premiere here May 30, at the Loew's State and Orpheum theatres. Publicists Floyd Fitzsimmons of MGM and Karl Fasick of Loew's Theatres are working out the full campaign with Emery Austin and Arthur Canton of Metro, and Jim Shanahan of Loew's Theatres. . . . Two weeks later, the same theatres will world premiere U.A.'s "Kiss Before Dying" which will be spurred on by a saturation TV campaign. This opening will be followed by 100 more bookings in the New England area. . . . E. M. Loew is chairman of the building fund campaign for the newly established Congregation B'nai Jacob of Milton, Mass. . . . Albany has been added to the territory of Joe Longo, RKO publicist, who treks through New England and up to Montreal. He is currently working on the campaigns for "The Bold and the Brave" opening here May 30 at the Met, and "While the City Sleeps" set for a June date at the Memorial. Joe's son recently won a scholarship to Harvard.

BUFFALO

Elmer F. Lux, chief barker, Tent 7, Variety club of Buffalo and former president of the Buffalo common council, has been reelected president of the re-activated Buffalo Re-development Committee, Inc. . . . Carl L. Ritter has been elected president of the Niagara Cinema League. Other officers are: Mrs. Frank J. Schlager, vice-president and program chairman; Loretta J. Kellner, secretary and newsletter editor and Laurence E. Chubb, treasurer. . . . Murray Whiteman, past chief barker, Buffalo Variety Club, again this year will be in charge of the Buffalo Ad Club day during the second meet at the Fort Erie, Ontario races. . . . Billie Burke will appear in "The Solid Gold Cadillac" at the new Princess theatre in Niagara Falls, Ontario May 28. The legit house has a capacity of 800 and is the joint project of Michael Zahorchak, prominent cinema and restaurant owner of St. Catharines, Ont. and Eric Greenwood, who will manage the house. . . . Archie Kayefa is the new manager of the Capitol in Binghamton, N. Y. He succeeds Moe Richards, who has resigned to join the St. Lawrence Seaway Commission. . . . The Summer theatre in Lakewood, down in the Chautauqua Lake country, has closed for the summer. Charles Finnerty has been managing the Summit.

CHARLOTTE

A. B. Craver, operator of the Plaza theatre here, was host to members of the Junior Chamber of Commerce and their wives who came here for the North Carolina Jaycee convention. Craver screened "The Catered Affair" for the guests at the Plaza Saturday morning. . . . Leonard Allen, Paramount Pictures exploiteer, was here from Atlanta planning a campaign for "Birds and the Bees." . . . "Revolt of Mamie Stover" opened well at the Carolina. . . Theatre operators expect an upturn in business now that the weather has turned warm. . . . Scott Lett, of the Howco Exchange, went to Atlanta. . . . The Charlotte chapter of Women in the Motion Picture Industry will soon elect new officers. The officers will be installed at a banquet to be held June 25. . . . Ice skating, which drew thousands to Charlotte Coliseum in its first weeks, is just another attraction here now. Business fell off so sharply that the parking fee was eliminated.

CHICAGO

Highlight for the week was unquestionably the successful campaign headed by John Wayne and Ward Bond in behalf of the May 16 opening of "The Searchers" at the Chicago theatre. . . . The Paradise, considered something of a traditional landmark where theatres are concerned, will be torn down. B&K, owners, plan to close the house May 31. The Marbro, located just around the corner, is also a B&K property. . . . By contrast, the Tower theatre will reopen June 1, with Stanford Kohlberg as the new operator. B&K, who held the lease on the 3,000-seat south side theatre until March 31 of this year, closed it three years ago. Aside from completely modernizing the Tower, Kohlberg has lined up some unusual changes in operation. He plans two program changes daily. Matinees will be for children, with films suitable for children and teenagers making up the programs. . . . Following his policy of a full line of amusement features at his Starlite drive-in, Kohlberg will set up a kiddy playground for children at the Tower. This week the *Saturday Evening Post* closed a contract with Kohlberg to do a seven-page story, with color pictures, on Kohlberg, his family of nine children, and his methods of theatre operation. . . . Ralph McLaughlin, manager of United Film Carriers, is able to work on a part time basis since his release from the hospital. His son Richard, who carried on during his hospital stay, continues to assist him.

CLEVELAND

Some 200 industry members gathered in Russo's Restaurant May 14 to attend a farewell testimonial dinner in honor of H. E. McManus who recently resigned as assistant to president Milton A. Mooney of Co-operative Theatres of Ohio to move to Toledo to manage three drive-in theatres owned by Ray Searles and sons. . . . Marshall Fine of Associated Circuit and his father, Myer S. Fine, president of the circuit became respectively father and grandfather of an eight-pound boy born last week in Mt. Sinai Hospital to Mrs. Marshall Fine. He has been named Monte Jerome Fine. . . . Frank Murphy, Loew theatre division manager, attended his 25th class reunion at Bridgewater Teaching College, Mass. . . . Vogel Brothers of Wellsville are building a 1,000-car $250,000 drive-in theatre in Baltimore, Md. on Eastern Rd. near the Glenn Martin plant. It will be called the Bengies drive-in. . . . The only two indoor theatres of Greater Cleveland damaged by a recent storm of tornado proportions are back in operation. The Beachcliffe was closed several days because the power was cut off and the Hilliard Square was closed six days to repair roof damage. . . . Paul Yurko, who operates an amusement resort at Yankee Lake, Ohio, near Sharon, Pa., plans to build a drive-in on his property there. . . . Mrs. Joseph A. Chase has been reelected to serve a second term as president of the Motion Picture Council of Greater Cleveland.

COLUMBUS

Fire which broke out in a storage room adjoining the projection booth of the Kingman drive-in near Delaware, Ohio, north of Columbus, destroyed several CinemaScope lenses and a quantity of theatre supplies. . . . Robert McKinley has been named assistant manager of Loew's Broad, manager Robert Sokol announced. . . . Clyde Moore, Ohio State *Journal* theatre editor, was a guest at the Chicago premiere of United Artists' "Trapeze." The Burt Lancaster-Gina Lollobrigida-Tony Curtis feature has a June date at Loew's Broad. . . . Robert Connors, radio, television and assistant theatre editor of the Columbus *Dispatch*, is substituting for vacationing Samuel T. Wilson, *Dispatch* theatre editor. . . . Lillian Gish, scheduled to appear here for press, radio and television interviews in connection with the showing of "Birth of a Nation" at Charles Sugarman's Indianola art theatre, was unable to come to Columbus. The D. W. Griffith feature has been giving the Indianola its best

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business since the house was taken over last February by Sugarman. . . . Workmen have completed remodeling of the Loew's Broad upright sign and marquee.

DENVER

Theatres that have closed in the Denver film area since the first of the year, all of them in small towns: Pal, Palisade, Neb.; White, Hayes Center, Neb.; Wyo Lin, Lingle, Wyo.; Simla, Simla, Colo.; Trail, Evergreen, Colo.; Aladdin, Minitare, Neb. . . . Frank Gomez has taken over and has reopened the Mexico, Denver. . . . Ida Foroci has been added at Paramount as biller. . . . Pete Bayes, Paramount publicity man, to Salt Lake City to whip up campaign on "Man Who Knew Too Much," which runs at the Centre. . . . Jack Scales, brother of Leonard Scales of the Scales drive-in, Grand Junction, Colo., is here from Texas looking for a drive-in to buy.

DES MOINES

Myron Blank, Central States Theatre Corp. head, has returned here following his visit to the film festival in Cannes, France. He was accompanied by Mrs. Blank. . . . Alice Weaver of Realart, is convalescing from surgery. . . . Thelma Washburn, RKO booker, was named to a post with Zonta International at its recent annual meeting. . . . Martha Ringland, former Warner employee, visited the Row. She now lives in Denver. . . . M. C. Roskopf, who has been in the entertainment field since 1915, has sold his interest in the Odeon theatre in Marshalltown to Ben Schwartz. Roskopf opened the Lyric in 1915, screening one-reelers at an admission charge of five cents. A year later he built the Casino theatre, now the Casino Arcade. He purchased the Odeon in 1940, in partnership with Sam Horwitz. . . . The Callies Brothers have purchased the equipment of the Tyke theatre at Titonka and plan to reopen the house in the near future. They have retained Walter Haack to manage the house.

DETROIT

The United Artists now issues special discounts to organized student groups for "Oklahoma!" on Wednesday through Friday matinees and Monday through Friday nights, except holidays. . . . Projectionists continue to move around, with Jerry Herlihy going to the Rio, William Moesta to the Colonial, William Waddell to the Cameo and Louis Wolf to the Bel-Aire drive-in. . . . The Cub up in Bera Lake has been rescued from the wrecker's iron ball by Mrs. Stanley Dilley. . . . Harry Berns has shifted from the Jolly Roger to the World art theatre. . . . Ida Gottlieb has changed from United Artists to Allied Films. . . . Ben Rosen, Jack Zide, Arthur Weisberg, Joseph Forbes and Hy Schwartz represented Detroit at the Variety International convention. . . . Mrs. Leon Robe has the Elsie, in Elsie, up for sale. . . . Something called creative stage lighting will be included in the Krim Theatres remodeling program. Project includes new projection and sound equipment.

HARTFORD

Peter Perakos, Jr. of Perakos Theatre Associates, New Britain, Conn., has been named to the New Britain Safety Action Committee. . . . Sam Harris, partner, State theatre, Hartford, and Mrs. Harris are enroute to Europe on a six-week vacation. . . . Louis Peterson, Jr., Hartford playwright, flies to Los Angeles June 1 to start work on film version of his television script, "Joey." Tony Perkins will star in the Paramount attraction. . . . Sal Adorno, Sr., general manager, M&D Theatres, has dropped Monday through Thursday performances at the Capitol theatre, Middletown, Conn., for the summer months. . . . Tex Pavel, WKNB-TV-radio cowboy personality, is now broadcasting his nightly radio show from the concession building at Meadows drive-in theatre. Program is aired from 8 to 8:30 p.m., and is first of its type to be presented from a metropolitan Hartford drive-in theatre in many years.

INDIANAPOLIS

Spring and the Memorial Day 500-mile race preliminaries have put a dent in theatre business here. Speedway attendance Saturday, when qualification trials opened, was 125,000, almost as big as the race day crowd itself. . . . Albert Thompson has taken a new four-year lease on the Park theatre at North Vernon. . . . Phil Schloss has closed the Crystal at Ligonier indefinitely. . . . Bill Brenner, Universal salesman, has returned to work after several weeks on sick leave. . . . Roy Kalver, president of Indiana Allied; Trueman Rembusch, national director, and Wm. A. Carroll, executive secretary, were attending the National Allied board meeting in Washington this week. . . . The Variety Club has announced that it will remain open all summer for noon lunches. . . . Virginia Mayo, accompanied by her husband, Michael O'Shea, will be here May 30 to present the victory trophy to the winner of the "500."

JACKSONVILLE

Hoyt Yarbrough, former assistant at the local Florida theatre, is now managing the Matanzas theatre, St. Augustine. . . . Mrs. A. W. Gathrop is building the Lindatu drive-in at Palatka. She already operates the Linda drive-in there. . . . A new speedboat is the joy of Tom Sawyer, FST booker. . . . Bob Anderson, Main Street drive-in, is chairman of a Variety committee planning a barbecue and dance at the Pistol Club on June 16. Janice Claxton, MGM office, is heading a WOMPI committee to assist with the social affair. . . . Ed Chumley, Paramount branch manager, attended the company's southern sales meeting in Atlanta. . . . New film salesman in Florida is Frank Lowery from the Atlanta office of Astor Pictures. . . . Horace Denning, Dixie Drive-Ins district manager, has been named exhibitor chairman for the coming Will Rogers Memorial Hospital Drive by R. C. Price, RKO branch manager who is area chairman. . . . Members of the Motion Picture Council have elected retired exhibitor John Crovo as their president for a second year. . . . Grace Parrott, Howco office worker from Atlanta, was assisting the local Howco staff.

KANSAS CITY

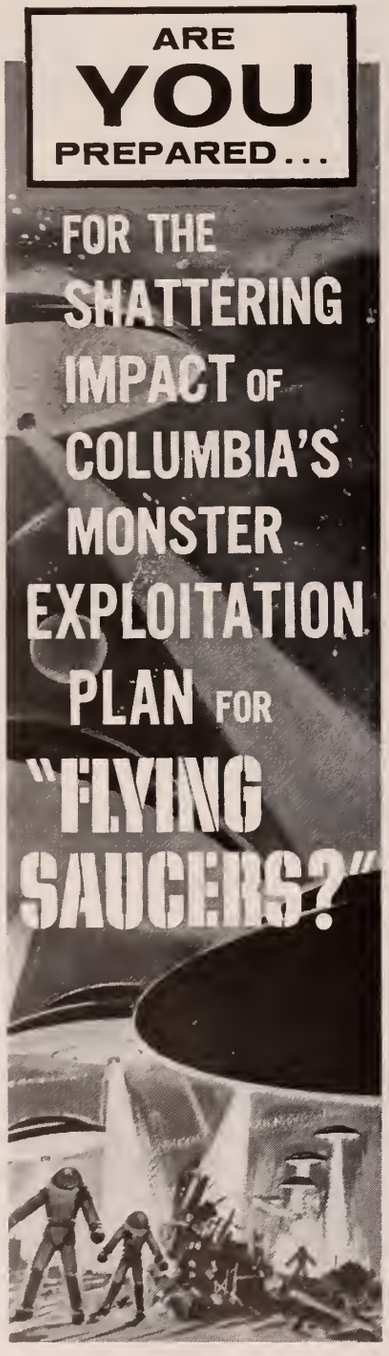
The Missouri theatre is to be converted to Cinerama in time for a June 14 premiere of "This is Cinerama," to be sponsored by the Kansas City Philharmonic. . . . William Fulton, operator of the Avenue and Electric theatres in Kansas City, Kans., is on a round-the-world trip. . . . Paul Ricketts, Ness City, Kansas, is the editor of a new Kansas-Missouri Theatre Owners' monthly bulletin. . . . Barney Holt, 21-year-old airman who was killed in a car accident at Texahoma, Okla., was the son of Mr. and Mrs. Barney Holt, Sr., operators of the Sands drive-in theatre at Elkhart, Kans. . . . In session in Kansas City, the General Federation of Women's Clubs made special awards to "A Man Called Peter" for its presentation of the America of the future and to "The Court Martial of Billy Mitchell" as "the best picture of last year in depiction of historical America." . . . William T. Zimmerman, owner of KWRE and the Vista and Moto-Vu theatres at Warrenton, Mo., announced his candidacy for representative in the Missouri legislature from Warren County.

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LOS ANGELES

Sylvia Musicant, booker's secretary at Universal-International, has announced her engagement to Norman Freeman, drug store chain operator. . . . Fox West Coast is remodelling its State theatre in Pasadena, with a new marquee, modern front and box office, plus carpeting and reupholstering. House is managed by Albert Szabo. . . . While on vacation in Minnesota, Jo Brenner, secretary to Earl Johnson, was seriously injured in an automobile accident. . . . The Montrose theatre, Montrose, will be taken over from Hugh McKee by Jack Grossman, who operates the Magnolia theatre in Burbank. Grossman plans to inaugurate a seven-day policy. . . . Sero Enterprises has moved into the Bevelite Building on Cordova St. from their former address on Washington Blvd. . . . Orlando Karr has acquired the Lamont theatre in Lamont from Joe Rogers. . . . Barbara Sheftel resigned her position at 20th Century-Fox. Her husband, Jerry, is a booker in the same office.



MEMPHIS

Variety Club's Tent 20 (Memphis) will share the proceeds from a benefit performance here July 4, by Elvis Presley, who has recently skyrocketed up the ladder with his rock and roll singing. Variety's 50 per cent of the intake will go to its Convalescent Children's Hospital—the other half will bring milk to needy children thru *The Press-Scimitar's* Cynthia Milk Fund. . . . Jaxon drive-in on Jackson Avenue, and 61 drive-on Highway 61 South, are to be opened in Memphis by Malco, Inc., the first before June 1, the second during the month. . . . The Rockwood theatre at Bruceton, Tenn., and the Rice at Brownsville, Tenn., have closed. . . . Maurice Townsend, general auditor of Film Transit, Inc., married Miss Hazel Reaves of Republic Theatres May 13. . . . Mr. and Mrs. Grover Wray (Exhibitors Services) vacationed for two weeks in California. . . . Frank Patterson of the City at Junction City, Ark., has taken over operation of the Vic at Strong, Ark.

MIAMI

Station WTVJ was the setting for the May 21 political debate between Sen. Estes Kefauver and Adlai Stevenson which the ABC network broadcast. . . . Florida distribution of Louis De Rochemont's "The Great Adventure" has been taken over by Gold Coast Pictures Co., according to Arthur Davis, president. . . . Maxine Barrat's TV show, "To See or Not to See" over WITV, had Lillian Claughton as one of its guest movie critics recently but picture reviewed was not playing the Claughton chain. . . . Edward N. Claughton Jr., 28, was recently elected to the board of directors of the Chicago & Eastern Illinois Railroad at the annual meeting in Chicago.

MILWAUKEE

The Better Films Council of Milwaukee County gave a Mother's Day party at the county infirmary. The elderly women who live at the infirmary look forward to this party which includes refreshments and gifts. A picture of the party in progress appeared in the local press. . . . Ed Safier, Walt Disney representative, was in the Allied Artist exchange here to promote "The Great Locomotive Chase" which he had screened. . . . A farewell party was held for Mr. Irving Werthamer, former branch manager of Paramount, in the office of the exchange by the employees. . . . B. D. Stoner, division manager of Paramount, was in to visit the exchange. . . . Orval Petterson, office manager at the Universal exchange, is leaving after being associated with Universal 22 years. Mr. Petterson will be going to work for Delft under Fred Florence.

MINNEAPOLIS

Minnesota Amusement Co. admitted all mothers free to its theatres in Minneapolis and St. Paul on Mothers' Day. Several hundred mothers took advantage of the free admission, which created considerable good will for the theatres, according to Don Alexander, assistant advertising manager of the circuit. . . . A fire at Western Theatre Equipment Exchange did an estimated $5,000 damage about half an hour after the firm closed. . . . Redheads, when accompanied by an escort, were admitted free at the neighborhood campus during the showing of "The Man Who Loved Redheads." Ushers and doormen at the loop Gopher are sporting new red and black uniforms. . . . Don Levy, formerly with Columbia, is the new booker at Allied Artists, replacing Earl Fainblit, resigned. . . . Marvin Maetvold, formerly head shipper, has been promoted to head booker at Columbia. . . . Emmy Lundquist, a former employee of 20th-Fox, has been named cashier at United Artists.

NEW ORLEANS

The WOMPI's will pitch an all-day picnic June 2 at the Lodge of the Harry K. Oliphint's Circle A Ranch on Route 2, Denham Springs, La., in honor of the club's out-going officers. . . . The Haven, Rex and Dixie theatres in Brookhaven, Miss., have been merged under the management of L. E. "Jack" Downing. Downing has owned and operated the Haven for a score and more years, and several months ago acquired the Rex, which serves Negro patrons. The Dixie, a unit of Dixie Theatre Corp., was taken over by N. Solomon Theatres and Pike Amusement Co., McComb, Miss., headed by Teddy Solomon April 1, along with all theatres in the circuit. . . . Robert A. Kelly, Jr., son of Col. Bob Kelly, former Dixie Exchange manager, now with Harold F. Cohen Enterprises, was married to Fay Painter May 19 in the Holy Rosary Church. . . . Valerie Benson, formerly secretary to Samuel Wright, Jr., Southern Theatre Service, resigned to take up a similar post with Roy Nicaud, manager, Distributors Corp. of America. . . . Mike Ripps, co-head of Do Drive-In Theatre Corp., is back following a business trip to Chicago. . . . The Hub drive-in, Monroeville, Ala., resumed operation for the new season. . . . Roy Varnado, second booker at Warner Bros., resigned to enter another industry. Joe Sacco, cashier department, replaced him. . . . John Williams closed the State in Jackson, Miss. His first run Lamar continues in operation.

OKLAHOMA CITY

Mr. and Mrs. R. Lewis Barton and Mr. and Mrs. Harold Combs were in Washington, D. C., recently on a business trip. While there they visited Mr. and Mrs. Jerry Barton and baby daughter. Jerry Barton is the son of Mr. and Mrs. R. Lewis Barton. . . . Jim and Chris Newell, projectionist and manager of the Redskin theatre, are concluding a two-week vacation. They will return to work May 26. Mrs. Josephine Garettson, relief manager for Barton Theatres, is manager of the Redskin while the Newells are on vacation. . . . "I'll Cry Tomorrow" was showing at nine suburban theatres in Oklahoma City this week. . . . The Tecumseh drive-in theatre, Shawnee, Okla., held its "grand reopening" May 18.

PHILADELPHIA

In an effort to bolster matinee attendance at the downtown houses, the Viking has introduced a "Shopper's Special" each morning, with admissions reduced to 75 cents, including tax, until noon. . . . The city's Art Commission rejected the application of Warner Brothers' Mastbaum to erect a billboard sign on the back of the theatre building since it faces the Pennsylvania Boulevard. . . . Mrs. Herman Ellis, wife of the A. M. Ellis Theatres executive, was installed as president of the Philadelphia section of

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the National Council of Jewish Women. . . . John J. O'Leary, executive vice-president of the Comerford Theatres, Scranton, Pa., was elected to the board of directors of the Scranton-Spring Brook Water Service Company in that city. . . . Fried Theatres announced that it was making its 1,500-seat City Line Center theatre available to the suburban Overbrook Park Congregation for the conduct of religious services during the High Holy Days in early September. . . . Veteran exhibitor Jay Emanuel named to the board of the Philadelpha branch of the Jewish Theological Seminary. . . . An outdoor dance patio has been added to the facilities of Al Frank's Circus drive-in near Atlantic City, N. J., for the benefit of patrons who wish to dance before the start of the regular evening show. . . Perry Lessy and Abe Sundberg have taken over the operation of George Resnick's Cayuga, neighborhood house. . . . J. Lester Stallman, manager of the Astor, Reading, Pa., announced the marriage of his daughter, Sallie, to Richard Nesser.

PITTSBURGH

Author Sheldon Reynolds and actress Ingrid Tulean are due here May 28-30 in connection with the Penn-bound movie, "Foreign Intrigue." . . . Business has been way off in the downtown houses the past few weeks with only "Seven Wonders of the World" and "Man Who Knew Too Much" holding up well. . . . The Penn held a sneak prevue of the Bob Hope comedy, "That Certain Feeling" at 2 p.m., first time any local house has ever "sneaked" a movie in the afternoon. . . . The Fulton gets the world premiere of "The Toy Tiger," for which Macy's Santa Claus came to Pittsburgh. . . . Another visitor here (for two weeks) is starlet Betti Andrews, Cleo Moore's stand-in, making personal appearances throughout the Tri-State district for "Over Exposed." . . . "Touch and Go" replaced "Doctor At Sea" in Squirrel Hill, with "Lease On Life" set to follow.

PORTLAND

Colleen McKay, U-I starlet, was injured in a two-car crash while visiting her parents here this past week. She is resting in the Cowlitz General Hospital, Longview, Wash. . . . Arnold Marks, *Journal* drama editor, and Herb Larsen, *Oregonian* drama editor, were off to Los Angeles for the special screening of "Trapeze." . . . Walter Hoffman, Paramount field man, was in town for a few days. . . . Kenny Hughes, Orpheum theatre manager, had all of his usherettes get a "Hilda Crane" hairdo for the film. He also admitted all girls wih the same name free of charge. . . . Cpl. William E. Sparks, DSM, here for a few days to promote "Cockleshell Heroes." He is one of the survivors.

PROVIDENCE

With several of Uncle Sam's battlewagons, destroyers and other craft anchored in and around Providence, Quonset, and Newport, this city's theatres have seen quite an influx of seamen and marines in attendance recently. . . . The Rhode Island premiere of Continental's "Diabolique" took place at the Avon Cinema. . . . "The Man in the Gray Flannel Suit" held for a second week at the Majestic. . . . Since Bill Trambukis, Loew's State manager, waged a winning fight against hoodlums and vandals this city's downtown and neighborhood houses have been pleasantly free of undesirable characters. . . . "Godzilla" which was simultaneously premiered in this state by over twenty first runs, neighborhood, and driveins, in one of the most pretentious exploitations ever undertaken in this territory, proved a most successful production. Virtually all situations cooperating in this record-breaking promotion reported excellent patronage.

ST. LOUIS

Pete Faddis will be the owner and operator of a 300-car drive-in theatre on Highway 63, two and one-half miles south of West Plains, Mo., construction work on which will get underway soon. It will be known as the Starlight theatre. . . . The Miller theatre at Festus, Mo., is among those in southeast Missouri, that have adopted a theatre timetable for the information and convenience of their patrons. . . . A woman's Starlight theatre committee has been organized in Kansas City, Mo., and W. M. Symon, business manager of the association, said its objectives would be to get the women of the community better acquainted with the theatre and its purposes. . . . Ruby S'Renco, 64, who operated a screening room in the RKO exchange at 3143 Olive street in St. Louis and the Art theatre at the same address, died at the Jewish Hospital in St. Louis May 14. He is survived by the widow and two daughters. . . . The Summit theatre, Kansas City, Mo., has been reopened by Joseph A. Duran, maitre d'hotel of the Kansas City Club, for the showing of Spanish-speaking motion pictures. . . . The Rowe theatre in St. James, Mo., owned by Rowe Carney of Rolla, Mo., was destroyed by fire recently.

TORONTO

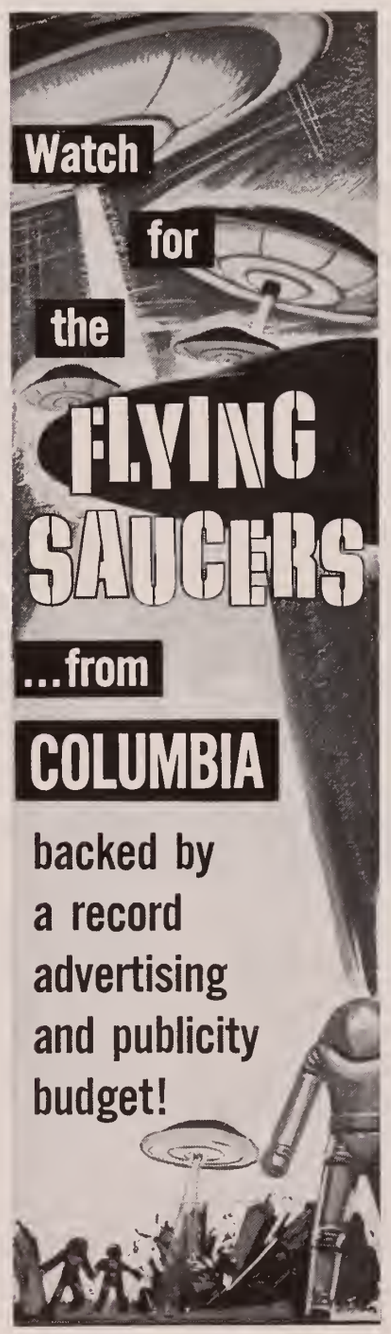
First phase of the projected 11-story addition to the CBC's Montreal building, the construction of a basement and five stories, will get underway shortly, with costs set at $1,023,929. . . . Gerald Pratley, well-known CBC commentator on music from the films, spoke to a gathering here on that subject. . . . The annual Variety Village benefit show of Essex County Theatres Association, held in the Capitol, Windsor brought $600. . . . Clyde Gilmour, film critic for *The Telegram* and the CBC, has to put another featured player in his list of house occupants with the arrival of Paul John Gilmour.

VANCOUVER

Downtown business was at an all-time low the past week, with no theatres hitting average. . . . Alex Myers, Odeon theatre manager, is still hospitalized but improving from a heart condition. . . . Arlene Mitchell, Orpheum cashier, has left for Alaska where she will work in a night club. . . . Panorama Productions, Ltd., a new film outfit, has opened its Vancouver office with Oldrich Vaclavek as president and executive producer. . . . Film and theatre friends gave Mickey Stevenson, Paramount booker, a real send-off at a stag party held at the Peter Pan Mural Room. Mickey, who was promoted to the Toronto office as branch manager, replacing Al Iscove, was given a travelling set by the film boys. Stevenson was succeeded by Mel Hayter, former shipper at the local Paramount office. . . . Doug Stevenson, former manager of the now closed Marpole theatre and who has been transferred to Toronto by Odeon, is now manager of the Roxy theatre, West Hill, Ontario. . . . Lillie Kinnee, assistant at the Odeon-Paradise, and George Sutherland, of the same theatre, are both hospitalized.

WASHINGTON

New officers of WOMPI are: Madeline Ackerman, president; Mary Agnes Sweeney, vice-president; Mary Jane Winebrenner, vice-president; Florence Carden, and Ethel Curtis, secretaries; Nelia Turner, treasurer. Appointed to the executive board were Clara Lust, Eileen Oliver and Sally Myers. Lucille Traband, former president, will be a delegate at the national convention. . . . Rudolph Berger, southern division sales manager for Loew's, Inc., and Mrs. Berger are vacationing in Florida. . . . Station WWDC will again handle the "Miss Washington" contest, with finalists chosen on the stage of Loew's Capitol theatre.



See Lack Of Films For Family

TORONTO: Lack of family-type films is particularly noted in the annual report of O. J. Silverthorne, chairman of the Ontario Board of Censors. Mr. Silverthorne said the type of film "so prominent a few years ago" was replaced by film appealing "to the adult mind." responsible "for the increase in the number of films being treated and classified." By classified, he means films which have been put in either the "restricted to those over 18 years of age" or "adult" entertainment.

Just 25 per cent of all feature subjects were subjected to this sort of treatment, Mr. Silverthorne states. "The absence of unpretentious, homey-type of film with constructive moral and special values, once important economically to the producer, has brought hardship to the smaller operator in rural and urban situations alike," the report by Mr. Silverthorne states.

Indicative of the growth of immigration to this country is the fact that 23 per cent of the 485 feature length films submitted last year were in languages other than English.

Pre-production ideas gave the Board an opportunity to advise the producers of "content likely to be considered censorable." Mr. Silverthorne said that the exchange of ideas is reflected in the type of foreign-language entertainment arriving from West Germany, Italy, France and other countries, "many of which are similar to films released in the English tongue."

The United States continues to lead in the number of films exported to this country, with 305, followed by Italy with 76, Great Britain, 57; West Germany, 23; France, eight; Czechoslovakia, two; and one each from Poland, India, Israel and Sweden. Russia sent eight. The U.S. export remained steady, although exports from Great Britain showed a slight drop.

High Intensity Carbon Gives Added Light

A new high intensity carbon for motion picture projection that gives up to 11 per cent more light has been announced by National Carbon Company, a division of Union Carbide and Carbon Corporation. The improved "National" 10-millimeter by 20 inch positive carbon is reported to produce a whiter light, and burns with greater arc stability and a larger crater diameter. Recommended for operation at 95 to 110 amperes, the new carbon gives 11 per cent more light at maximum current than did the previous carbon at its maximum current rating of 100 amperes. At a given current rating, the new carbon burns considerably slower—15 to 20 per cent slower in the 95 to 100 ampere range.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended May 19 were:

Albany: THE HARDER THEY FALL (Col.)

Atlanta: BHOWANI JUNCTION (MGM); BIRDS AND THE BEES (Par.); THE BOLD AND THE BRAVE (RKO).

Buffalo: BHOWANI JUNCTION (MGM); MAN WHO KNEW TOO MUCH (Par.); THE REVOLT OF MAMIE STOVER (20th-Fox); THE SEARCHERS (W.B.).

Chicago: DIABOLIQUE (UMPO) 22nd week; JUBAL (Col.) 2nd week; MADAME BUTTERFLY (IFE); MEET ME IN LAS VEGAS (MGM) 5th week; SEARCHERS (W.B.).

Columbus: THE REVOLT OF MAMIE STOVER (20th-Fox); TRIBUTE TO A BAD MAN (MGM).

Denver: BIRDS AND THE BEES (Par.); THE BOLD AND THE BRAVE (RKO); COCKLESHELL HEROES (Col.); THE COME ON (A.A.); NIGHT MY NUMBER CAME UP (Cont.); THE REVOLT OF MAMIE STOVER (20th-Fox); SERENADE (W.B.); WORLD IN MY CORNER (U-I).

Des Moines: BIRDS AND THE BEES (Par.).

Detroit: ALEXANDER THE GREAT (U.A.) 2nd week; REVOLT OF MAMIE STOVER (Fox).

Hartford: ALEXANDER THE GREAT (U.A.); THE BOLD AND THE BRAVE (RKO); DIABOLIQUE (UMPO) 4th week; THE HARDER THEY FALL (Col.) 2nd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 5th week; PATTERNS (U.A.) 2nd week.

Indianapolis: MAVERICK QUEEN (Rep.); WORLD WITHOUT END (A.A.).

Jacksonville: GABY (MGM); HILDA CRANE (20th-Fox); THRESHOLD OF SPACE (Fox).

Kansas City: BIRDS AND THE BEES (Par.) 2nd week; GABY (MGM) 3rd week; MEET ME IN LAS VEGAS (MGM) 4th week.

Miami: THE REVOLT OF MAMIE STOVER (20th-Fox) 2nd week.

Milwaukee: ALEXANDER THE GREAT (U.A.) 2nd week; BIRDS AND THE BEES (Par.); THE MAN WITH THE GOLDEN ARM (U.A.) 4th week.

Minneapolis: FORBIDDEN PLANET (MGM).

New Orleans: ALEXANDER THE GREAT (U.A.) 2nd week; THE BOLD AND THE BRAVE (RKO); HILDA CRANE (20th-Fox); THE REVOLT OF MAMIE STOVER (20th-Fox) 2nd week; TRIBUTE TO A BAD MAN (MGM).

Oklahoma City: ALEXANDER THE GREAT (U.A.); DISTANT DRUMS (W.B.) (Reissue); JOE MACBETH (Col.); BIRDS AND THE BEES (Par.) 3rd week; THE REVOLT OF MAMIE STOVER (20th-Fox) 2nd week.

Philadelphia: ALEXANDER THE GREAT (U.A.) 2nd week; BIRDS AND THE BEES (Par.); THE BOLD AND THE BRAVE (RKO); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 4th week.

Pittsburgh: THE LADYKILLERS (Cont.) 3rd week; MAN WHO KNEW TOO MUCH (Par.); THE REVOLT OF MAMIE STOVER (20th-Fox).

Portland: BIRDS AND THE BEES (Par.) THE BOLD AND THE BRAVE (RKO); THE REVOLT OF MAMIE STOVER (20th-Fox).

Providence: DIABOLIQUE (UMPO) 2nd week; MEET ME IN LAS VEGAS (MGM).

Toronto: ALEXANDER THE GREAT (U.A.); THE CONQUEROR (RKO) 2nd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox); THE REVOLT OF MAMIE STOVER (20th-Fox).

Vancouver: THE BENNY GOODMAN STORY (U-I) 2nd week; FORBIDDEN PLANET (MGM).

Washington: THE REVOLT OF MAMIE STOVER (20th-Fox); MEET ME IN LAS VEGAS (MGM) 2nd week; PICNIC (Col.) 13th week; TRIBUTE TO A BAD MAN (MGM).

Eastman Kodak Company Elects New Directors

ROCHESTER: Newly elected directors of Eastman Kodak Company, as announced by the company, are: Ivar N. Hultman, general manager of the Kodak Park Works here; James E. McGhee, in charge of domestic sales and advertising; and Edward P. Curtis, general manager of the company's international division. All three are Kodak vice-presidents, and each has been with the company over 35 years. This increases the number of directors to 15, the maximum number authorized by Kodak share owners at their annual meeting April 24. All company officers were reelected at the May 15 meeting of the board.

Fadiman in Columbia Post

William J. Fadiman has been named executive story editor of Columbia Pictures, the studio announces. Mr. Fadiman, formerly a staff producer at Columbia, has worked in story and editorial capacities at MGM, Columbia and RKO. Kenneth Evans and Albert Johnston will continue as story editors for Columbia, it was announced.

Raise Boston Fees

BOSTON: Mayor John Hynes has asked the City Council for a new ordinance that would increase many license and permit fees. Included would be "entertainment licenses." The Committee on Ordinances is expected to hold a public hearing on the proposals.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

PHENIX CITY STORY, THE: Richard Kiley, Kathryn Grant—This picture is all that has been written about it. It is cold, hard, true to life drama and perfectly cast. Naturally, not a show for kids, but plenty came anyway. No punches have been pulled, and it will take a long time to forget this one. Business better than usual. Played Sunday, Monday, Tuesday, April 29, 30, May 1.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

WICHITA: Joel McCrea, Vera Miles—This is the nearest to the old Jesse and Frank James pictures we have seen in a long, long while. Full of stage hokum and situations that the average show patrons like. Did the best gross of the year so far. Played Thursday, Friday, Saturday, May 3, 4, 5.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

Columbia

PRISONER, THE: Alec Guinness, Jack Hawkins—Fine performances, good box office in this 90% art house. Played Friday, Saturday, Sunday, Monday, Tuesday, March 30, April 1, 2, 3.—H. M. Alschuler, Midway Theatre, Lubbock, Texas.

I.F.E.

AIDA: Sophia Loren, Lois Maxwell—Great picture, great acting, great color. Did fine, which proves there are music lovers who will come to see a worthwhile show. This is a 90% art house. Played Saturday, Sunday, Monday, Tuesday, April 14, 15, 16, 17.—H. M. Alschuler, Midway Theatre, Lubbock, Texas.

Metro-Goldwyn-Mayer

FOREVER DARLING: Lucille Ball, Desi Arnaz—Just fair. This wouldn't hold a candle alongside of "The Long, Long Trailer," and business was accordingly lower. They should have buried the print in the mosquito marsh.—William M. Roob, Ozaukee Theatre, Port Washington, Wis.

Paramount

DESPERATE HOURS, THE: Humphrey Bogart, Fredric March—"Desperate Hours" resulted in a desperate box office for me, although it was exciting entertainment. Played Thursday, Friday, March 8, 9. —Major Jay Sadow, Starlite Theatre, Rossville, Ga.

SEVEN LITTLE FOYS: Bob Hope, Milly Vitale—I thought this was clever and amusing. Apparently my customers—or those who used to be—didn't think so. I did way below average. Played Sunday, Monday, March 4. 5.—Major Jay Sadow, Starlite Theatre, Rossville, Ga.

TO CATCH A THIEF: Cary Grant, Grace Kelly—Even with the fact that Grace Kelly had received a world of publicity with her marriage, this picture, which was unusually well done, fell flat for me. Of course, it was pretty well milked before I got to it. Played Thursday, Friday, March 15, 16.—Major Jay Sadow, Starlite Theatre, Rossville, Ga.

RKO Radio

RAGE AT DAWN: Randolph Scott, Mala Powers—Did above average business. This one seems to be one of Randolph Scott's better ones. Played Sunday, Monday, March 11, 12.—Major Jay Sadow, Starlite Theatre, Rossville, Ga.

Twentieth Century-Fox

DEEP BLUE SEA: Vivien Leigh, Kenneth Moore—We sank in this one. This is a 90% art house. Played one week, Friday, February 24 to Friday, March 2.—H. M. Alschuler, Midway Theatre, Lubbock, Texas.

GOOD MORNING, MISS DOVE: Jennifer Jones, Robert Stack—A very good picture, enjoyed by those few who came. Sent complimentary tickets to all teachers in our county through the county school superintendent, and, believe it or not, 16% came. And then just one (1) teacher sent me a card of thanks—that's gratitude. Then we wonder about our teen-age delinquencies!—William M. Roob, Ozaukee Theatre, Port Washington, Wis.

UMPO

DIABOLIQUE: Simone Signoret, Paul Maurisse—A suspenseful supershocker that "out-Hitchcocks" Hitchcock. You'll be doing your patrons and yourself a favor by insisting they see it from the start. Otherwise you may lose a few, for the picture is in French with English subtitles. It has the trickiest ending I've even seen or could possibly imagine. Not for children—too bizarre. The patrons raved about it and some said it was the best mystery they had ever seen. "Current and Choice" in "Time," and this time the man is right. Played Tuesday, Wednesday, Thursday, April 10, 11, 12.—Ed Schoenthal, Fremont Theatres, Fremont, Nebr.

United Artists

INDIAN FIGHTER: Kirk Douglas, Elsa Martinelli—Very good with plenty of action and good photography. A good action picture for kiddies from 6 to 86! —William M. Roob, Ozaukee Theatre, Port Washington, Wis.

Universal

NEVER SAY GOODBYE: Rock Hudson, Cornell Borchers—Very good, a real tear jerker that the women love. Advise them to have their crying towels with them when they enter the theatre. Business fair to good.—William M. Roob, Ozaukee Theatre, Port Washington, Wis.

Warner Bros.

BATTLE CRY: Van Heflin, Aldo Ray—This human war picture in CinemaScope and WarnerColor was without stupid war propaganda, and therefore it had a good influence on people. Played one week, Sunday, January 1, through Saturday, January 7.—Jussi Kohonen, Kino-Palatsi, Kotka, Finland.

EAST OF EDEN: Julie Harris, Raymond Massey, James Dean—This excellent Kazan production has been the greatest CinemaScope success in our country (Helsinki 11 weeks). I must say that seldom have we had such satisfied patrons. James Dean, Julie Harris, Raymond Massey. Joe Van Fleet and the other actors made the fine direction of Mr. Kazan an indelible job. Played November 7, 1955 to January 29, 1956.—Jussi Kohonen, Kino-Palatsi, Kotka, Finland.

McCONNELL STORY, THE: June Allyson, Alan Ladd—To me this was a lot better picture than "Strategic Air Command" (Par.) with a better plot. It was well received by all who saw it and did above average business. Play it—you can't go wrong on it. Small town and rural patronage. Played Sunday, Monday, March 25, 26.—James Hardy, Shoals Theatre, Shoals, Ind.

RING OF FEAR: Clyde Beatty, Pat O'Brien—Picked this one up late. Sure glad I did. If you haven't played it, do so now. This is worth a date in any situation. Play it—you will be glad you did. Small town and rural patronage. Played Tuesday, Wednesday, March 27, 28.—James Hardy, Shoals Theatre, Shoals, Ind.

SEA CHASE, THE: John Wayne, Lana Turner—Sea pictures are always a success here, and this picture has two great stars too. Business was therefore good.—Jessi Kohonen, Kino-Palatsi, Kotka, Finland.

STAR IS BORN, A: Judy Garland, James Mason—Miss Garland made a triumphal comeback in this excellent picture. It was the talk of the town the week we played it.—Jussi Kohonen, Kino-Palatsi, Kotka, Finland.

TALL MAN RIDING: Randolph Scott, Dorothy Malone—No need to comment on this one—Scott always brings in extra business. His pictures never fail. Good for small towns. Play it. Small town and rural patronage. Played Friday, Saturday, February 24, 25 —James Hardy, Shoals Theatre, Shoals, Ind.

TRACK OF THE CAT: Robert Mitchum, Teresa Wright—This William Wellman picture gave poor results because our patrons do not want to see winter in movies (it was -29 degrees outside). Played Wednesday, Thursday, Friday, Saturday, February 8, 9, 10, 11.—Jussi Kohonen, Kino-Palatsi, Kotka, Finland.

Shorts

Columbia

MADCAP MAGOO: Mr. Magoo—Better than average cartoon—Rodda Harvey, Jr., Grove Theatre, Lindsay, Calif.

WHEN MAGOO FLEW: Mr. Magoo—They should give an "Oscar" for this clever and funny cartoon in CinemaScope.—Jussi Kohonen, Kino-Palatsi Theatre, Kotka, Finland.

Metro-Goldwyn-Mayer

TOM AND CHERIE: MGM CinemaScope Cartoon—The little mousketeers gave many pleasant moments, and what more could people ask for a good cartoon?—Jussi Kohonen, Kino-Palatsi, Kotka, Finland.

Twentieth Century-Fox

COLORADO HOLIDAY: World Today Through CinemaScope—Very fine travel picture. We need more CinemaScope shorts of this type.—Jussi Kohonen, Kino-Palatsi, Kotka, Finland.

FABULOUS LAS VEGAS: World Today Through CinemaScope—Outstanding. One of the best shorts in CinemaScope seen for a long time. It had our patrons staring wide-eyed and open-mouthed, with a long list of callers to my office asking me to tell them more, as I had been there a few months back! An asset to any program.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

Serial

Columbia

PERILS OF THE WILDERNESS: This serial has helped me make up my mind to discontinue them for a while.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Film Patrons At Tenth of Population

The weekly total of motion picture audiences equals one-tenth of the world's population, according to the third annual report on world communications published by the United Nations Educational, Scientific and Cultural Organization.

The report describes facilities throughout the world for conveying information and ideas by press, radio, film and television. It embraces world press and its readers, network of news agencies, radio's worldwide audience, major film producers, newsreels across the globe and their production and distribution. TV is also covered.

The UNESCO survey states that "in recent years various new techniques have been evolved for film production and distribution, and it would appear that, despite the challenge of newer media, the cinema has retained its pre-eminent role in the world of entertainment."

The report on motion pictures is broken down into six sections—one for each part of the world. Regarding Africa, UNESCO says that the most active producer there is Egypt, where completed production averaged 69 features in 1953, and French Morocco, where 15 companies make a number of features yearly in Arabic, French and English. There are 368 theatres in the Union of South Africa and there are 365 in Egypt.

U. S. Is Dominant

In the section devoted to North America, UNESCO reports that the United States continues to hold a dominant place in world production and distribution. With the exception of some European countries and continental China, most countries depend on the United States for at least 70 per cent of all features exhibited. United States studios annually produce some 350 features, which enjoy worldwide distribution and publicity facilities, according to the report.

Mexico is second largest producer in the Americas, and its films are exported to some 30 countries. Argentina leads in South America with an average of 39 features annually. Asian feature production shows no signs of recession, with Japan making about 300 features. Japan has 3,750 theatres and India 2,000. China trails with 800.

"Europe has not lagged in production," UNESCO states, pointing out that its output represents a large portion of the world today, with Italy, West Germany, France and the United Kingdom the main producers. The report also indicated that in Russia all features produced are automatically shown on TV in that country.

In its report on film attendance, UNESCO stated that it had been relatively stable in Eastern Europe and Russia. Russia, according to the report, now has 40,000 theatres of all types, including 35,000 in the villages. A decline in attendance has been noted in Scandinavia, the low countries and the United Kingdom.

In Oceania—Australia and New Zealand—only a few features are made annually, UNESCO revealed. Throughout Oceania, about 80 per cent of all features shown come from America and film attendance is a feature of the vast area, it was said.

People in The News

BARNEY BALABAN, NED E. DEPINET and SPYROS P. SKOURAS have been named on a committee of 150 planning the dinner in honor of HENRY R. LUCE, editor-in-chief of *Time*, *Life* and *Fortune*, sponsored by the National Conference of Christians and Jews, to be held June 6 at the Waldorf-Astoria Hotel, New York.

ARTHUR L. MAYER, promotion consultant on Paramount's "War and Peace," discussed the film this week on two radio programs in New York and addressed the student body at Abraham Lincoln High School, Brooklyn.

E. S. GREGG, president of Westrex Corporation, went to London this week for meetings in England, France, Switzerland, Spain and Portugal.

T. A. M. CRAVEN, a Washington engineer, has been nominated by PRESIDENT EISENHOWER to be a member of the Federal Communications Commission.

J. EMMETT CASHMAN, formerly director of the print and negative department of RKO, has been named chief of Buena Vista's newly-created playdate department.

ROBERT M. DUNN has been named general sales manager of Ansco's photographic manufacturing division.

LAURA LA PLANTE, silent screen star, will make her first film appearance in more than 20 years in the Bryna production, "Spring Reunion."

"Screaming Eagles" Has Fayetteville Premiere

FAYETTEVILLE: With high Army officials present, Allied Artists' "Screaming Eagles," story of the D-Day exploits of Company D, 502nd Regiment of the 101st Airborne Division, had its world premiere here recently at the Colony theatre. The opening was covered live by WFLB-TV and the city's two radio stations as well as WNAC-TV of Raleigh. Among the features were newspaper, radio and TV announcements, tieins with local merchants for full-page cooperative ads, store window displays, and a parade to the theatre led by the 82nd Division Band. The film stars Tom Tryon and Jan Merlin.

Odeon May Reopen Few

VANCOUVER, B. C.: Odeon Theatres may reopen some of their shut-down suburban cinemas here and take advantage of increasing revenues and audiences won back from television, according to Frank Fisher of Toronto, Odeon executive vice-president. "Movies in the surburbs finally seem to be holding their own with TV and we think we can open up some of our houses," he said. Six cinemas were shut down in the Vancouver surburbs by Odeon a few months ago when neighborhood audience attendance dipped sharply.

Mr. Fisher added that he "couldn't agree" with the statement of the Famous Players president, J. J. Fitzgibbons, that neighborhood theatres are dead and pay television films are the only answer. "Television has been excellent competition for the movies," Mr. Fisher declared. "It has brought more technical improvement—and better pictures—than at any other time in movie history."

"But," he added, "movies don't need TV to stand on their own feet. Audiences are coming back, revenue is up, and if first run pictures can be presented in the suburbs, the public will come." It was also announced that any theatres planned for reopening here will not go into operation until Fall—after the summer lag.

IN SUPERSCOPE 235
2:35 SCREEN ASPECT RATIO WITH OPTICAL SOUND

SUPERSCOPE STANDARDIZES THE WIDE SCREEN
ONLY SUPERSCOPE PROVIDES ANAMORPHIC RELEASE PRINTS FROM STANDARD "FLAT" NEGATIVES
PRINTS BY TECHNICOLOR OR IN BLACK AND WHITE

IN SUPERSCOPE 255
2:55 SCREEN ASPECT RATIO WITH MAGNETIC SOUND

Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

These Men Should Do the Talking About Advertising

DISCUSSION of advertising aids by leading executives of the various companies, conducted by the Eric Johnston office as a help to business, has been going on and will be continued this week. It all seems a little like Standard drilling for oil—we thought they had it! But these are the men who should do the talking on this subject.

Jerome Pickman, vice-president of Paramount in charge of advertising, publicity and exploitation, is the chairman of the MPA committee, with David Lipton and Charles Simonelli, of Universal; Sid Blumenstock, of Paramount; Gil Golden, Warner Brothers; Al Stern, RKO Radio; Martin Davis and Charles Cohen, Allied Artists; Rodney Bush and Abe Goodman, of 20th Century-Fox; Paul Lazarus, Columbia; Howard Dietz and Si Seadler, of Loew's; Steve Edwards, of Republic and Al Tamarin, of United Artists, representing other companies in similar capacities.

Much good can follow a meeting of top-bracket advertising executives on an overall plan to improve our status at the box office. We are in a changing market, under conditions that are in transition from month to month, in these times, and it requires a new look at the old problems. The recent Quigley Awards Forum set a pace that will be followed in the future; there should be more discussion at this level.

We believe that the individual ads as found in the pressbooks are uniformly good, and properly diversified for style. You can usually find "something new and different" in comparison with your recent or current advertising, to give every new picture a slightly different treatment. But the conglomerate effect of the amusement page is much the same, after all, for it usually adds up to a solid mass of black type, with everybody shouting in the same tone. Other lines solve this problem by obtaining more white space and separation from competing advertisers in the same area.

Si Seadler made a good point with regard to advertising at the Quigley Awards luncheon, when he told the schoolroom set-up of his own problems with credits. The legal department writes credit stipulations into talent contracts—so it takes some figuring for the advertising department to find room for selling approach. By the time you get in all the credits that are required on a legal basis, not many would bother to read the result except a Philadelphia lawyer—and he would ask a fee for his services!

COMMUNITY THEATRES

At the turn of the century, there were many examples of community theatres, built by wealthy families as a monument to their place in public affairs, or by popular subscription, to provide a cultural center for civic benefits. These were substantial buildings, and several that we knew were superior to today's standards. That was before the day of income taxes, tax-free "foundations" or television.

At the convention of North Central Allied in Minneapolis last week, there were reports of local merchants' increasing reluctance to allow a town's only film theatre to pass out of existence, because business suffered and juvenile delinquency soared to new highs in small towns where the movie theatre was shuttered. Therefore, business men have been grouping together to save the lone theatre from extinction. At Belgrade, Minn., the Commercial Club has built a model theatre as a civic project, and at Hinckley, Minn., a Booster Club has underwritten improvement costs and the deficit, to keep their theatre.

Years ago, we tried to influence DeWitt Wallace, publisher of the *Reader's Digest*, to build a model theatre in Pleasantville, N. Y., and use it as an example in the magazine. Then, we stopped off, on the way to the airport in Des Moines, and called on Meredith Publishing Co., who own *Better Homes & Gardens*, and offered the same proposal. Didn't have any luck, but both magazines have since dipped into television.

¶ ANOTHER ORIGINAL idea from England, where showmanship is on the march. We've been finding more new ideas over there, and this one pleases. Allan Clark, manager of the Odeon theatre, Bridgewater, Somerset, had a lobby display of original drawings of cartoons which had appeared in local and national newspapers. The editors and promotion managers of the various papers were highly gratified, and more than forty cartoon subjects were shown to admiring readers and patrons. No reason why this can't be done elsewhere—and over here, especially, in cities where the friendly newspaper cartoonist is a local celebrity, and a mutual objective in public and industry relations can be accomplished, at small cost. We refer the matter to Ernie Emerling for Loew's Theatres.

¶ THE ZIEGFELD theatre, one of New York's finest, has "gone over the hill" to television. Built by William Randolph Hearst, as a compliment to Marion Davies and the Warwick Hotel, across the street—the theatre was designed by Joseph Urban, to be completely and authentically a theatre building. It was here that we saw the opening performance of the original "Show Boat" with Helen Morgan, and the revival, with Carol Bruce. For a while, it was operated by Loew's as a double-feature house and as such was a failure. Billy Rose bought it for a fraction of what it cost, and the last musical show to play there was "Porgy and Bess"—to good business. This week, we saw the riggers, using an 80-foot crane to swing TV equipment approximately the size of a box car, through the stage door. Standing on the corner, was Ward Morehouse, watching the passing of a great theatre. And we agreed that it was hopelessly lost for the purposes to which it was dedicated. The TV programs that will originate here, in the future, could as well be produced in a factory or loft building anywhere within commuting distance, and not destroy a theatre. —*Walter Brooks*



"A Roundabout"—they call this in England, and 20th Century-Fox arranged with the manufacturers to provide the attractive display for "Carousel" as part of British national promotion.



D. Mackrell, manager of the Haymarket cinema, Newcastle-on-Tyne, had these "Queen of the Sun" finalists, selling programs and adding to audience participation, with the cooperation of a sponsor, as part of his lively campaign for "Helen of Troy."

Britain Is Proud Of Its Showmanship



The Odeon theatre, London, staged a picnic party right in the lobby, with manager Peter Hall, center, hosting movie stars Ron Randell, Anita Ekberg and Anthony Steel. Opening night guests were served a picnic box lunch in their seats, before the picture.

They didn't need the whole elephant as ballyhoo for "Safari" at the Empire theatre, London.





Miss Lily Watt, valued member of this Round Table and manager of the Odeon theatre, Coatbridge, Scotland, and her staff, receive the Odeon and Gaumont Theatre Courtesy and Service Plaque, major award for the 550 theatres of the J. Arthur Rank circuits in Great Britain.



The Air Chief Marshal and members of the Board of Governors (seated) award area winners in the Royal Air Force Cinema Efficiency Competition. All the managers (standing) are members of the Round Table, and sorry we can't identify them, from left to right.

Showmen in Action

You should see the letter that the Ken Finlay's had from Cecil B. DeMille. All Ken said—when they had their baby, was that the great producer might as well give up—because "We've done it, with the arrival of 'The Greatest Production of All Time.'" Mr. DeMille showed the announcement to his associates and they all had a chuckle out of it, at Paramount's studio.

▼

Universal's field staff of exploitation and promotion people have made personal calls on the motion picture and Sunday editors of newspapers in 45 cities, as the beginning of their campaigns for "Away All Boats," "Toy Tiger," "The Rawhide Years" and "Pillars of the Sky." It is planned that this will be regular procedure in the future. Jack Matlack, David Polland, Ben Hill, A-Mike Vogel, Julien Bowes, Bucky Harris and Ben Katz were actively engaged.

▼

M. C. Talley, manager of the State and Wales drive-in theatres, at Lake Wales, Florida, says he just ran "Carousel" to one of the best turn-outs in his area, and used a lemonade stand as a concession feature with real merry-go-round music as a stunt. For three days, he says, all you could hear downtown was his voice, as a barker, and carnival music.

▼

Universal is putting Macy's off-season "Santa Claus" characters back at work again in their promotion of "Toy Tiger"—wishing everybody a (warm) Merry Christmas in July.

▼

Bill Lavery, manager of Schine's Oswego theatre, Oswego, N. Y., sold an ad on a throwaway herald to a local dry cleaner. Ten thousand of these were distributed, 5,000 were slip-sheeted into Sunday newspapers, and the balance used as package stuffers by merchants. The cleaner ran the same ad in the local newspaper as a tieup. to hit them twice in the same place. Gray flannel goods!

▼

Paramount's new tieup with the Connecticut Pen and Pencil Company will distribute thousands of colored pencil sets to children, together with drawings from "The Ten Commandments" to be filled in by the contenders. The pencil sets, in ten colors, with a different Bible commandment on each pencil, will be marketed in several languages, the world over, with a drawing book to match. Individual sets are available for Catholic, Protestant and Jewish youngsters.

▼

Southern California theatres are picking "the cutest candy girl" as another audience participation contest, on their own premises. You gotta see 'em to pick 'em.

Jack Mitchell, manager of Schine's Avon theatre, Watertown, N. Y., is getting ready for the Jefferson County Fair, which opens in July. It will take the place of the annual Dairyland Festival, and Jack is going to hold the contest to select the Queen of the Fair, starting May 12th and continuing through four weeks at the theatre. The only cost to the theatre will be a 40x60—and did you ever see any to beat Schine Showmen for getting out in front and getting there first!

▼

And now, it's soon to be "Father's Day" —June 17th—and the sky's the limit, as far as promotions are concerned. Most Fox West Coast theatres will admit "Fathers over 60," accompanied by offspring, in recognition of "their day." As with "Mother's Day"—it's a perfect chance for newspaper and radio sponsorship, with local cooperation by merchants.

▼

Cooking School Season is here again, and Schine circuit managers are cooking up deals with local power and light companies, to sponsor on-stage affairs that run every morning for several days, and draw capacity houses. Lou Levitch has one at the Riverside, Buffalo, and Lou Hart sets another with the Niagara Mohawk Power Corp., in Auburn. Good paying customers, who appreciate a good deal.

▼

One million copies of the popular priced "Pocketbook" edition of "Anna and the King of Siam" will go on sale as pre-selling for the new and grand CinemaScope 55 picture, from 20th Century-Fox, with special displays in thousands of book stores.



Among publicity pictures of United Artists' promotion tour of 39 cities for "Alexander the Great" was this particular one, posed with Dave Ballard, giant press agent, while visiting Mr. L. W. Brockington (seated) president of Odeon Theatres (Canada) Ltd., and Frank Fisher, general manager of the circuit. We're happy to see Mr. Brockington, at any and all times.

Florida Man Is Honored

DAYTONA BEACH, Fla.—An unusual honor was paid to J. L. Cartwright, Florida State Theatres executive, here on May 10 when Julius Davidson, editor of the Daytona Beach *News-Journal*, led a large group of city and county officials and leading citizens in proclaiming it as "restoration day." When the Empire Theatre building was entirely razed by fire early last month, a citizenship cup which had been presented to Cartwright in 1938 was destroyed in the fire. A replica of the large gold trophy was given to him at special ceremonies in Johnson's Terrace. Tributes were paid to Cartwright by LaMar Sarra, FST vice president; Mark DuPree, assistant to FST president Louis J. Finske; James Dunn, Rotary president; and by Herbert Davidson, *News-Journal* editor. The duplicate cup was presented by Mrs. Eileen Butts, winner of the 1956 cup.

The restoration day events were climaxed by a cocktail party and dinner at the Ocean Dunes Club, with about 150 persons attending. Speaking in praise of Cartwright were numerous men from many walks of life who had received their earliest training while serving as ushers, doormen and assistant theatre managers under him. Also on hand to cite Cartwright for his achievements were Harold Colee of Jacksonville, executive leader of the State Chamber of Commerce, and Tom Baldridge of Washington, D. C., director of the annual Shenandoah Valley Apple Blossom Festival in Virginia.

▼

Berdett Underwood did a fine job selling "The Man in the Gray Flannel Suit" at Schine's Strand theatre, Senaca Falls, N. Y. He promoted a full-page co-op ad from the local Ford dealer, and then gave free tickets to every patron coming in or test-driving a new Ford. All salesmen were dressed in gray flannel suits, which were required for the occasion, and this, too, was in the ad.

▼

Ed Linder, manager of the Villa theatre, Rockville, Md., has reduced prices from 75c evenings to 50c and for kids, it's a quarter. He also encouraged the youngsters to bring their mothers on Mother's Day, with a free ticket for her.

▼

Wm. J. Trambukis, manager of Loew's State theatre, Providence, had a seven-foot standee of Richard Burton in his role in "Alexander the Great" as a special lobby piece, on the main stairway, six weeks in advance. School promotions and ballyhoo at street level were part of his campaign.

▼

Col. Norman E. Sproul, manager of Durwood's Roxy theatre, Kansas City, reports further that his experiment with local advertising in the TV Guide is paying off so well that he has an enlarged scheduled in mind for the future. He likes it, he says, in a situation that has "monopoly newspapers."

'Trapeze' To Get Another Big Contest

United Artists will do all over again the beauty contest idea they worked out last year with Exquisite Form Bra, to find local beauties in 32 exchange areas, with $500,000 worth of newspaper co-op advertising and the greatest roster of prizes ever offered. "Trapeze" will be inspired by the same promotion treatment that was so highly successful before, in a new search for "Miss Exquisite Form of 1956."

The contest will spotlight key-city engagements of the new and fine picture, starring Burt Lancaster, Tony Curtis and Gina Lollobrigida, which we consider one of the best we've ever seen. It will be actively supported by 18,000 department stores, at the local level, and will have the bnefit of the sponsor's field force of 122 advertising men, in addition to United Artists' great staff of fifty exploitation men in the field. Grand prizes will include vacation trips to Europe, South America and Hawaii, mink coats, motor boats and station wagons, and there will be thousands of regional and local prizes, in addition to trips to Hollywood for top winners. Naturally, the final judges will be—Burt Lancaster, Tony Curtis and Gina Lollobrigida!

Special contest accessories distributed by the sponsor include 150,000 window streamers and 38,000 counter display cards, in addition to heavy national magazine advertising and TV coverage, which is also in the sponsor's budget. There will be complete promotion packets for dealers, in addition to the theatre manager's pressbook. Contest entry blanks go into circulation with the participating stores and theatres, beginning with the early runs. In each of the theatre contests, local judges will select from three to five winners, and from these, contenders for the grand prizes will be chosen. Other local and national sponsors cooperating in the campaign include Nash-Hudson, United Airlines, Fedders Air Conditioners, Fairbanks-Morse, Conn Musical Instruments, Burlington Mills, Dairy Queen, Ray-O-Vac, Remington-Rand, Sunbeam Electric, and a host of others.

Millions of Balloons

The country will be covered with millions of toy balloons, an invasion of "animals" from Warner Brothers' "The Animal World"—but certain to delight a million youngsters. The balloon animals are all out of "The Animal World" and will be recognized as the stars of the picture. Each will bear the advertising imprint, "The Most Exciting Motion Picture Ever Made." And we begin to understand the diversified policy of the Stanley Warner Corporation. The balloons are manufactured by National Latex Products Company, which is in the corporate family.



Apparently, those fabulous "Las Vegas" characters that we saw at the Variety Club convention are also found en route, for here Col. Norman Sproul, manager of Durwood's Roxy theatre, Kansas City, shows us an impromptu exploitation stunt, with $1,000 "Las Vegas Loot" bill passed out to pretty prospects as promotion procedure.

Stanley, Pittsburgh, Sells "While the City Sleeps"

The world premiere of RKO's "While the City Sleeps" was an exciting event at the Stanley theatre, Pittsburgh, to provide a pattern which will be followed in other key city and subsequent runs. In a tieup with the *Sun-Telegraph*, the newspaper awarded $25 daily for the best news tip happening "While the City Sleeps." Guest tickets were given to all contenders. As a result of this promotion, the paper carried a daily front-page box plugging the contest and the picture. Four days before the opening, WJAS ran another contest, for the most interesting occupation, "While the City Sleeps." There are endless possibilities in the title. Four hundred local cabs and the operating cab company gave cooperative advertising. A local store advertised itself as "the store that never sleeps." "Knight Rider"—a late hour show on KDKA, had a roving reporter on the streets in the wee small hours.

"Safari" To Be a Junket

Columbia Pictures announce the details of an "Air France" sponsored contest for "Safari" which will be conducted in 50 metropolitan areas this summer as promotion for their CinemaScope picture of that title. The nationwide contest will wind up with a winner and guest, who will receive more than $5,000.00 worth of prizes, in the form of (1) a trip to New York; (2) flight to Paris via Air France; (3) air trip to Nairobi, in Kenya, East Africa; nine days in Kenya, with a private "Safari" to Mt. Kilimanjaro, the Masai Reserve and the Sarengenti Game Plains; return trip to New York; a Marlin big game hunting rifle, equipped with Bausch and Lomb power scope; a pair of Bausch and Lomb binoculars; a new model "Graphic 35" camera equipped with flash gun.

It isn't quite clear whether or not all this goes to the top winner and no others, but in that case, we nominate Robert C. Rourk, to win. In addition, $10,000 in other prizes will be distributed in lesser contests, sponsored at the local level by newspapers, television and radio stations, in conjunction with theatre playdates. Contestants will be required to answer questions about Africa—and all fifty local winners will then enter the national contest for the giant jackpot. Local prizes are 20-volume deluxe sets of "The Book of Knowledge"—and all contenders will need that knowledge.

"Jaywalker"—Timely Short

Columbia Pictures is putting out a special seven-minute cartoon, the adventures of Milton Muffet as "The Jaywalker" which should exactly fill the bill for managers wishing to play up to safety groups. Police authorities especially will appreciate the slogan, "Laugh and learn to live longer than Muffet, who earned his wings, the hardest way."



Richard Egan, who stars with Jane Russell in 20th Century-Fox's "The Revolt of Mamie Stover," is pictured with the winner and runners-up in the Abraham & Straus 5th Annual Travel Time contest. Sarah E. DeMarro, center, won a trip around the world, via Pan-American Airlines. The Brooklyn store gave the contest wonderful newspaper breaks.

Selling Approach

THE HARDER THEY FALL — Columbia Pictures. If you think "On the Waterfront" hit hard—wait until you see this one! Humphrey Bogart in his most power-packed role, co-starring Rod Steiger and Jan Sterling, and with Max Baer and Jersey Joe Walcott in the supporting cast. The fight racket—exposed! The heavyweight movie of the year—and new champion! 24-sheet and all posters have the punch of a prize-fighter, with the grim setting of the prize-ring, to build your own special treatment, in lobby and marquee display. Folder herald packs the same punch and keys your campaign in a majority of situations. Newspaper ads are excellent, and note the supplement enclosed in the pressbook, for six special teaser ads that will stand alone. There are many very large ads, but the special composite mat for 35c has seven ad mats and slugs, and two publicity mats, so take the whole mat to your newspaper office for planning on the spot. The American Affiliation of Tall Clubs, whose members must be real tall, are cooperating to point out Mike Lane, who plays the part of the boxer "Toro" in the picture, and who is 6 feet 10 inches tall. The pressbook has a special section for drive-in showmanship, and suggests that prize fight pictures appeal to women. Hit every sports fan in town with power promotion.

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GABY—MGM. In CinemaScope and Eastman Color. Starring Leslie Caron and John Kerr. One day, one night—to live a lifetime! And you live it with Gaby and Greg, the man she loves. Then comes the message that means he has gone—perhaps forever. Tenderness and tears, laughter and love, in fleeting hours between meeting and parting! MGM is posting 750 of the excellent 24-sheets in 14 key cities. You can use this fine pictorial art, at low cost, as lobby and marquee display. All posters and accessories have a "trade-mark" pose of Leslie Caron as "Gaby" which will be widely recognized. Two color herald from Cato Show Print keys your campaign, and can be used by cooperative advertiser who will buy the back page. Newspaper ads are distinctive and sell the attractive stars and story. There is a nice, new style with combination line and halftone that will be something different on the amusement page. The complete campaign mat includes nine ad mats and slugs, two publicity mats and a yard of border. Take the whole mat, which costs 35c at National Screen, to your newspaper man. A 6-day "screen lovers" contest is suggested in the pressbook. There are music and record tieups in the Rogers & Hart hit, "Where or When" which is the theme song. A set of 8x10 color-prints will sell color with color.

AUTUMN LEAVES—Columbia Pictures. Joan Crawford, in her most unusual and dramatic role. "He was so young, so eager . . . and I was so lonely!" A love story as unforgettable as the love song that inspired it. "I knew it was wrong to keep him here." She reached out for the loving warmth of a man's hands, and found herself in the grip of fear! A story of a man's most desperate need . . . and a woman's! She didn't know love could cost so much! 24-sheet as well as all posters and accessories, carry the theme portrait of the star in her dramatic role. Folder herald keys the campaign with the proper selling approach. Newspaper ad mats are dramatic and unusual in style, including many very large ones, but you will find a size for every situation. Try for the unusual, when it is offered, as it is in this instance. The complete campaign mat has seven well chosen ad mats and slugs, and two publicity mats—all for 35c at National Screen. A special page of drive-in theatre suggestions in the pressbook is required reading for outdoor operators. The theme song provides music and record tieups. Nat King Cole sings the title song, in the picture.

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23 STEPS TO BAKER STREET—20th Century-Fox. CinemaScope, in color by DeLuxe. A masterpiece of suspense and deduction, with overtones of Sherlock Holmes and Scotland Yard. Van Johnson and Vera Miles, with Cecil Parker, in a top-bracket mystery story, filmed in authentic English settings. Only he knew what was going to happen. His only clues—the scent of perfume, a cry in the dark. His only weapon—a tape recorder. Two color herald from Cato Show Print, does a big job at low cost. 24-sheet and all posters have fine dramatic values and pictorial art for your lobby or marquee displays. Newspaper ad mats are strong and will command attention. The complete campaign mat, selling for 35c at National Screen, is well selected, and gives you eight assorted ad mats and slugs, plus two publicity mats, sufficient for small situations. Buy the selection for the price of a single mat. Pressbook offers a full page of exploitation ideas that are worth while. Look them over and decide which will fit your situation.



Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

New Unit to Produce Soft Ice Cream Products

The "212 SoftServer," latest addition to its line of equipment for preparing and serving soft ice cream products, has been announced by the Sweden Freezer Manufacturing Company, Seattle. The unit is described as a completely self-contained back bar companion to the company's "Shake-Maker," which was introduced last year. The new machine has a 5-gallon mix tank and the "Air-O-Metric" mix feed system, which requires no adjustment. Production capacity is 10 gallons of soft serve product an hour or nine 2-ounce (by weight) servings a minute. A ¾ h.p. hermetically sealed water condensing unit furnishes refrigeration.

Counter Dispenser for Non-Carbonated Drinks

The Jet Spray Corporation, Boston, has announced a new counter dispenser for non-carbonated beverages, which, it states, "recools and remixes three gallons of beverage every minute, thereby providing automatic temperature control without the use of hoses, arms, shafts or loose parts." Tradenamed the "Jet Rocket Model," it has a totally enclosed motor with built-in oiling lines to provide spray power. The drip shelf is of stainless steel. The unit holds four "plus" gallons and takes up one square foot of counter space with shelf overhang. It is 22 inches high.

New Chocolate Drop Box

A new round paper container illustrated with a barrel design has been adopted for its chocolate drops by Hollingsworth's Candies, Augusta, Ga. The container was designed specifically to add impulse buying appeal to self-service candy counters and has a transparent "window" cover.

Bar for Vending Machines

The "Victoria" cream candy bar, made by the Frazier-Lewis Company, Sunnyvale, Calif., is now being produced in a new model especially designed to be sold in automatic vending machines. Weight specifications have been changed to conform to vending machine 100-count standards.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

LOST LEASE! CLOSING OUT COMPLETE equipment conventional theatre—50 ton Carrier air-conditioning, Simplex mechanisms, Altec sound, American seats. Will sell all or separately. JOHN WILLIAMS, State Theatre, Jackson, Miss.

BOOKS

NEW — FOR THEATRE MANAGERS — "THE Master Guide on Theatre Maintenance," compiled from authorities, handy for reference with hard covers and index. Published by Aaron Nadell. Price $5 postpaid. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

DRIVE-IN EQUIPMENT

IN-CAR SPEAKERS $4.25! YEAR WARRANTY. 4" unit, steel case painted blue-white. Price per set 2 speakers, junction box, $12.25. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

BEST CINEMASCOPE VALUE! AVAILABLE ON on Time—Cinematic IV adjustable anamorphic $375 pr. Metallic seamless screens 75c sq. ft. Send projection throw, screen size—we'll figure your requirements. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd Street, New York 19.

INTERMITTENT MOVEMENTS — NEW SURPLUS for Simplex $69.50; DeVry $59.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

MANAGERS WANTED FOR YEAR AROUND, also for summer season thetare. Apply MAX COHEN, Rialto Theatre, Monticello, N. Y.

WANTED, MAN TO MANAGE TOP DRIVE-IN theatre near Philadelphia, Pa. Good pay, 12-month job. All mail kept strictly confidential. Box 2921, MOTION PICTURE HERALD.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

USED EQUIPMENT

BEAUTIFULLY REBUILT LIKE NEW! SUPER Simplex projectors, cabinet pedestals, 3000' magazines, Magnarc or Mogul Arclamps, 70/140 generator, RCA PG230 sound, Price $3,950.00. Available on Time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

LOADED WITH H.I. LAMPHOUSES! Peerless Magnarcs, $395 pr.; Strong Mogul, Brenkert Enarc, Ashcraft "E" $350; Forest U.T., Ashcraft "D" Ballantyne $300—all good condition. Available on Time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wallensak "Sunray" Series I: 2", 3", 3½", 3¾". 5", 5½", 6", 7¾"—$35.00 pair. Superlite Series III C coated 2¼" - 3" - 3¼" $150.00 pr. Trades taken. Write or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

AMER. CINEMATOGRAPHERS HANDBOOK, ½ price, $2.50; 10' Title Animation Stand, $975.00; Bridgamatic Jr. 16mm Automatic Processor, $1,500.00 value, $975.00; Maurer 16 Camera, lens, 2 magazines, sync-motor, 12V motor w/battery, all cases, complete $2,395.00; 5000W Background Projector, reconditioned, $595.00; Bardwell McAlister studio floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $29.50; Quadlite Heads only, $4.95; Stands only $19.95; Moviola 35mm composite sound/picture, $495.00. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Cagney Toastmaster At Cushing Fete

James Cagney will be toastmaster at the May 26 testimonial dinner to Archbishop Richard J. Cushing of Boston at the Hotel Statler in that city, by the Variety Club of New England, co-sponsors with the Red Sox of the Jimmy Fund. The event celebrates the 35th anniversary of the Archbishop's ordination. Dr. Sidney Farber, scientific director of the Children's Cancer Research Foundation, will make a presentation of the Great Heart Award to the archbishop. In 1955 Mr. Cagney visited the Jimmy Fund building and made a film, the Jimmy Fund Trailer, which was viewed by thousands of movie-goers throughout New England.

Fred Bellin Elected President of Astor

Fred Bellin has been elected president of Astor Pictures Corporation and its affiliated companies to succeed the late Robert M. Savini, the company has announced. Others elected to top executive posts include N. E. Savini, vice-president, and Anthony Tarell, former controller and office manager, now secretary-treasurer. It was also announced that the policies of the company are to be continued.

Rogers Fund Drive Set

Five of the major circuits already have answered the call to participate in the audience collection campaign for the Will Rogers Memorial Hospital, it is announced. According to S. H. Fabian, national campaign chairman for the collection, Loew's, Stanley Warner, Wometco, RKO and Fabian Theatres are the first of the major circuits to pledge the participation of all their theatres during the campaign period—the week of July 16.

"It's pre-campaign cooperation like this," Mr. Fabian said, "that not only foretells success for the program, but more significantly indicates wholehearted endorsement of it. In last summer's audience collection, we were also given an indication of the public's understanding and apprcciation of the hospital's position, for not one note of public disapproval was reported then."

The call for participation was made recently through a telephone network by A. Montague, president of Will Rogers Hospital. He urged every one of the estimated 3,000 people assembled in the 32 listening points, to get behind this summer's collection campaign to make it the "greatest showing" yet made by the industry.

Carl Fishman, Loew's Publicist, Dies

Carl Fishman, 42, publicist and assistant advertising manager of Loew's Theatres, Inc., died May 20 at New York Hospital of heart disease. He started with Loew's in 1929 as a messenger boy. Until 1943 he was a field publicity man, later serving two years with the United States Navy in World War II. A member of AMPA, he is survived by his wife, Sonia, and a daughter, Adele.

Frank A. Wetsman

DETROIT: Frank A Wetsman, 59, well-known exhibitor here, died May 20 of a heart attack. He was associated with the Wisper and Wetsman exhibitor organization here. A philanthropist who made hunting and fishing his hobbies, he is survived by his wife, Lillian, his father William Wetsman, also in exhibition, and several brothers and sisters.

Dr. Joseph Friedman

BINGHAMTON, N. Y.: Dr. Joseph S. Friedman, 57, senior research chemist of the Ansco Corp. here and a nationally known authority on color photography, died here recently. An author of several works on his specialty, he joined Ansco in 1943.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 104 attractions, 3,576 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
African Lion, The (B.V.)	1	7	18	13	21
All That Heaven Allows (U-I)	5	26	12	19	4
Anything Goes (Par.)	–	3	–	6	12
Apache Woman (A.R.C.)	1	7	2	2	–
Artists and Models (Par.)	10	33	19	7	2
At Gunpoint (A.A.)	–	1	11	26	2
Backlash (U-I)	–	10	3	14	–
Battle Station (Col.)	–	4	–	2	–
Benny Goodman Story, The (U-I)	1	12	10	27	17
Big Knife, The (U.A.)	–	–	1	11	14
Blood Alley (W.B.)	–	8	29	21	3
Bottom of the Bottle (20th-Fox)	–	2	8	13	25
Carousel (20th-Fox)	1	7	2	19	2
Come Next Spring (Rep.)	–	1	3	15	4
Comanche (U.A.)	–	4	1	–	18
Conqueror, The (RKO)	5	5	8	4	–
Count Three and Pray (Col.)	5	10	24	10	7
Court Jester, The (Par.)	–	8	7	6	3
Court Martial of Billy Mitchell (W.B.)	1	41	27	10	1
Day the World Ended (A.R.C.)	–	21	1	1	–
Deep Blue Sea, The (20th-Fox)	–	–	1	2	12
Desperate Hours, The (Par.)	1	1	11	19	19
Diane (MGM)	–	–	1	8	28
Dig That Uranium (A.A.)	–	4	1	–	–
Duel on the Mississippi (Col.)	1	1	7	2	2
Flame of the Islands (Rep.)	–	1	2	7	3
Forbidden Planet (MGM)	–	2	5	–	–
Forever Darling (MGM)	7	28	29	7	8
Fort Yuma (U.A.)	–	–	5	13	2
Fury at Gunsight Pass (Col.)	–	1	3	2	2
Gentlemen Marry Brunettes (U.A.)	–	10	20	15	16
Girl in the Red Velvet Swing, The (20th-Fox)	–	3	20	31	23
Glory (RKO)	1	3	6	8	6
Goodbye, My Lady (W.B.)	–	4	2	4	–
Good Morning, Miss Dove (20th-Fox)	1	16	13	34	12
Guys and Dolls (MGM)	20	7	4	3	3
Helen of Troy (W.B.)	–	7	25	2	10
Hell on Frisco Bay (W.B.)	–	8	12	10	24
Hot Blood (Col.)	–	1	1	5	3
I Died a Thousand Times (W.B.)	–	1	5	11	9
I'll Cry Tomorrow (MGM)	9	14	5	1	–
Indian Fighter (U.A.)	–	13	25	13	6
Inside Detroit (Col.)	–	–	1	4	2
Invasion of the Body Snatchers (A.A.)	–	1	–	–	19
Kettles in the Ozarks (U-I)	–	5	9	7	2
Kismet (MGM)	–	4	17	22	21
Last Frontier (Col.)	–	3	18	18	5
Last Hunt, The (MGM)	–	3	14	16	4
Lady Godiva (U-I)	–	1	5	7	5
Lawless Street (Col.)	1	6	14	5	1
Lieutenant Wore Skirts, The (20th-Fox)	–	10	26	25	3
Littlest Outlaw (B.V.)	5	10	9	7	20
Lone Ranger, The (W.B.)	8	23	8	1	2
Lucy Gallant (Par.)	–	–	23	17	11
Man Alone, A (Rep.)	–	9	23	10	11
†Man in the Gray Flannel Suit (20th-Fox)	3	1	1	1	–
Man Who Never Was (20th-Fox)	–	2	11	–	10
Man With the Golden Arm (U.A.)	7	19	17	11	–
Man With the Gun (U.A.)	1	20	16	8	13
*Marty (U-I) (Reissue)	–	4	–	2	1
Meet Me in Las Vegas (MGM)	–	7	1	1	3
Miracle in the Rain (W.B.)	–	3	1	9	2
Naked Dawn (U-I)	–	–	3	5	3
Never Say Goodbye (U-I)	–	12	5	6	–
On the Threshold of Space (20th-Fox)	–	1	1	9	9
Our Miss Brooks (W.B.)	–	–	4	4	5
Picnic (Col.)	16	22	7	–	–
Prisoner, The (Col.)	1	–	2	1	3
Queen Bee (Col.)	–	–	12	13	10
Quentin Durward (MGM)	–	–	5	12	26
Rains of Ranchipur, The (20th-Fox)	–	9	33	26	9
Ransom (MGM)	1	2	18	18	11
Rebel Without a Cause (W.B.)	11	55	20	7	1
Red Sundown (U-I)	–	6	5	2	3
Return of Jack Slade (A.A.)	–	2	11	3	–
Rock Around the Clock (Col.)	5	3	4	–	–
Rose Tattoo, The (Par.)	11	9	14	6	1
Running Wild (U-I)	3	15	6	2	–
Second Greatest Sex (U-I)	–	8	9	18	7
†Serenade (W.B.)	–	1	–	–	17
Shack Out on 101 (A.A.)	–	4	8	1	2
Sincerely Yours (W.B.)	–	1	10	18	20
Slightly Scarlet (RKO)	–	2	3	3	7
Song of the South (B.V.) (Reissue)	6	1	3	2	16
Spoilers, The (U-I)	1	11	16	16	4
Square Jungle (U-I)	–	1	1	11	35
Swan, The (MGM)	–	8	1	–	–
Tall Men, The (20th-Fox)	7	44	19	5	2
Tarantula (U-I)	2	14	4	6	–
Target Zero (W.B.)	–	1	5	2	4
Teen Age Crime Wave (Col.)	–	6	7	2	–
Tender Trap, The (MGM)	9	30	31	15	2
Texas Lady (RKO)	–	2	10	14	6
There's Always Tomorrow (U-I)	–	–	6	6	22
Three Bad Sisters (U.A.)	–	3	3	1	–
Three Stripes in the Sun (Col.)	1	8	17	10	9
Treasure of Pancho Villa (RKO)	–	1	14	14	21
Trial (MGM)	1	11	42	20	5
†Tribute to a Bad Man (MGM)	–	1	–	3	3
Trouble with Harry (Par.)	10	1	7	8	1
Twinkle in God's Eye, The (Rep.)	–	2	9	2	–
*Unconquered (Par.) (Rsissue)	–	–	1	3	2
Uranium Boom (Col.)	–	–	–	2	3
World in My Corner (U-I)	–	–	4	10	23

DESERT WARFARE! DESERT LOVE! DESERT SPECTACLE!

CINEMASCOPE captures it all...from the Great Pyramids to the Cataracts of the Nile...the greatest adventure ever written about the North African wasteland...actually filmed in the wild Sudan!

color by TECHNICOLOR



COLUMBIA PICTURES presents ZOLTAN KORDA'S Production

LAURENCE HARVEY · ANTHONY STEEL
JAMES ROBERTSON JUSTICE

STORM OVER THE NILE

Savages by the thousands storm the handful of helpless defenders!



3764 natives haul gunboats up the dangerous Nile Cataracts...as Kitchener marches to avenge Khartaum!



introducing MARY URE with GEOFFREY KEEN · RONALD LEWIS · IAN CARMICHAEL

Screenplay by R. C. SHERRIFF · From a Novel by A. E. W. MASON · Directed by TERENCE YOUNG and ZOLTAN KORDA · Produced by ZOLTAN KORDA

AVAILABLE FOR IMMEDIATE SCREENINGS
...SEE FOR YOURSELF!

storming your way from *Columbia!*

JUNE 2, 1956

MOTION PICTURE HERALD

Distributors Study Plan to Promote Box Office Gross

REVIEWS (In Product Digest): THE PROUD AND PROFANE, D-DAY THE 6TH OF JUNE, THE PROUD ONES, THE RAWHIDE YEARS, THE GREAT LOCOMOTIVE CHASE, EARTH VERSUS THE FLYING SAUCERS, A KISS BEFORE DYING, THE LEATHER SAINT, ATOMIC MAN. (In News Section): THE EDDY DUCHIN STORY

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BURSTING ON THE BOMB-



THE PRODUCERS OF "I'LL CRY TOMORROW" HAVE STRUCK ANOTHER GOLD-MINE!

True-life stories make powerful movies. This is the story of an amazing guy, his "Blackboard Jungle" youth, his up-hill fight for a place in the sun — and the beautiful love of a tenement girl that gave him a reason to live.

INDUSTRY LIKE A SHELL!



Every heart-beat of the book is on the screen!

EVERY PREVIEW ADDS TO ITS WORD-OF-MOUTH FAME!

M-G-M presents the true-life story

"SOMEBODY UP THERE LIKES ME"

Starring

PAUL NEWMAN · PIER ANGELI

with

EVERETT SLOANE · EILEEN HECKART · SAL MINEO

Screen Play by **ERNEST LEHMAN**

Based on the Autobiography of **ROCKY GRAZIANO** · Written with **ROWLAND BARBER**

Directed by **ROBERT WISE** · Produced by **CHARLES SCHNEE**

★

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 203, No. 9

June 2, 1956

Buyers & Sellers

IT is understandable that recent happenings in the industry, such as those affecting management of major companies and the sale of hundreds of old features to television, would generate a certain wave of uncertainty. In some quarters this feeling has been interpreted as pessimism.

Any such dim view of the industry would be an erroneous conclusion. Too often people think, "So and so is selling out." They forget that for every seller there is a buyer. All the motion picture company purchases have been at substantial figures—quite the reverse of any pressure selling. General Tire and Rubber and General Teleradio paid $25,000,000 for RKO. The Semenenko group purchased controlling shares of Warners for $27.50 each at the time when the stock market price was under $25. The equivalent adjusted lowest price of Warner stock in the period from 1942 was 2⅛. A California banking group now has an option to purchase control of Republic at $12.50 per share, with the market about 8½. In the period from the beginning of World War II Republic also sold as low as 2⅛.

While some potential buyers have contemplated the purchase of film companies on account of their inventory assets, further investigation has uniformly and unanimously indicated that the greatest value is in continued operation of the business of production and distributing new features. Thomas F. O'Neil has made it clear just how such investigations affected the thinking of his group. Now RKO has a more active production schedule than at any time in eight years. It is most likely that other purchasers of the control of major companies will make a similar decision.

■ ■ ■

Reagan's Plebiscite

THE extent of and responsibility for friction in trading relations between exhibitors and distributors is a question that is likely to remain in high dispute despite the voluminous testimony from both sides that has been presented to the U. S. Senate Small Business sub-committee. Spokesmen for exhibitors asserted widespread complaints; spokesmen for distributors dissented—and that's putting it mildly.

In this connection Charles M. Reagan, Loew's vice-president and general sales manager, who was a distributor witness at the Washington hearing last week, has entered upon a bold and straightforward undertaking intended to test how friendly the exhibitors are toward "The Friendly Company." He has sent the complete text of his Washington testimony—which sharply denied the allegations of widespread exhibitor dissatisfaction—to more than 7,500 theatre owners throughout the country. In an accompanying letter he invited comment on his testimony or on any phase of the hearings.

Mr. Reagan contends that through reports of a large staff of sales representatives who regularly contact exhibitors he is well-equipped to gauge the quality of relations between exhibitors and his company. He asserts that if anything like the extent of exhibitor dissatisfaction that has been alleged actually exists he would be the first to know it.

The results of Mr. Reagan's Plebiscite by means of his invitation to more than 7,500 theatre owners to comment on his testimony should produce highly interesting and informative facts.

■ ■ ■

¶ Tony Curtis has proposed to John Foster Dulles, Secretary of State, that the Government help to guide entertainment personalities who travel abroad and are subject to the inevitable and often interminable press interviews. Certain of Mr. Curtis' proposals are not likely to get a warm reception at the State Department. For instance, stars who travel abroad cannot expect U.S. officials to lend their prestige for film promotion interviews. On the other hand the Government certainly should give the traveling star all the behind-the-scenes guidance possible that will help him in press and public relations in his own and the nation's interest during these critical times.

■ ■ ■

¶ It's a Man's World—Hollywood has long been criticized for its cycles. There is no doubt that the box office sometimes suffers—through no one's fault—when too many pictures of the identical type reach the market at the same time. Now there is a new type of "cycle"—different pictures with similar names: "A Man Alone," "Man With the Gun," "Man With the Golden Arm," "Man in the Gray Flannel Suit," "Man Who Never Was," "Man Who Knew Too Much," "A Man Is Ten Feet Tall" and "The Wrong Man." There are probably few within the business—let alone among the general public—who can accurately identify the company, stars and general subject matter of each of these "Man" films.

■ ■ ■

Quotable quote: "The motion picture business is basically sound—and good theatres, properly located, equipped and maintained, do extremely well in the exhibition of quality product,"—Leonard H. Goldenson, at annual meeting of American Broadcasting-Paramount Theatres.

—Martin Quigley, Jr.

Letters to the Herald

"Fine Coverage"

To the Editor:

After seeing The HERALD of May 19, I thought I must write you regarding the very fine spread you did on the Variety Club convention. International Variety is certainly grateful to you on the complete and excellent manner in which you handled the convention.

Best of wishes. — *GEORGE W. EBY, First Assistant International Chief Barker, Variety Clubs International, Pittsburgh, Pa*

•

Patron Viewpoint

To the Editor:

A college girl gave me the best answer yet when we were discussing pictures and sex in pictures. She asked me the question: "Did you ever see a girl looking at the rack of pocket-books—which every one knows are sexy? That would be just like admitting our thoughts. The same with going to see a picture that is openly advertised that way —we just won't admit we're interested in that sort of thing. To have sex blatantly displayed is distasteful to most of us, I think. Subtly and handled right, it is fine."—*An Arkansas Exhibitor.*

ON "ROXY"

Martin Quigley, Jr., editor of Motion Picture Herald, *has received an assignment from Dr. Robert Livingston Schuyler, editor of the "Dictionary of American Biography," to prepare a biographical article on the late Samuel Lionel Rothafel who was best known as "Roxy." The article on "Roxy" will appear in the new Supplement of the "Dictionary of American Biography" devoted to prominent Americans who died during the period from 1936 to 1940. Friends and associates of "Roxy" are invited to write to Mr. Quigley giving recollections of the famous showman which have not yet appeared in print.*

WHEN AND WHERE

June 11-13: Annual convention of the New Mexico Theatre Assocation, Hilton Hotel, Albuquerque.

June 11-13: Annual convention of Allied Theatres of Wisconsin, Schwartz Hotel, Elkhart Lake, Wisconsin.

June 14: Fifth annual film industry golf tournament, sponsored by the Cinema Lodge of B'nai B'rith of New York, Vernon Hills Country Club, Tuckahoe, N. Y.

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

June 25: Annual golf tournament and dinner party of Albany Variety Club, to be held at Shaker Ridge Country Club, Albany, N. Y.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association to be held at the Coliseum, New York City.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, Los Angeles.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, Roosevelt Hotel, Jacksonville.

November 24-28: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

The Letters to the Herald department is a forum for the expression of opinion of all those concerned with the welfare of this industry. Its columns are always open to anyone with a message which he would have brought to the attention of the entire motion picture business.

MOTION PICTURE HERALD

June 2, 1956

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MOTION PICTURE HERALD, Martin Quigley, Editor-in-Chief and Publisher; Martin Quigley, Jr., Editor; Raymond Levy, Executive Publisher; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Roy Gallagher, Advertising Manager; Gus H. Fousel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager: William R. Weaver, Editor, Yucca-Vine Building, Telephone HOllywood 7-2145; Chicago, 120 So. LaSalle St., Urben Farley, Advertising Representative, Telephone FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, Manager; Peter Burnup, Editor; William Foy, News Editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address; "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President, Leo J. Brady, Secretary. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac, Fame.

On the Horizon

POSTPONE EXCISE TAX VOTE

The House Ways and Means Committee has again postponed the resumption of committee voting on excise tax changes. Once the committee does meet, it faces quite a few matters to dispose of before it gets to a decision on further admissions tax relief. The continued delay in committee meetings on the excise tax bill makes more and more uncertain the chances of enactment of the bill this year.

LIGHT THAT DIDN'T FAIL

Earthquakes, floods, power failures--and blackouts, come and go, but the intrepid theatre manager goes on doing his job. During the recent blackout that wrapped up 3,000,000 inhabitants of Western New York and the Canadian border region, Edward Miller, manager of the Paramount theatre, Buffalo, got 800 of his viewers out in orderly fashion, while some 700 others waited until power was restored. His theatre threw into operation its emergency 25-cycle plant, which lights the auditorium and the marquee, with the result being that the Paramount was the only bright spot on the entire main stem. A photo of the bright marquee was used on the front page of the Buffalo Evening News under the title: "The Light that Didn't Fail in Buffalo's Blackout."

AMERICAN FILMS ABROAD

One out of every eight pictures made by American producers in 1956-57 will be filmed in part or in its entirety outside the United States, according to the Association of Motion Picture Producers and the MPEA. A study of production plans reveals that some 40 full-length features are scheduled to be made abroad by American filmmakers in 22 different countries during the 12-month period.

"SEARCHERS" GROSSES TOPS

After top-grossing Chicago, Buffalo and Detroit premieres of C. V. Whitney's production of "The Searchers" for Warner Bros. presentation, the picture continued its strong business pace with strong openings in such localities as Cleveland, Philadelphia, Milwaukee, St. Louis, Milwaukee, Denver, Salt Lake City, Seattle and Portland, Oregon. The picture broke over the Memorial Day Holiday with a total of 360 prints working in key cities across the country.

TV MEXICAN THREAT

TV is now becoming a competitive threat to motion pictures after six years in Mexico, it is claimed by the National Cinematographic Chamber, which views with alarm completion of local station facilities in the outlying provinces. The Chamber fears that the new service will close some 60 theatres in the area covered.

STORY SOURCE

The decision on the part of C. V. Whitney Pictures, Inc., to re-produce in modern dimensions, color and sound the great silent "Grass" and "Chang" opens a bright vista of promise that other producers may be persuaded to check back into the long list of pre-sound successes for similar adaptation to today's finer techniques, greater public and more urgent need.

MEXICAN FILMS TO RUSSIA

Russia has purchased, for an undisclosed sum, three Mexican pictures for exhibition behind the Iron Curtain, it is announced by Yuri N. Paporov, cultural attache of the Russian Embassy in Mexico City. One of the pictures is "Con quien andan nuestras hijas?" ("With Whom do Our Daughters Associate?") the current Mexican box office champion.

THEATRE BREATHING SPELL?

A sage onlooker's observation: If the controversy between the television network interests and the television film syndicators were to grow into the dimensions of the patents war that slowed down the progress of the motion picture industry in its youth, the theatre business might gain by profiting on at least a breathing spell in which to perfect its defensive strategy against whichever faction emerged victorious.

William R. Weaver--Lawrence J. Quirk--James D. Ivers

NBC Buys 50% of Figaro

The National Broadcasting Company has purchased 50 per cent ownership of Figaro, Inc., independent film production company of which Joseph L. Mankiewicz is president, it was announced this week by Robert W. Sarnoff, president of NBC. Mr. Mankiewicz retains the other 50 per cent ownership.

Mr. Sarnoff said the agreement provides for the consultive services of Mr. Mankiewicz and others on Figaro's staff to NBC, including selection of program material, talent and other elements, and critical analyses and recommendations as to programming and production techniques. It also grants NBC a favored position in connection with the telecasting of all films produced by Figaro.

Figaro, which produced "The Barfoot Contessa" for United Artists release, recently completed a new arrangement with U.A. whereby it is scheduled to make nine pictures, five to be written, directed and produced by Mr. Mankiewicz, during the next four years.

Figaro also announced the election of its board of directors. Members include Mr. Mankiewicz, chairman; Emanuel Sacks, RCA and NBC vice-president; Bert Allenberg, executive vice-president of the William Morris Agency; Alan Livingston, president of Kagran Corp., NBC subsidiary; Abraham L. Bienstock, attorney; Earl Rettig, vice-president in charge of NBC-TV network services; Robert Lantz, Figaro vice-president, and James E. Denning, director of talent and program contract administration for NBC.

Officers of Figaro include Mr. Mankiewicz; Mr. Sacks, executive vice-president; Mr. Lantz; Mr. Rettig, treasurer, and Richard Reiss, secretary.



THE CONTRACT. RKO's production chief, William Dozier, welcomes producer Paul Gregory, right. He will make five the next three years. "The Naked and The Dead" comes first.



THE HOST, William Horning, center, MGM art head, with his guests in Hollywood, New York architect-writer Jeffrey Aronin, and his mother.



BEN Y. CAMMACK has retired from RKO Radio after 24 years. He was district manager for Dallas, Oklahoma City and Memphis the past 16 years, and previously was foreign department assistant general manager.

This week in pictures



by the Herald

IT MIGHT TAKE merely a few hit pictures to restore industry vigor; this sort of thing has happened before (he's been through a lot of it) and each time the industry rebounded. Thus opined Sol C. Siegel, an old pro of the industry whose latest is MGM's "High Society." The producer in the New York interview said television didn't seem to keep people away from pictures they really want to see. With him, left, MGM exploitation head Dan Terrell.



by the Herald

RONALD HOWARD, British actor, son of Leslie Howard, as he met fan and trade press writers in New York before leaving for Hollywood and Hall Bartlett's "Drango."

ADOLPH SCHIMEL, of Universal, and UJA amusements chairman the past three years, at the New York luncheon honoring him last week. With him, Robert Benjamin, Leon Goldberg, Barney Balaban, and Dr. Ruth Gruber. The affair raised $500,000.



by the Herald

Jersey ponders . . all is concord(?)





MEETING TIME again for New Jersey's Allied; and the site once more was that ultimate resort, the Concord Hotel, in New York's Catskill Mountains. At pre-season rates (naturally, these days) theatre owners and their out-of-state and film row guests alternately escaped the industry's problems, and wrestled them.

Photos by the Herald

SIDNEY STERN ran things informally, when necessary, and formally and privately when agitations and incitements needed molding into form acceptable to the industry. He deplored, publicly, the name-calling at those Washington hearings.



HARRY LOWENSTEIN AND SAM FRANK



DICK TURTELTAUB as secretary reported the convention journal a money maker; and he and president Stern urged grateful showmen patronize their advertisers. Peering in at the left, Sam Engleman and A. Louis Martin.





HERB LUBIN



AL HARWAN

REPORT by former president Wilbur Snaper: Allied's board in Washington will support individual exhibitor and unit action outside COMPO to eliminate taxation: the King bill, most desirable of those offered, exempts admissions below a dollar. With him, Irving Dollinger.



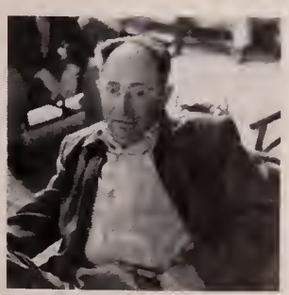
CHATTER in the lobby: equipment supplier "Doc" Faige discusses amateur snapshooting with carbons supplier and theatre owner Edward Lachman, and exhibitor A. Louis Martin.



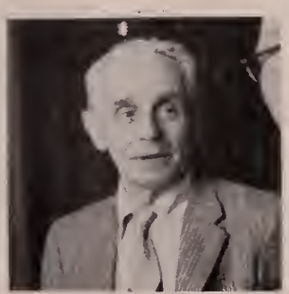
A MATTER OF NOMINATIONS: Bill Infald submits the list and receives congratulations from officers and delegates on some wise choosing. With him, Jack Unger.



DAVE GERTNER



TED ROSENBLATT



DAVID SCHERMAN



HOWARD HERMAN

AL SCHWALBERG says he's been through industry crises before and that his theatre owning friends should have faith, courage and certainly imagination. He also allows a word about his new project, Gold Medal Productions, using New York's oldest studio and that city's talent pool which he insists is there waiting to be fished.



HOW'S BUSINESS?

by FLOYD E. STONE

KIAMESHA LAKE, N. Y.: Wherever more than two exhibitors are gathered together as they were here this week for the Allied of New Jersey convention, the inevitable question is, "How's business?" and then, "Where are we going?"



SHELDON SMERLING, general manager, Eastern Outdoor Drive-In Theatres.

"I think there will be product around. This is a business which is lively with lively people. I look at things with the point of view of the drive-in operator. It's a good business.

"We will have drive-ins, first run key spots, and art houses.

"I see that market having plenty of product.

"It will have to be good. People have become shoppers.

"That is why, for instance, the marginal operators will fail.

"And the pictures can be good. Look at some of them they've given us recently. I say the answer today is more good pictures.

"Ten years ago, 52 weeks didn't have to be filled with pictures which guarantee a draw.

"People will spend money, lots of it, when they know they'll enjoy themselves. How do they know? They seem to smell good pictures. Word does get around.

"I say there is obsolescence in the industry. It is the marginal theatre.

"Hollywood has proved it keeps up with the times."



NATHAN YAMINS, New England exhibitor and past president of national Allied.

"I do not see any bright future in this business. The respectable idea of making a quicker dollar is dynamite to us. The question these days is, who is doing the buying of these film companies? The danger is, that production and distribution are falling into the hands of people who see that by liquidating they will get a major portion of their investment. The question then is where their interests will lie. Will they be more concerned with making money by keeping the studios alive? Obviously, if they are smart business men who get control of companies only because those companies' assets are far in excess of book value, we are in danger.

"It doesn't follow that our market will be filled because it exists. That is one of the oldest cliches. Since divorcement there has been no big company. There are less than half the pictures. The number doesn't even run to 300. I use the figures the companies supplied at the recent Washington hearings.

"No theatre of any size can live on just a few pictures, however good. It must remain open not merely to operate profitably but to keep its patrons. Theatre going is a habit.

"Is this enough to bring into the industry new capital? The banking world knows theatres are closing, and it even is common knowledge 5,000 have closed.

"I see a reduced market. What is happening now is the accelerating process."



IRVING DOLLINGER, New Jersey exhibitor and past president of Allied of New Jersey.

"I think we will muddle through. Unfortunately it will take longer than necessary.

"I feel it must be obvious to the master minds of the industry some pictures make money and for reasons which seem to have little to do with generalized and routine advertising. The public seems to smell out what it wants, and it's because the pictures have become news.

"What I am getting at is that for one thing I feel we must get off the amusement pages. Years ago, we started this directory system and now it's all like a directory. The ads—most of them—are all the same and just aren't read.

"But more than that: we need to create the desire to see. The pictures which bring them in are those which apparently have had a different kind of publicity. Not the sort we call exploitation.

"We know we have better entertainment than television and I suspect the public knows it, but we have to make them *want* to go out to see that entertainment.

"Money in the pictures themselves isn't the answer. The studios have to make pictures which reflect the people. I don't think they know who their audience is, or what it should be. MGM for instance makes pictures with dancing and songs which haven't changed much in 20 years. But it's the teen agers we want. And so far as I know with one exception by Columbia—a rock and roll number—there isn't anything musical they would want to see.

"I do not know of any other industry which lacks statistics so. And, this is most important, marketing and motivation information and research. We desperately need an industry research program."

"War and Peace" Opens In New York August 23

The world premiere of Paramount's "War and Peace" will be held at the Capitol theatre, New York, August 23 as a benefit performance for the Tolstoy Foundation, an organization headed by Countess Alexandra, daughter of the late Leo Tolstoy. The purpose of the Foundation is to bring over and assist refugees from the Iron Curtain countries. The announcement was made Tuesday at a reception in the Hotel Pierre, where Audrey Hepburn, Mel Ferrer and Countess Alexandra were the guests of honor. Miss Hepburn and Ferrer are the stars in the film with Henry Fonda.

Richmond Drive-in

The Fairfield drive-in, a new theatre with space for 700 cars, has opened at Charles City and Williamsburg Road, Richmond, Va. It is owned by the Gleanlea Corporation, the president of which is E. A. Vaughan. His partner is K. E. Benson, who has operated other drive-in theatres.

DISTRIBUTION MOVES TO STIMULATE BOX OFFICE

. . . Directors of MPAA discuss plans for extensive survey to outline advertising and public relations campaigns

Intra-industry disputes over trade practices and selling policies notwithstanding, the real goal of all branches of the motion picture industry is attracting more and more of the paying public to the theatres. With this in mind, members of various committees of the Motion Picture Association have been holding—without fanfare—a series of meetings in New York recently, all designed to bring greater returns to the nation's box offices.

Although no official MPAA announcements have been forthcoming from the meetings, it was reported that the Association's advertising-publicity committee at an evening conference at the Harvard Club last Wednesday week explored such projects as a market analysis, industry advertising campaigns and a campaign designed to improve the industry's relations with the press.

Consider Complete Survey

Three days later, the sales managers committee met and took under consideration the advisability of conducting an all-embracing survey designed to examine ways and means of boosting the box office take. It also was reported that the sales managers explored the idea of instituting a credit plan for theatre-goers and decided that it should be examined in connection with other box office boosting projects in light of the all-industry survey.

Those concerned with the plight of the box office, however, were not restricted to the ranks of distribution. Edward Hyman, a West Virginia distributor, this week was reported to be trying to line up all-industry support for an unique cash giveaway plan (see accompanying story). Obviously, the future of the industry was not being taken for granted by any one segment.

There was, however, in the midst of all these reports, one voice raised in reassurance.

Noting what he described as the "charged" atmosphere in the trade today, a top executive of a major film company, who asked that his name be withheld, said this week that there is no reason for the current "hysteria" in the industry. The film business, he said, is profitable and will continue to be so as long as industry members keep their feet on the ground, keep their wits about them and tackle problems calmly.

This executive acknowledged that the current market is a "difficult" one, with the public very selective. He also admitted that some pictures have been disappointing at the box office. But he strongly rejected the idea that there is reason to believe that motion picture production, distribution and exhibition can no longer be profitable, as argued in some quarters.

In his opinion, he said, the recent sales of film backlogs "triggered" some of the current industry "hysteria" and, similarly, may have been the result of a touch of the same hysteria in selling quarters. The executive said he feels that as in the past there will be readjustments within the industry, but he maintained that the alert showman will be flexible in any situation and will survive with a profitable enterprise.

Name Subcommittee

Members of the MPAA advertising-publicity committee, meeting last week, reportedly agreed to divide the work of the committee into five general categories with separate subcommittees assigned to each category and scheduled to report back in two weeks. Concerning the press relations project, one recommendation was to underwrite visits of motion picture critics and editors to Hollywood, where they would gain an insight into production problems of the industry.

On the broad problem of market research, members at the meeting were said to have expressed a desire for some basic information which could guide them in an advertising campaign. A separate subcommittee was said to have been set up to explore that possibility. Another subcommittee will investigate the possibility, the desirability and the costs of launching industry advertising campaigns, perhaps on the scale of the "Movietime, U.S.A.," campaign.

Following the meeting of the MPAA's sales managers committee, attended by Eric Johnston, MPAA president, it was said that a subcommittee had been appointed to meet with a subcommittee of the MPAA board on the advisability of conducting an all-industry survey. Appointed were Abe Montague of Columbia and Richard Altschuler of Republic.

Nationwide Cash Giveaway Project Offered To Majors, Guilds as Box Office Stimulant

A nationwide cash giveaway project designed to stimulate the box office and, at the same time, rekindle public interest in motion pictures has been presented to the major companies and to the Hollywood guilds, it was learned this week. Although planned as a hypo on a national level, the campaign, if acceptable to the companies and the guilds, may be adopted locally or regionally.

To date there has been some opposition expressed by the major companies and the guilds, but it is believed by the backers of the idea that the obstacles will be overcome. The plan was conceived by Ed Hyman, a West Virginia exhibitor with headquarters in Huntington, who has been feeling out the leaders of distribution, production and the studio unions for two months.

Some of the opposition is said to be based on the belief that the plan takes the form of a lottery, but this is denied by the backers. In letters to the studio guilds, Mr. Hyman pointed out that the elements of a lottery are "consideration, prize and chance," but that the proposed project would substitute skill for chance. It would work like this:

Several one-minute clips would be flashed on a theatre's screen preceding the last feature on a slow night of the week, possibly Wednesdays. The audience would be asked to identify the pictures from which the clips were taken and would be supplied with guessing cards on which to mark their answers. Those guessing all correctly, and in order, would split a jackpot prize which would be put up by the theatre. The correct answers would be announced the following Wednesday night and checks mailed to winners at that time.

According to Mr. Hyman, the plan has two very distinct advantages: the individual exhibitor particularly would feel the effect at his own box office, and on a national scale the resulting increased attendance would have a marked effect, increasing the number of habitual theatre-goers.

The talent guilds are reported to have objected to the plan on the ground they would not receive any direct benefits. Mr. Hyman, however, declared that they would benefit, both indirectly, since the entire industry benefits when the box office goes up, and directly, if concurrent contests were held in which the audience is permitted to decide which picture of the group it would like to see brought back to the theatre, thus giving a particular picture additional revenue.

National Screen Service is said to have agreed to improvise and distribute old trailers to use as excerpts for the contests.

You should play



Columbia's

THE EDDY DUCHIN STORY

because...

...IT'S BACKED BY THE MOST OVERWHELMING RECORD ALBUM COVERAGE IN HISTORY...PACKING COLORFUL PRE-SELLING APPEAL FOR THE MOST MOVIE-MINDED CUSTOMERS OF ALL...THE 16-TO-25 AGE GROUP!

DECCA Sound Track Album, Carmen Cavallaro at the piano! **COLUMBIA,** Original Eddy Duchin Recordings! **VIK** (Radio Corporation of America) "The Fabulous Eddy Duchin", Original Eddy Duchin Recordings! **MERCURY,** salute to Eddy Duchin, piano of David Le Winter! **CAPITOL,** selections from The Eddy Duchin Story! **CORAL,** selections from The Eddy Duchin Story, piano solos by Carretta!

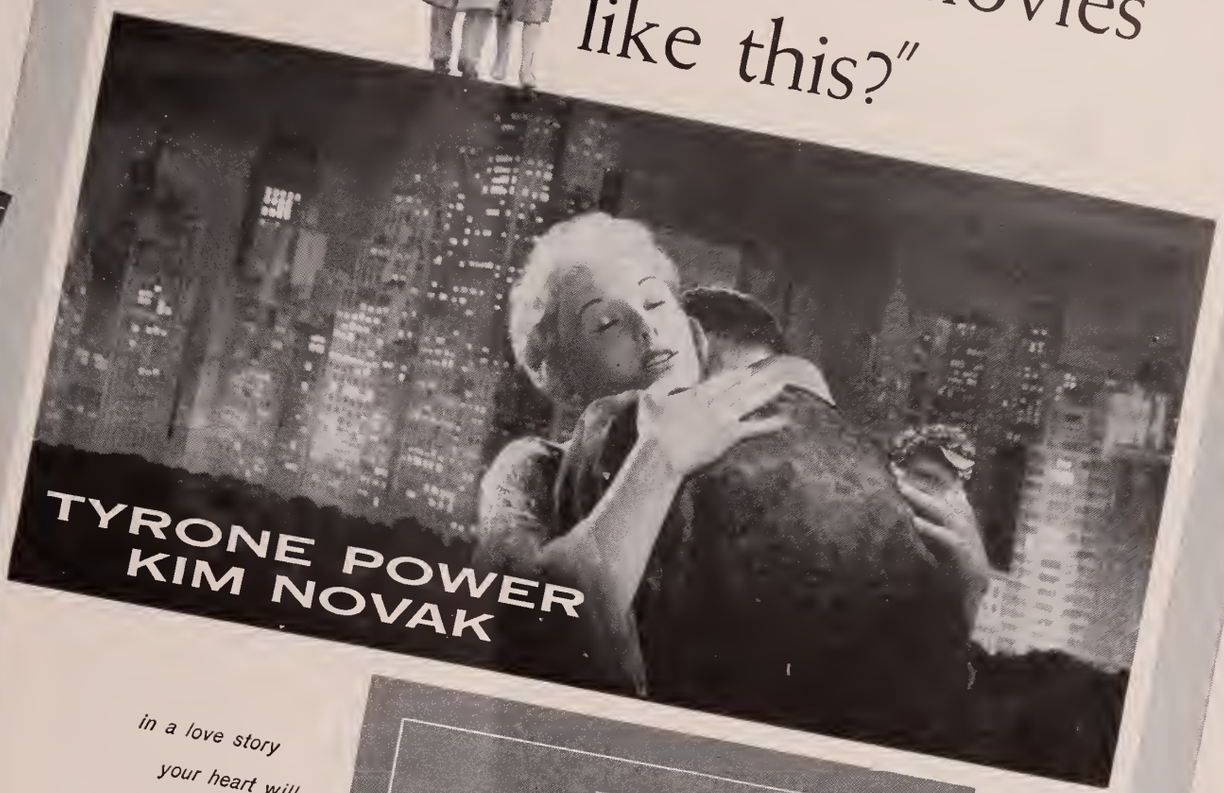
...PLUS numerous recordings of the individual numbers from the picture!

...PLUS major label recordings of "To Love Again"...theme from The Eddy



You'll say "Why aren't there more movies like this?"





in a love story your heart will long remember

THE EDDY DUCHIN STORY

A COLUMBIA PICTURE
CINEMASCOPE
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CO-STARRING
REX THOMPSON · JAMES WHITMORE · WITH SHEPPERD STRUDWICK
AND INTRODUCING
VICTORIA SHAW · SCREEN PLAY BY SAMUEL TAYLOR · STORY BY LEO KATCHER · PIANO RECORDINGS BY CARMEN CAVALLARO
PRODUCED BY JERRY WALD · DIRECTED BY GEORGE SIDNEY · ASSOCIATE PRODUCER JONIE TAPS

Duchin Story... by the Four Aces,
Vic Damone, Les Baxter, Woody Herman,
Bob Manning, Le Roy Holmes, Carmen Cavallaro!

...AND...The Tremendous Disk Jockey Campaign Is Already Under Way!

...All plugged coast-to-coast by Whopping Window Displays, Counter Displays, Newspaper Ads, National Magazine Ads, Dealer Trade Paper Campaigns!

TV FILM MAKERS SCORED BY NBC

. . . Network report to Senate unit charges TV syndicators with steamrolling an attack on all of network television

WASHINGTON: The National Broadcasting Company, in a 40-page report to the Senate Interstate and Foreign Commerce Committee, this week charged that a group of TV film syndicators is steamrolling an attack on network television.

The NBC charges came in response to a request by the committee chairman that the network comment on testimony given earlier by Richard A. Moore, president of Station KTTV, Los Angeles. NBC criticized what it called the "wide variety of promoters and financial traders" who are gambling with the TV network industry with hopes of "reaping a mountain of profit from their molehill of contribution to the broadcasting art."

Says Public Would Lose

Warning that such attacks might push TV back to the days of the nickelodeon, NBC said that "the wealth of fine entertainment, educational and cultural programs . . . would be replaced by a continuous flow of stale and stereotyped film product" and added that the basic losers would be the public and the TV industry.

Mr. Moore's earlier testimony before the committee was largely concerned with program clearance agreements between networks and stations. In attacking this, he campaigned for their elimination by Government regulation and argued further that the network operations were suppressing the production of films for TV.

NBC denounced Mr. Moore's attack and attributed his testimony to an organized campaign backed by a group of TV film syndicators. It also charged that "Mr. Moore serves as treasurer" and makes periodic reports to his group on the campaign.

Members Named

Reported to be members of this group by NBC were Ziv TV, Television Programs of America, Official Films, Screen Gems (see accompanying story) and RKO Teleradio Pictures. NBC added that the first four companies are TV film syndicators, of which one, Screen Gems, is owned by Columbia Pictures. The fifth company cited in the report, RKO Teleradio Pictures, is part of the RKO organization, which also produces and distributes TV films and owns TV stations.

From Los Angeles Monday, Mr. Moore replied to the NBC charges in a written statement, which said in part:

"KTTV, as was its right, has consulted with film distributors and other television stations and several of us have come together for the purpose of common research, both factual and legal. From the outset, KTTV has advised the staff of the network study committee and the Senate Interstate Commerce Committee of this community of interest and activity. Apparently, these facts, which have been referred to often in the trade press, seem sinister to NBC, which apparently expects that the victims of its restraints should lick their wounds separately, privately and passively. . . .

"Under the present networking system, independent stations like KTTV are being deprived of fair competitive opportunity to obtain programs. That is why we accepted the invitation of the Federal Communications Commission network study committee and the Senate Interstate and Foreign Commerce Committee to inform them of how present network policies are affecting independent stations like ours.

"Apart from the attacks on KTTV's motives, we welcome NBC's reply to our testimony. The issues are serious for the entire industry, for the public, and for the regulatory agencies of the Government. Vigorous and open debate will help to clarify these issues and is bound to lead to a constructive solution."

Set Nationwide Previews For "Certain Feeling"

Exhibitors and film buyers, critics, editors and other "opinion makers" in all parts of the U. S. are scheduled to attend special nationwide previews of Bob Hope's new Paramount film, "The Certain Feeling," this week and next. The star has sent telegrams to the showmen and press representatives who will attend, asking them to advise him of their reactions to the picture and, in addition, will address the audiences prior to the start of the film via a special recording made in Hollywood. The picture had its first press preview this week at the Plaza theatre, Palm Springs, Calif., with press representatives, including wire services, columnists, radio-television and trade press, flown by Paramount to Palm Springs for the benefit preview.

"Seville" U.S. Rights Set

United States and Canadian rights have been obtained to the picture, "Figaro, the Barber of Seville," A. W. Schwalberg, president of Artists-Producers Associates, Inc., has announced. Filmed in Ferraniacolor, the picture was produced by Ottavio Poggi and stars Tito Gobbi, Irene Genna and Guilio Neri.

TV Film Units Reply To NBC

The newly formed Association of Television Film Distributors this week announced its purposes and at the same time issued a sharp answer to charges leveled at TV film distributors by the National Broadcasting Company.

In a statement signed by Ralph Cohn, president of Screen Gems; Harold Hackett, board chairman of Official Films; Milton A. Gordon, president of Television Programs of America, and John L. Sinn, president of Ziv TV, the Association declared:

"ATFD has come into being as part of the natural growth and maturity of the television film industry. Joint problems will best be solved, we believe, by a strong, cohesive group. It is our plan to engage, as president, a nationally known and respected business personality. Other officers also will be announced shortly."

Supply Networks with Shows

At the same time, the Association, taking note of NBC's charge that TV film syndicators were behind the current Senate investigations of the networks, declared:

"These four companies, attacked by the NBC statement, are now responsible for a total of 17 regularly scheduled, sponsored network film programs. To suggest, as NBC has, that the film companies seek the destruction of television network structure is an absurdity tantamount to stating that the film companies wish to commit economic suicide.

". . . It is our sincere hope that future discussions on this most important subject can be conducted on a more constructive plane, so that all segments of the television industry—stations, advertisers, advertising agencies, networks, independent producers and distributors—will be free to function more effectively in the public interest."

U.A. Theatres Heads Buy Schenck Stock

A total of 95,000 shares of United Artists Theatres Circuit stock was purchased from Joseph M. Schenck, founder of the circuit, by a group mainly composed of George P. Skouras, circuit president; E. H. Rowley, executive vice-president; Joseph Seider, president of Associate Prudential Theatres, and M. A. Naify, president of United California Theatres, Inc. Mr. Skouras said Mr. Schenck will continue as board chairman, and added that the group paid $8.75 per share for Mr. Schenck's holdings. In addition to the principals in the group, Mr. Skouras said that some shares of Mr. Schenck's stock went to attorney Milton Weisman and Ray Wemple, vice-president and treasurer.

The Composite Heart of Variety Report for 1955

Tent No.	City	Type of membership				Name of main charity	Expenditures			1956 pledges	Number of people benefiting or services rendered
		Resident barker	Associate barker	Gratis associate barker	Total		Main charity	Additional charities	Total expenditures		
1	Pittsburgh.....	356	102	176	634	Roselia Foundling Home & Camp O'Connell.....	$246,692.00	$2,480.00	$249,172.00	$200,000	3,000
3	Cincinnati.....	128	22	33	183	Variety Foundation for Retarded Children.....	21,471.60	14,875.00	36,346.60	40,000	1,441
4	St. Louis.....	252	35	4	291	Day Nursery Care Program.....	20,000.00	16,765.00	36,765.00	55,000	9,044
5	Detroit.....	103	4	.....	107	To be adopted.....	.....	2,274.86	2,274.86	N.R.	7,500
6	Cleveland.....	90	24	6	120	United Cerebral Palsy.....	100,000.00	3,000.00	103,000.00	125,000	2,500
7	Buffalo.....	119	21	4	144	Children's Hospital—Cerebral Palsy Clinic.....	28,405.92	.....	28,405.92	30,000	540
9	Albany.....	100	107	41	248	Variety Camp Thacher.....	15,352.35	.....	15,352.35	20,000	572
10	Indianapolis.....	127	14	5	146	Cerebral Palsy Clinic.....	.....	1,317.07	1,317.07	95,000	350
11	Washington, D.C..	299	115	42	456	Children's Hospital.....	4,056.28	20,176.65	24,232.93	40,000	78,000
12	Minneapolis.....	234	26	16	276	Variety Club Heart Hospital.....	26,500.00	17,500.00	44,000.00	100,000	12,600
13	Philadelphia.....	250	107	33	390	Variety Club Camp & Infantile Paralysis.....	256,000.00	2,000.00	258,000.00	250,000	7,293
14	Milwaukee.....	115	27	.....	142	Variety Club Medical Center.....	25,000.00	.....	25,000.00	35,000	226
15	Des Moines.....	110	17	.....	127	Heart Operations.....	14,000.00	2,500.00	16,500.00	16,500	1,510
16	Omaha.....	107	25	2	134	Variety Children's Hearing School.....	.....	1,000.00	1,000.00	12,000	250
17	Dallas.....	480	123	35	638	Variety Boys Ranch.....	106,174.22	2,393.54	108,567.76	110,000	5,954
18	Dayton.....	60	27	3	90	Variety Manor Hospital.....	.....	.....	.....	5,000	.....
19	Baltimore.....	172	74	17	263	Variety Club Children's Clinic.....	40,000.00	17,767.11	57,767.11	75,000	3,015
20	Memphis.....	200	.....	15	215	Variety Home for Convalescent Children.....	28,000.00	2,000.00	30,000.00	30,000	10,840
21	Atlanta.....	410	15	30	455	Cerebral Palsy School.....	97,852.26	26,498.14	124,350.40	150,000	2,253
22	Oklahoma City....	213	21	19	253	Variety Club Health Centers.....	6,369.43	14,298.00	20,667.43	20,000	20,378
23	Boston.....	180	10	14	204	Jimmy Fund.....	465,000.00	11,000.00	476,000.00	200,000	771
24	Charlotte.....	183	35	8	226	Variety Children's Clinic & Eye Clinic.....	43,043.99	1,309.35	44,353.34	40,000	10,417
25	Los Angeles.....	420	6	9	435	Variety International Boys' Club.....	50,000.00	15,500.00	65,500.00	200,000	7,500
26	Chicago.....	216	22	27	265	LaRabida Jackson Park Sanitarium.....	72,160.81	1,100.00	73,260.81	75,000	1,800
27	Grand Rapids.....	27	10	3	40	Youth Commonwealth.....	32,504.00	1,696.00	34,200.00	35,000	26,287
28	Toronto, Canada..	260	24	25	309	Variety Village.....	61,000.00	4,350.00	65,350.00	65,000	1,030
29	Mexico, D.F.....	138	13	.....	151	Community Fund.....	25,000.00	.....	25,000.00	25,000	N.R.
32	San Francisco....	276	14	5	295	Variety Club Blind Babies Foundation.....	56,000.00	1,000.00	57,000.00	65,000	1,150
33	Miami.....	271	93	.....	364	Variety Children's Hospital.....	446,759.25	.....	446,759.25	500,000	31,000
34	Houston.....	206	89	39	334	Variety Boys' Club.....	105,523.00	750.00	106,273.00	125,000	4,632
35	New York.....	351	8	18	377	Variety Foundation to Combat Epilepsy.....	50,000.00	.....	50,000.00	50,000	1,000
36	London, England..	358	62	.....	420	Heart of Variety, Ltd.....	65,270.00	8,983.00	74,253.00	70,000	1,000
37	Denver.....	178	5	18	201	Denver University Child Clinic.....	3,000.00	100.00	3,100.00	10,000	N.R.
38	Salt Lake City...	80	30	.....	110	Children's Hospital.....	475.00	.....	475.00	1,000	200
39	Las Vegas.....	166	26	18	210	Variety Day Home & School for Special Education.....	28,000.00	3,000.00	31,000.00	50,000	600
41	Dublin, Ireland..	116	92	11	219	Blind Children of Ireland.....	6,000.00	1,000.00	7,000.00	11,200	730
44	Jacksonvile.....	139	.....	28	167	Blind Children's Foundation.....	1,661.00	.....	1,661.00	7,000	50
45	New Orleans.....	165	6	2	173	Variety Cerebral Palsy Project.....	15,000.00	1,500.00	16,500.00	60,000	440
46	Seattle.....	146	.....	.....	146	Children's Heart Clinic.....	6,000.00	.....	6,000.00	10,000	920
	Total.....	7,801	1,451	706	9,958	.....	$2,568,271.11	$198,133.72	$2,766,404.83	$3,007,700	256,793

THE philanthropic endeavors of the Variety Clubs—financing clinics, hospitals and homes mostly for ill and crippled children—are truly the Heart of Variety. Each year at the annual International convention each Tent reports on its activities for the year. The chart above, prepared by Nathan D. Golden, Variety International Heart Chariman, for the recent convention in New York, summarizes the expenditures for 1955. The totals—$2,568,271.11 spent by the Tents on their main charity and $198,133.72 for additional charitable endeavors comprise a truly remarkable and amazing record by the "heart of show business."

Cantor and Yates in New Discussion

HOLLYWOOD: Further discussions concerning the acquisition by Cantor, Fitzgerald & Company, of working control of Republic Pictures were expected to take place this week between B. Gerald Cantor, president of the banking investment group, and Herbert J. Yates, Republic president and board chairman, it was reported. The investment concern announced that auditors would work on Republic's books and records this week and Mr. Cantor said there would be no further comment until the general examination is completed.

The investment firm has acquired a 60-day option to purchase working control of Republic Pictures, a minimum of 650,000 and a maximum of 800,000 shares of common stock at $12.50 per share under the option terms. The option calls for Mr. Yates to sell all his shares as well as stock owned by a number of his associates. Republic Pictures has 2,004,191 shares of common stock issued and outstanding out of the authorized 2,750,000 shares at a par value of 50 cents per share, exclusive of 804 shares in the company's treasury as of October 29, 1955.

Yates' Holdings

Mr. Yates' holdings as of February 1, 1956, according to the recent Republic proxy statement, total 37,460 common shares. Members of his family were the owners of record of about 10,000 shares and the owners of all the issued and outstanding stock of Tonrud, Inc., a Delaware corporation, which was the beneficial owner of 12,200 shares of preferred stock and 207,937 shares of common of Republic, and 72,585 shares of stock of the Associated Motion Picture Industries, Inc., which had 187,926 shares issued and outstanding.

It had been announced by an official of Cantor, Fitzgerald & Company last week that the purchasers of Mr. Yates' interests would operate the Republic studio for the production of theatrical and television films, and that although the company has the option, that fact does not imply that the firm will exercise it solely in its own behalf.

Consolidated Unaffected

Financial sources indicated a belief last week that the Republic shares would not convey ownership of Consolidated Film Industries, a division of Republic, to the purchasers of the stock, because the laboratory company has no outstanding stock and its control would therefore remain with Republic.

Meanwhile, a regular dividend of 25 cents per share on preferred stock, payable July 2, 1956, to stockholders of record June 11, was declared last week by Republic's board of directors.

AUTHORSHIP OF THE CODE

Strangely enough, after a well documented history of twenty-six years, a question was recently raised in certain quarters as to the authorship of the Production Code. The question, which was heatedly argued in certain amusement industry publications and elsewhere, was hinged to the publication in February of a sketchily written collection of autobiographical notes by the late Rev. Daniel A. Lord, S.J., of St. Louis.

Father Lord's notes seemed to imply that he—and not Martin Quigley—was the "author of the Production Code."

A definitive, informed and responsible letter on the subject by Rev. Wilfrid Parsons, S.J., professor at Georgetown University, was published in the May 26th issue of "America," a publication of which he was formerly the editor-in-chief.

The Parsons letter, which makes clear the essential facts, states in part as follows:

Perhaps as one who was in on the initiation and making of the Motion Picture Code from the first, I may be able to shed some light. . . . Mr. Quigley certainly "initiated" both the idea of the Code and the Code itself. My first introduction to it came in Chicago, where Mr. Quigley was living at the time, at a luncheon with him and Joseph I. Breen, a mutual friend of both of us. There Mr. Quigley stressed the need of a good code to take the place of Will H. Hays' jejune and ill-informed set of rules and volunteered to write one. This was before Father Lord knew of the project, since the matter was confidential among us three.

In due time Mr. Quigley sent me a skeleton of the Code. . . . It was the work of Mr. Quigley alone, as was the idea of a code.

Father Parsons then correctly recites that Mr. Quigley enlisted the aid of Father Lord as "technical" advisor in preparation of the final draft of the Code, an undertaking for which Father Lord was eminently qualified on account of a long-time interest in the subject matter. Some years previously he had been invited to Hollywood by Cecil B. deMille as technical advisor on "The Kings of Kings", and had spent considerable time in the study of production.

—Martin Quigley, Jr.

TOA Unit Pledges Aid in Promotion

ATLANTA: All of TOA's time, energy and effort will be employed to support the nation's distributors in their efforts to make the people of the industry more motion picture-conscious and kill the gloom pervading the industry, Herman M. Levy, TOA general counsel, told the joint annual convention of the Alabama Theatres Association and Motion Picture Theatre Owners and Operators of Georgia this week in Atlanta.

He called "very important" the forthcoming steps by the distributors, whose advertising and publicity heads met to consult on the following projected points: a symposium to be staged in Hollywood under the sponsorship of the entire industry, to which motion picture critics from all over the country would be invited, with a view to their sending back impressions to their readers. A business management organization to be engaged to conduct a market analysis in an effort to increase the operational efficiency of the industry. Direct advertising of an institutional nature to encourage the public to take a night out to see films. New merchandising ideas to be evolved to boost attendance.

Alfred Starr, past president of TOA, delivered the keynote address on the problems of the small exhibitor. He reported that pay-as-you-see TV is not doing as well as expected and it will be some time before this eventuates.

Panel discussions on subjects of interest to the convention delegates were held. Other speakers included William Gehring, vice-president of 20th Century-Fox; Roy Martin Jr., Martin Theatres; Mack Jackson, Alexander City, Ala.; A. B. Padgett, panel chairman; R. B. Wilby, Dick Kennedy, Tommy Thompson, and Mayor William Hartsfield. Over 600 exhibitors attended the event, which also featured a cyclorama of modern exhibition clinics.

Tommy Thompson was re-elected president of the MPTOOG as were all other officers. Likewise Dick Kennedy was re-elected president of Alabama Theatre Owners.

AT LAST!

THE BIG MOVIE SENSATION



...THAT AMERICA'S TOP SHOWMEN HAVE BEEN WAITING FOR ...*from* Columbia!

GIANT $265,000 PROMOTIONAL BUDGET
FOR THE TIMELIEST MOVIE SENSATION OF OUR TIME

SATURATION KEY-CITY TV COVERAGE!
Shock-filled Scene Clips!
Twenty-three Different Kinds of Action Scenes!
Thrill-loaded Trailers!
Star Interviews! Contests!
Special Trailers!
Loads of 3-minute, 2-minute and 20-second Spots!
PLUS overwhelming radio campaign!

TERRIFIC TIMING!
Timed to hit when the kids are out of school!

HEADLINE-HOT!
Theatre newsreel tie-ins, feature story stunts—the works!

NO WONDER THE TOP SHOWMEN ON EARTH ARE GETTING READY FOR...

SENSATIONAL NEWSPAPER ADS! POSTERS! ACCESSORIES!



EARTH vs. THE FLYING SAUCERS

starring
Hugh MARLOWE · Joan TAYLOR with **Donald CURTIS**

Screen Play by GEORGE WORTHING YATES and RAYMOND T. MARCUS
Screen Story by CURT SIODMAK · Technical Effects Created by RAY HARRYHAUSEN
Produced by CHARLES H. SCHNEER · Executive Producer: SAM KATZMAN
Directed by FRED F. SEARS

from Columbia!

Cronar Base Available This Fall

WILMINGTON: "Cronar," the polyester film base developed by E. I. duPont de Nemours & Co., is to be made available for motion picture negatives and prints this Fall, it is announced by J. B. Woodson of duPont's home plant here. "Cronar" film stock is now in production at the company's plant in Parlin, N. J., on a small scale.

Mr. Woodson added that no price increase is planned for film product now made with tri-acetate base. These, however, are to be converted to "Cronar" late this year. Mr. Woodson said the conversion process would be a matter of time once the New Jersey plant is equipped for full production, and that new products to be introduced at a later date probably will cost more to make because of the new material.

Pointing out that, although stronger than tri-acetate film, "Cronar" is thinner, he said that it is able to effect a reduction in weight of prints shipped to theatres. Whereas 1,000 feet of tri-acetate film has a diameter of 9.76 inches, he said the same amount of "Cronar" has a diameter of 8.86 inches. Tests of the new base, he added, have resulted in 17,000 flexings before breakage, as contrasted with the 25 flexings for standard tri-acetate. Accordingly the "Cronar" base is said to be no more a fire hazard than "safety" film used in film production and print distribution.

Industry tests of the new base have been made by duPont and the IATSE and MPMO in projectors, while "Cronar" film was used by Paramount Pictures for prints of "Desperate Hours" in the Chicago, Minneapolis and Los Angeles exchange areas. Original plans called for distribution of "Cronar" film next month, but the scale-up problem at the New Jersey plant forced a postponement, according to reports.

Allied Artists Gross in 39 Weeks $11,911,079

The gross income for the 39-week period ended March 31, 1956, of Allied Artists Pictures Corporation and its subsidiaries was $11,911,079, Steve Broidy, president, announced last week. This compared with $9,134,458 for the same period the previous year. The net profit before Federal income taxes amounted to $389,380 as compared with $684,868 for the corresponding period last year. Mr. Broidy said the tax reserve for the current period was $201,000, compared with $224,000 last year. After providing for the tax reserve, the net profit in the 1956 period amounted to $179,380 as compared with $440,868 for the previous year. The figures for the 1955 period included approximately $527,000 of income from sale of old negatives, whereas no income of this nature was received in 1956.

PREVIEW AT WILLIAMSBURG



Talking it over at a cocktail reception following the showing of "The Proud and Profane" at Williamsburg, Va., are George Seaton, director of the picture; E. J. Garvin, executive of Wilbey Kincey circuit, and Hap Halligan, Williamsburg theatre operator.

Paramount's latest release from the eminently successful team of Perlberg and Seaton — "The Proud and Profane" — was shown to the press at a sneak preview May 23 in Williamsburg, Virginia. At first glance there may not seem much connection between the picture, a war romance laid in New Caledonia and photographed in the Virgin Islands, and the colonial capital of Williamsburg, restored in unbelievable authenticity by the Rockefellers and now a mecca for tourists and scholars of Americana.

But there is a connection—George Seaton, writer and director half of the team is shooting a documentary picture "Life in Williamsburg," to be shown exclusively in the uniquely designed new theatre which is part of the restoration. And Mr. Seaton, between takes of that picture, was a gracious host to the press and the townspeople of Williamsburg. Thelma Ritter, supporting star of "The Proud and Profane" was along too to the delight of the audience in Hap Halligan's Williamsburg theatre.

The picture is reviewed in this week's Product Digest where it will be found on page 921.

"King and I" Premiere In New York June 28

The gala world premiere of "The King and I," 20th Century-Fox's second production in the CinemaScope 55 process, will be held June 28 at the Roxy theatre in New York as a benefit performance for the Police Athletic League, it is announced by Spyros P. Skouras, president of the company. Charles Brackett produced and Walter Lang directed the film in De Luxe color.

United Artists Releases Five Films in June

United Artists has set "A Kiss Before Dying," "Nightmare," "The Black Sleep," "Shadow of Fear" and "Star of India" for national release in June, it is announced by William J. Heineman, vice-president in charge of distribution. The re-release of "High Noon," a 1952 feature starring Gary Cooper, has also been announced for June.

Legion Approves Six Of Nine Productions

Of the nine productions reviewed last week by the National Legion of Decency, three have been put in Class A. Section I, morally unobjectionable for general patronage; three in Class A, Section II as morally unobjectionable for adults; two in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I are "The Animal World," "The Maverick Queen" and "Zanzabuku." In Section II are "Godzilla, King of the Monsters," "The Rawhide Years" and "The Werewolf." In Class B are "Hilda Crane" because it "reflects and tends to justify the acceptability of divorce; it lacks sufficient moral balance to offset the rationalization of wrongdoing," and "Too Bad She's Bad," because of "suggestive costuming, dialogue and situations." In Class C is "Rosanna" because "the story it tells flounts Christian and traditional standards of morality and decency. Moreover, it contains grossly indecent costuming."



Directed by
ALFRED HITCHCOCK
Screenplay by
JOHN MICHAEL HAYES
Based on a Story by Charles Bennett
and D. B. Wyndham-Lewis
COLOR BY
TECHNICOLOR

VISTAVISION
MOTION PICTURE HIGH FIDELITY

Paramount Pictures



JAMES
STEWART
DORIS
DAY
in
ALFRED HITCHCOCK'S
THE MAN WHO
KNEW TOO MUCH
A Paramount Picture

K'S NEW CHAMPION!

The nation's new boxoffice champion "takes over No. 1 position with whopping trade!" reports Variety's coast-to-coast survey. And Variety headlines it the leader in key city after key city: "Socko–St. Louis!" "Boffo–Philadelphia!" "Huge–Boston!" "Whopping–Chicago!" "Stand-out–Buffalo!" "Great–Pittsburgh!" And "A Smash at the New York Paramount where it's in for long run!"

STANDARDIZE, GREGG URGES

. . . Head of Westrex, in London, sees need for all elements of industry to pay share of cost and for technical agreement

by PETER BURNUP

LONDON: Eugene Gregg, president of Westrex, had some salutary comments to offer industry leaders here when he arrived last week on one of his periodic tours. "It's time other sections of the industry bore their share of the cost of the immense experiments the studios have undertaken in behalf of the industry's expansion," he said.

Mr. Gregg was referring to the upsurge of eagerness sparked off by Cinerama, CinemaScope and VistaVision. He sees what he calls an inspiring stirring of thought among Hollywood engineers but questions whether exhibitors are appreciative thereof.

Must Hold Balance

Mr. Gregg feels the time is coming when Hollywood, in association with the other branches, must standardize the currently rivaling processes; but not at the expense of halting imaginative experimentation.

"We have to maintain a nice balance between expediency and experimentation," he said. Nevertheless, the Westrex chief maintains, some degree of standardization is urgently necessary in regard, for example, to optical sound tracks *vis-a-vis* magnetic tracks.

He said one thing remains crystal clear in all the current confusion, that the 35mm standard for projection prints will continue in ordinary cinemas. The bigger negative as in the case of CinemaScope 55, will continue as a "studio-tool" only. Like all the other devices evolved, it is designed to inject a greater maximum of "picture information" into the 35mm projection print, Mr. Gregg said.

Sees Drive-in Need

Wide projection prints may become necessary ultimately for drive-in shows utilizing screens spreading out to as far as 160 feet, or for road shows; although, Mr. Gregg says, promoters of the latter may find their projects impracticable and the studios may well find the former an uneconomic outlet for 55mm or 70mm projection prints.

He concedes that the present confusion of Hollywood thought in regard to negative dimensions may not only bewilder exhibitors but be an additional alibi for the latter's cautious attitude toward whatever further investment in equipment may await them. But Mr. Gregg pins his faith on the continuation of the 35mm standard.

Mr. Gregg questions whether the "real stuff" a studio puts into a negative gets over in many cases to the box office customer. He feels that too many theatre men have an easy-come-easy-go attitude toward developments in studio techniques; as though they were not their concern. And, frequently, as he thinks, the projectionist is as much to blame as the theatre owner. The operator in the box is disposed to slacken off, he says. He doesn't realize how much heartache and enterprise has gone into the product which he casually handles.

Mr. Gregg confesses that he has no experience of the Rank Precision Engineers' Projectomatic device, although he proposes examining it during his stay here. But he maintains that the ultimate responsibility must still depend on the zeal and zest put into his job by the projectionist.

NATKE ANNUAL MEET SET FOR EDINBURGH

Returned from his American trip as one of London's Variety Club emissaries, Sir Tom O'Brien faces immediately the annual conference of his NATKE in Edinburgh. Overt highlight of the deliberations will be a six-point resolution concerned with the future of the British production industry.

Proposed by NATKE representatives from the British Lion and, by so much, Governmentally owned Shepperton Studio, the resolution runs: "If British film production is to continue as a medium of expression and entertainment there must be

1. A drastic reduction in Entertainment Tax paid on all cinema seats;
2. A high percentage of this saving to go to film production;
3. The continuation of the National Film Finance Corporation with a larger sum available to British producers;
4. High-level talks with American and other interests with a view to a more equitable showing of British films abroad."

Has His Approval

Although Sir Tom as general secretary of the Union can have no official hand in the drafting of the resolutions presented to his Conference, it is generally accepted that the references in the resolution to the participation of American-financed films in Eady bonuses and to the "more equitable showing of British films abroad" have his benisons. He has been talking in that sense to responsible Americans for some time.

Richard F. Walsh, president of the IATSE, is attending the conference as a fraternal delegate at Sir Tom's invitation. Eric Johnston, as reported last week, arrives here in mid-June for what MPA's London office describes as "economic and diplomatic consultations."

Both Mr. Walsh and Mr. Johnston will undoubtedly be primarily concerned — although from different angles—with developments which threaten to embitter Anglo-American film relations; one, the growing number of American pictures here and the other, that old allegation that American interests wilfully obstruct screenings of British pictures in the U. S. Sir Tom has raised both points forcefully in the U. S. He will continue his representations to Americans here.

FOUR BRITISH CIRCUITS RAISE TICKET PRICE

LONDON: Four major British circuits announced this week that due to their increased operating costs and the Government's decision against reduction in the entertainment tax, they were compelled to increase the seat prices in certain cinemas, effective June 25. The circuits are Associated British Cinemas, Rank's Circuits Management Association, Essoldo and Granada Theatres. The main increases range from six pence on one-shilling seats to four pence on three shilling, two penny seats. In making the announcement the circuits pointed out that entertainment tax still is taking 31.5 per cent or £33,425,000 of gross cinema receipts. The industry continues hopeful of getting some tax relief in later stages of the Finance Bill.

First Cinemiracle Film Set To Start Soon

Production of the first Cinemiracle feature, a musical, is expected to commence late in June or early in July at a Bronx theatre leased by the producer. Under an agreement between Louis deRochemont and National Theatres, Mr. deRochemont will produce five films, including the initial Cinemiracle feature, and one each year thereafter until 1961, all of which will be distributed by National. Mr. deRochemont will produce the musical, while Bill Colleran of "The Hit Parade" will direct. A spokesman for Mr. deRochemont said the Mount Eden theatre in the Bronx is currently being renovated for production purposes. National Theatres will produce 16 films in the new process over a five-and-a-half-year period, with preemptive rights to its own theatres.

Winnipeg Board Elects

WINNIPEG, MANITOBA: S. Pearlman has been elected president of the Winnipeg Film Board for 1956, the group has announced. Other new officers are: B. Meyers, vice-president; L. Norrie, secretary; F. Davis, fire marshal, and S. McQuay, assistant fire marshal.

FEATURE REVIEW

The Eddy Duchin Story

Columbia—Biography with Music
(Color by Technicolor)

Producer Jerry Wald threw away the book of precedent and scrapped the formula of convenience when he set out to film the life and death of Eddy Duchin. That is not to say that he sacrificed glamor and glitter, for the Duchin career was surrounded by them, but the producer didn't gild the musician's personality nor coat his faults with fiction. Producer Wald simply told frankly and well the life story of a piano player the world loved to listen to. And the straight life story, as told by Producer Wald, in CinemaScope with color by Technicolor, is a picture the world is sure to relish and to reward with profitable patronage.

The supremely competent cast assembled by the producer is headed by Tyrone Power as Duchin, Kim Novak as his first wife, James Whitmore as his manager, and Victoria Shaw, a newcomer to American films, as his second wife. The Power performance is his best of recent years, Miss Novak's is totally different from any she's turned in heretofore, Whitmore's is a solid addition to his long line of expert portrayals, and Miss Shaw's establishes her at once as a top-flight screen personality. (Rex Thompson, as Duchin aged 12, Mickey Maga, as Duchin aged five, and Warren Hsieh as a wordless war waif with a keen ear for rhythm, contribute effectively to the illusion.)

George Sidney's direction of the widely varied materials in hand is masterly. Possibly it attains its peak of artistry in the handling of the hospital-room sequence in which Duchin's wife dies. At the other extreme, it touches a high mark in the scene where Duchin, playing a shattered piano in a bombed shack, is joined at the battered keyboard by a native boy who joins him in an impromptu duet that sent a preview audience into appreciative applause. It's excellent throughout.

Producer Wald, Director Sidney, Actor Power and everybody concerned share credit, doubtless, for the astonishingly successful handling of the music side, which encompasses the seeming performance by Power of the piano score in renditions, orchestral and solo, of 20 of the song hits of the triple decade—1920-1950—of the Duchin fame. Although the preliminary credit make it plain to the audience that the piano they hear is played off-screen by Carmen Cavallaro, the camera powerfully contradicts this information as it follows Power's hands through the closest approach to perfect dubbing ever seen on a screen. Morris Stoloff's musical conducting is outstanding in these and all other facets.

The script by Samuel Taylor, based on a story by Leo Katcher, opens in the early 20s with Duchin's arrival in New York and his meeting with Leo Reisman, whose orchestra he joins, and Marjorie Oelrichs (Kim Novak) whom he marries. It follows Duchin on his swift flight to fame, on to the birth of his son and the death of his wife, then through the years of touring and of war that bring him back to New York and his son, and finally to his death in 1951. The incidents and events of the Duchin career are too well known to require detailed synopsis.

The Wald treatment of the subject does not glorify Duchin. It presents him as a musician whose life contained high points of professional success and deep personal despairs. It is a picture for everybody.

Previewed at the Warner Beverly theatre to an audience of public, press and profession which applauded spontaneously during as well as after. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, July, 1956. Running time, 123 minutes. PCA No. 17752. General audience classification.



Tyrone Power as Eddy Duchin at the piano with Kim Novak and James Whitmore looking on, in Columbia's "The Eddy Duchin Story."

Japs Boost Remittance Rate to U.S.

WASHINGTON: The remittance rate for film earnings in Japan has been increased, according to Nathan D. Golden, Commerce Department film chief.

Mr. Golden said that for United States films imported under a percentage rental system, the remittance has been boosted from 19 per cent in 1955 to 25 per cent this year on films where the non-resident's share is not more than 60 per cent, and from 14 per cent last year to 22 per cent this year when the non-resident's share is over 60 per cent. The Ministry of Finance is also considering means by which presently-blocked yen profits may be remitted, Mr. Golden stated.

For the year ending March 31, 1957, a quota of 164 foreign film imports has been set by the Japanese Government, Mr. Golden reported. Of these, 122 will be allocated on a global basis and the other 42 to the non-dollar area. The 10 major U. S. companies will get 102.09 films out of the global allocation, and 11 independent United States distributors will get 19.91 films.

In addition, Mr. Golden said, eight bonus films will be divided among companies importing the best quality pictures, and exporters of Japanese films will be able to import 15 more foreign films on the basis of foreign exchange earned. Thus, the total quota for all features to be imported will be 187. Newsreel imports have been set at 260 and short subjects at 100.

Abandon Cinerama Plan; USIA Fund Is Boosted

WASHINGTON: The U.S. information Agency will operate on a greatly expanded budget during the coming year, but will not be allowed to put into effect its proposed "Floating Cinerama" project, the agency announces. Both House and Senate have voted to increase substantially the agency's appropriations, but both have specifically vetoed the proposal to show Cinerama in foreign ports on a demothballed aircraft carrier. The Senate voted to give the agency $115,000,000 of the $135,000,000 it requested for the year starting July 1, while the House voted to give it $110,000,000. Since the agency has only an $87,336,630 budget this year, it is now certain of greatly expanded operations next year.

Drive-in Leased

HARTFORD: The A. J. Bronstein interests of Hartford, drive-in developers, have leased their East Hartford Family drive-in theatre on Route 5 to Lockwood & Gordon Theatres. Financial details of the long-term transaction were not disclosed. The 650-car capacity theatre was built in 1954



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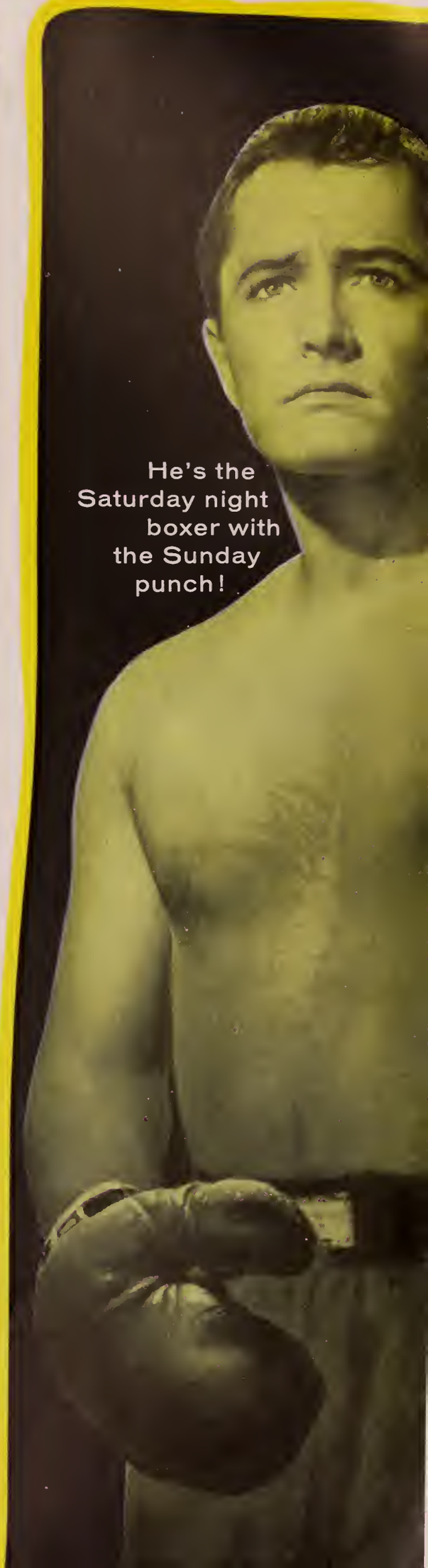
arring

RICHARD SHANNON

Story and Screenplay by

ANZER · NORMAN RETCHIN and ALVIN GANZER

Paramount Pictures



Columbia to Back British Production

Columbia Pictures International plans to invest about $12,000,000 on the production of 16 British motion pictures, some of them involving American talent, during the fiscal year beginning June 1, M. J. Frankovich, managing director in Great Britain, has announced. Mr. Frankovich added that production deals have been definitely closed for 12 films with British producers, and that the minimum outlay for the 16 films would be £3,000,000 (about $9,000,000) but the utilization of American stars, directors and producers in some of these 16 films would add another $3,000,000 to the production investment.

All 16 British films are slated for the international market, Mr. Frankovich said, adding that for the massive production program. Columbia has been forced to increase its London studio space and is currently shooting at three studios there. The program has also necessitated the formation of talent, story and research departments.

Mr. Frankovich, in New York for conferences at the Columbia home office, said the British film industry has appointed a committee, headed by Robert Clark of Associated British Cinema, to investigate ways of working more closely with the television industry "instead of fighting it." He said that the TV problem in England is analyzed and examined and discussed much more than it is in the United States, and added that British commercial TV is in the same stages that TV was in the United States three years ago.

Mr. Frankovich predicted that ultimately the British film industry "will all but control" British TV and will have a "unified policy as to what would be given to TV for programming so that there would be no more impact on box office grosses." He said that many British theatre circuits now have big interests in TV.

Skinner Named to Head "Thrillarama" Engineers

With the completion of the first 25 special Thrillarama equipment units, Al Reynolds, president of Thrillarama Productions, Inc., has announced the appointment of J. C. Skinner to head a nationwide staff of engineers assigned to "Thrillarama Adventure." Mr. Skinner is chief engineer for Sterling Sales & Service Co., a subsidiary of Interstate Circuit, Inc., of Dallas. Mr. Skinner and J. H. Davis, another Sterling Sales and Service engineer, have been closely associated with the Thrillarama process since the early stages of its development. Both Mr. Skinner and Mr. Davis were responsible for all technical developments apart from the special cameras, which were designed by R. G. Wolff Productions, Inc.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended May 26 were:

Albany: THE REVOLT OF MAMIE STOVER (20th-Fox); TOUCH AND GO (U-I).

Atlanta: BHOWANI JUNCTION (MGM) 2nd week; THE HARDER THEY FALL (Col.); JUBAL (Col.); MAVERICK QUEEN (Rep.).

Boston: ALEXANDER THE GREAT (U.A.); THE MAN WHO KNEW TOO MUCH (Par.); RETURN OF DON CAMILLO (IFE).

Buffalo: BHOWANI JUNCTION (MGM) 2nd week; THE MAN WHO KNEW TOO MUCH (Par.) 2nd week; THE SEARCHERS (W.B.) 2nd week; 23 PACES TO BAKER STREET (20th-Fox).

Chicago: APACHE AMBUSH (Col.) 2nd week; JUBAL (Col.) 3rd week; MADAME BUTTERFLY (IFE) 2nd week; THE MAN WHO KNEW TOO MUCH (Par.) 2nd week; MEET ME IN LAS VEGAS (MGM) 6th week; TRIBUTE TO A BAD MAN (MGM) 2nd week.

Cleveland: THE SEARCHERS (W.B.).

Columbus: ALEXANDER THE GREAT (U.A.).

Denver: BIRDS AND THE BEES (Par.) 2nd week; DOCTOR AT SEA (Rep.); GREAT DAY IN THE MORNING (RKO); NIGHT MY NUMBER CAME UP (Cont.) 2nd week; THE REVOLT OF MAMIE STOVER (20th-Fox) 2nd week.

Des Moines: THE MAN WHO KNEW TOO MUCH (Par.).

Detroit: ALEXANDER THE GREAT (U.A.) 3rd week; MEET ME IN LAS VEGAS (MGM); THE SEARCHERS (W.B.).

Hartford: ALEXANDER THE GREAT (U.A.) 2nd week; COCKLESHELL HEROES (Col.); DIABOLIQUE (UMPO) 5th week; MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 5th week; THE REVOLT OF MAMIE STOVER (20th-Fox); SLIGHTLY SCARLET (RKO).

Indianapolis: THE MAN WHO KNEW TOO MUCH (Par.).

Jacksonville: COCKLESHELL HEROES (Col.); THE REVOLT OF MAMIE STOVER (20th-Fox); THE SEARCHERS (W.B.).

Kansas City: ALEXANDER THE GREAT (U.A.); GABY (MGM) 4th week; THE LADYKILLERS (Cont.) 2nd week.

Memphis: ALEXANDER THE GREAT (U.A.); THE REVOLT OF MAMIE STOVER (20th-Fox).

Miami: COCKLESHELL HEROES (Col.).

Milwaukee: ALEXANDER THE GREAT (U.A.) 3rd week; BIRDS AND THE BEES (Par.) 2nd week.

Minneapolis: COCKLESHELL HEROES (Col.).

New Orleans: BIRDS AND THE BEES (Par.); BOLD AND THE BRAVE (RKO); GABY (MGM); ROCK AROUND THE CLOCK (Col.); TRIBUTE TO A BAD MAN (MGM).

Oklahoma City: ALEXANDER THE GREAT (U.A.) 2nd week; BIRDS AND THE BEES (Par.) 3rd week; THE RACK (MGM); THE REVOLT OF MAMIE STOVER (20th-Fox) 2nd week; WORLD WITHOUT END (A.A.)

Philadelphia: ALEXANDER THE GREAT (U.A.) 3rd week; GABY (MGM); JUBAL (Col.); MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 5th week; THE MAN WHO KNEW TOO MUCH (Par.); THE REVOLT OF MAMIE STOVER (20th-Fox).

Pittsburgh: DOCTOR AT SEA (Rep.) 2nd week; THE LADYKILLERS (Cont.) 3rd week; THE MAN WHO KNEW TOO MUCH (Par.) 3rd week.

Portland: BIRDS AND THE BEES (Par.) 2nd week; THE REVOLT OF MAMIE STOVER (20th-Fox) 2nd week.

Toronto: ALEXANDER THE GREAT (U.A.) 2nd week; THE HARDER THEY FALL (Col.); THE LADYKILLERS (Cont.) 9th week; MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week; OKLAHOMA (Magna).

Vancouver: DAY THE WORLD ENDED (Amer. Rslg.); JUBAL (Col.).

Washington: MEET ME IN LAS VEGAS (MGM) 3rd week; PICNIC (Col.) 14th week; THE REVOLT OF MAMIE STOVER (20th-Fox) 2nd week.

Dr. Bowen, New York Film Censor, Dies

ALBANY: Dr. Ward C. Bowen, 64, twice acting director of the Motion Picture Division, State Education Department, died here May 22. He first served as acting chief censor in 1946-1949, and again following Dr. Hugh M. Flick's promotion to executive assistant to the education commissioner. Last September, Dr. Bowen was acting director when "The Man with the Golden Arm" was licensed. He retired from the Motion Picture Division assignment last January after suffering a heart attack. Recently he had been working part time at his regular position, chief of the department's bureau of visual aids. He was with the Education Department 35 years, and was a graduate of Oberlin College. Surviving him are his wife, son, daughter and two brothers.

Wilford C. Wilson

MINNEAPOLIS: Wilford C. Wilson, 60, director of real estate for Minnesota Amusement Co., died here May 21. He had been with the circuit 39 years and director of real estate for 20 years. Survivors are his wife, Elsa E., and three grandchildren.

THIS WEEK IN PRODUCTION:

STARTED (3)

UNITED ARTISTS
The King and Four Queens (Russ-Field Prod.; Color)
Dance with Me Henry (Bob Goldstein)
Mark of the Apache (Bel-Air Prod.)

COMPLETED (8)

COLUMBIA
Cha, Cha, Cha
The White Squaw

MGM
A Man Is Ten Feet Tall (Jonathan Prod.)
The Opposite Sex (CinemaScope; Eastman Color)

PARAMOUNT
The Lonely Man (VistaVision)

UNITED ARTISTS
Five Steps to Terror (Grand Prod.)

U-I
I've Lived Before
Four Bright Girls (CinemaScope; Technicolor)

SHOOTING (32)

ALLIED ARTISTS
The Oklahoman (CinemaScope; Color)
The Cruel Tower
Notre Dame de Paris (CinemaScope; Eastman Color)

A-I
The She-Creature (Golden State Prod.)

COLUMBIA
Fire Down Below (Warwick Prod.; CinemaScope; Technicolor)
Full of Life

MGM
The Power and the Prize (CinemaScope)
Barretts of Wimpole Street (CinemaScope; Color)
Teahouse of the August Moon (CinemaScope; Color)
Tea and Sympathy
Raintree County (65mm; Color)

PARAMOUNT
Search for Bridey Murphy (VistaVision)
Hollywood or Bust (VistaVision; Technicolor)
Funny Face (VistaVision; Technicolor)
The Loves of Omar Khayyam (VistaVision; Technicolor)
Three Violent People (VistaVision; Technicolor) (formerly "The Maverick")
Gunfight at OK Corral (VistaVision; Technicolor)

RKO RADIO
Public Pigeon Number One (Eastman Color)

20TH-FOX
Best Things in Life Are Free (CinemaScope; De Luxe Color)
The Last Wagon (CinemaScope; De Luxe Color)
One in a Million (CinemaScope; De Luxe Color)
Bus Stop (CinemaScope; De Luxe Color)
The Day the Century Ended (CinemaScope; De Luxe Color)

UNITED ARTISTS
The Big Boodle (Lewis Blumberg Prod.)
Fort Laramie (Bel-Air Prod.)
Pride and the Passion (Kramer Prod.; VistaVision; Technicolor)

U-I
The Incredible Shrinking Man
Mister Cory (Technicolor)
Tammy (CinemaScope; Technicolor)

WARNER BROS.
The Girl He Left Behind
The Old Man and the Sea (WarnerColor)
The Wrong Man (Alfred Hitchcock Prod.)

Hollywood Scene

"Good Old Days" in Queensland

Hollywood, midweek

ESTEEMED EDITOR:

Exhibitors wishful for a return to the "good old days" when the motion picture theatre had the world of entertainment all to itself in most centers of population, would have been tempted to pull up stakes and set sail after a chat last week with Herc McIntyre, Universal-International managing director of Australasia, who'd come this long way from his headquarters in Brisbane to attend his company's Global Conference and is now en route home via Europe. For Herc McIntyre knows a place where the "good old days" still prevail. The place is Queensland.

Mr. McIntyre, who wears his 38 years of Universal service lightly, brought along with him to the studio gathering of world-wide representatives a map of Queensland and an album of photographs. The photographs were informal snaps of Queensland theatres in the category that would be called "subsequents" in the United States, and the map traced, in color crayon, the routes of the railroads that serve Queensland. It is along the routes of the three principal railroads that the "good old days" and their theatres still prevail.

A Single Exchange

The single film exchange in Queensland is located in Brisbane, and it functions much as any other film exchange functions. But there is one important difference. The film is not returned to the exchange for inspection after each engagement. It is inspected and serviced by the exhibitors that play it, in the succession of their playdates, which is, of course, the succession of their locations along the railroads that serve them. One of the railroads runs leisurely from Brisbane to a point 621 miles inland; a film placed aboard the baggage car in Brisbane doesn't get back to the exchange for 30 weeks; in that time it has been played by 30 exhibitors in 30 towns along the way, with each exhibitor making sure (in a sort of Scouts' honor agreement) that the next one who receives it will find it in perfect condition for screening.

Another line running inland from the Brisbane railhead travels 1,500 miles, keeping a print on the move for 71 weeks before it arrives back at the exchange. Another runs 1,150 miles, keeping a print on the road 74 weeks. (The system averages out at approximately a week to a town, but this doesn't mean it plays a week in each; a week is closer to the case.)

The flat rental policy is general, naturally, since the potentials are fairly well defined, but the company does cover the territory regularly by salesmen who travel by motor. These gentlemen maintain watch for sudden shifts in population—as when a new mine is opened, or other bulges in employment occur—and adjust the rental levels accordingly.

In quiet Queensland, according to Mr. McIntyre, the "good old days" drowse on, happily, prosperously, and the motion picture business is as it was so long and so profitably everywhere else. But a closing question brings a familiar answer. You ask him, "Have you got television yet?" and he says, "No—it begins in November—but we think good product, like the pictures I've been seeing here, and good showmanship, such as we practice in Australia, will take care of TV competition satisfactorily." So you don't pull up stakes, you don't set sail, and you don't indicate by word or gesture the slightest shadow of doubt that he and the showmen who've worked with him for 38 years can do just that. For he, like the exhibitors along his railroad lines, still lives the "good old days," and he has six happy months of them left.

—WILLIAM R. WEAVER

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HOLLYWOOD BUREAU

Three pictures were started during the week, all of them for United Artists release.

Russ-Field Productions started "The King and Four Queens," with Robert Waterfield as producer and David Hempstead directing Clark Gable, Eleanor Parker, Jo Van Fleet, Barbara Nichols and Sara Shane in principal roles.

Bob Goldstein Productions launched "Dance with Me Henry," with Goldstein as producer and with Charles Barton directing co-stars Bud Abbott and Lou Costello atop a cast that includes Gigi Perreau, Rusty Hunter and Ron Hargrave.

Bel-Air Productions began shooting "Mark of the Apache," with Chuck Connors, John Smith, Susan Cummings and Lisa Montell. Aubrey Schenck is executive producer, Howard W. Koch is producer, and Lesley Selander is directing.

Brooklyn Unit Sold

The 2,000-seat theatre formerly known as the Loew's Palace, Brooklyn, N. Y., has been sold to a client of Milton Levitan of Gainsburg, Gottlieb, Levitan and Cole, it is announced by Berk and Krumgold, theatre realty firm. The house is undergoing complete refurbishing, including installation of a new screen.

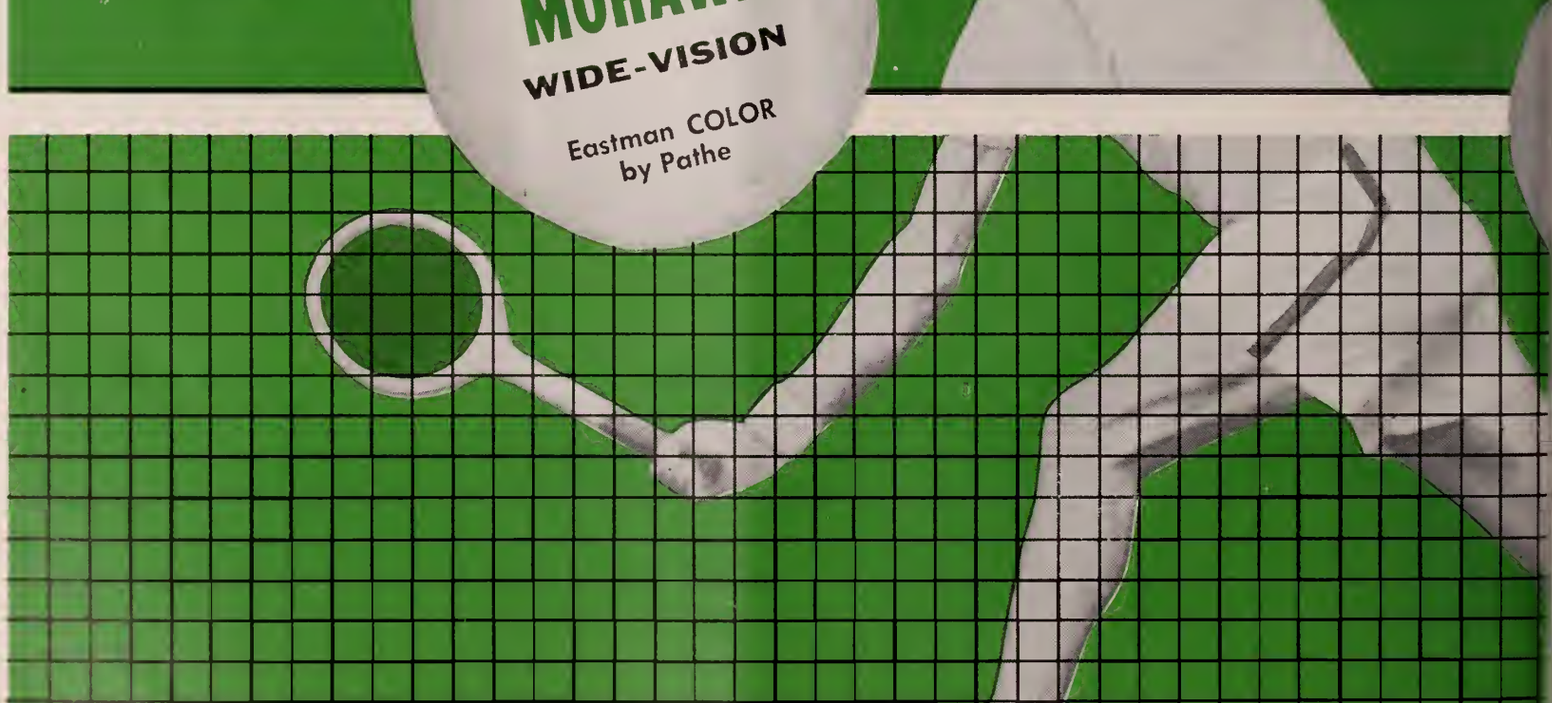
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THE PROUD ONES

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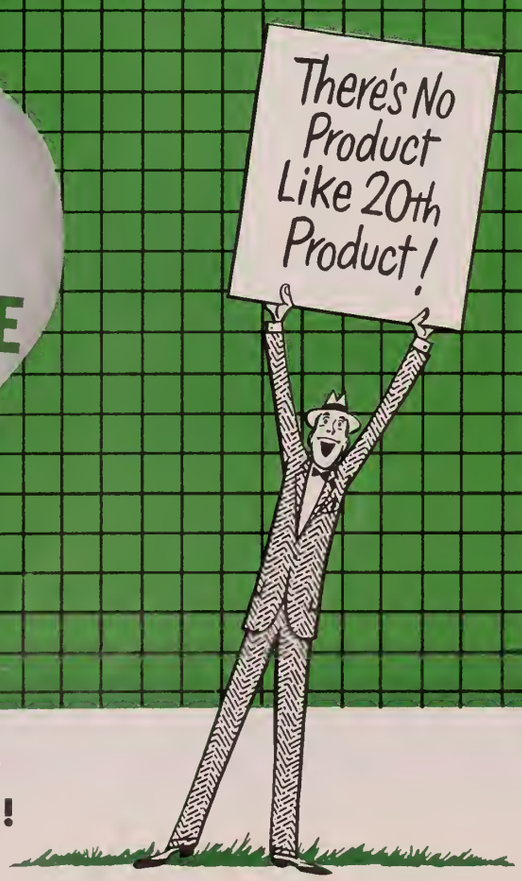
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D-DAY THE SIXTH OF JUNE

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OF BABYLON... THE LAST WAGON CINEMASCOPE!

British Offer 5 Subjects On Empire

The British Information Service is releasing five short subjects on life in the far-flung Commonwealth. Three of the entertaining and highly informative items deal with England; one with the search for new oil fields in India, and one with the Edinburgh Festival in Scotland.

The first, "East Anglian Holiday," of 20 minutes, take the viewer on an enchanting tour, in color by Technicolor, of this famed sector of England from the Wash in Norfolk to Southwold in Suffolk. The beauty of today allies with the historical fascination of the past to make a most worthwhile subject. British Transport Films produced, Michael Clarke directed and the photography was by Robert Paynter. "London's Country," 18 minutes, Technicolor, also produced by British Transport, was directed by Syd Sharples with photography by Reg Hughes and Michael Currier-Briggs. Citizens flee the busy and crowded central area of London for the surrounding area, which combines a wealth of interesting and historic places with a countryside of great scenic beauty. The varied attractions of Devon and Cornwall are shown in the third English subject, "West Country Journey," which runs 26 minutes. This was produced by British Transport and directed by Sharples.

Scottish, Indian Films

"Festival in Edinburgh," produced by A. B. Pathe, Ltd., for the Films of Scotland Committee was photographed in Eastmancolor and directed by Douglas Clarke with photography by Jo Jago. It offers a colorful kaleidoscope of the Edinburgh Festival. Various events are covered: stars arriving, the Diaghilev Exhibition, Ann Todd and Paul Rogers playing "Macbeth," "The Firebird" danced by Margot Fonteyn and Michael Somes, and finally, the precision of the Military Tattoo before the great castle.

"Jungle Search," with an Indian setting, was produced by Rayant Pictures, Ltd., and directed by Anthony Gilkison with photography by William Pollard. This concerns itself with the search for oil. Diagrams and models are used to explain the complicated structure of the Digboi oilfield in India where, through the years, almost a thousand wells have been drilled to tap the oil from strata at different levels below the surface. —*L. J. Q.*

SDG Reelects Sidney

HOLLYWOOD: George Sidney has been reelected president of the Screen Directors Guild for his sixth term. Also elected were Rouben Mamoulian, first vice-president; George Stevens, second vice-president; H. C. Potter, secretary, and Lesley Selander, treasurer.

People in The News

PAT A. NOTARO has been appointed West Coast zone manager for Stanley Warner theatres, succeeding BEN H. WALLERSTEIN, deceased, whom he had assisted.

BERTRAM BLOCK will become associated in an advisory capacity with Columbia Pictures eastern story department. He was recently 20th-Fox eastern story editor.

JACK SCHACHTEL has been named business manager of Allied Artists' home office advertising department.

JOHN VON HERBERG has been made head of Pacific Northwest MCA-TV, Ltd., worldwide film syndication division. He will direct the company's activities in Portland, Seattle, Salt Lake City and Denver.

JERRY JUROS has resigned as head of Paramount's radio-television department and will join the Arthur P. Jacobs Company as an account executive in charge of radio and television.

J. J. CHISHOLM has resigned as manager of the Toronto office of Associated Screen News. He has been very active in the Variety Club of Toronto.

ISABEL MOORE has been appointed editor of *Photoplay* magazine, while ANN HIGGINBOTHAM has been advanced to editorial director of the publication.

Tushinsky Says Wide Screen Boosts World Attendance

HOLLYWOOD: Increased screening of foreign as well as domestic films in the new wide screen techniques is creating a worldwide upsurge in theatrical attendance, Joseph Tushinsky, president of Superscope, Inc., declared at a trade press conference here recently, following his return from a six weeks tour of Europe, engineering expansion plans for the new Superscope-235 anamorphic printing process. "Complete acceptance by foreign audiences of the anamorphic prints which provide a 2.35 x 1 screen ratio is a tremendous boost to the over-all grosses of American films, and European producers are now converting on a wholesale scale to the new screening processes," Mr. Tushinsky said. He said his organization has contracted for approximately 30 superscope-235 productions in the foreign field within the next year.

MARTIN QUIGLEY IS HONORED BY POPE

Martin Quigley this week was tendered by His Eminence Francis Cardinal Spellman, the papal decoration "Pro Ecclesia et Pontifice" which had been awarded the publisher of The HERALD by His Holiness Pope Pius XII. His Eminence announced that the decoration was awarded in recognition of "Mr. Quigley's outstanding efforts in Catholic action and his long-time devotion to the highest ideals in American life and living." Mr. Quigley was previously honored with other Papal recognitions, including that of the Knighthood of St. Gregory the Great.

Abe Platt Coordinates TOA Convention

Abe Platt, district manager for Balaban & Katz's theatres in Chicago, has been appointed convention coordinator for the Theatre Owners of America annual meeting at the New York City Coliseum Sept. 19-25, it was announced by the national exhibition association. The 1956 TOA convention will be held in conjunction with the annual meetings and trade show of Theatre Equipment and Supply Manufacturers Association and the Concessions and Popcorn Association. The TOA planning committee reports that 65 per cent of the booth space available already has been sold. Lester Grand, Popcorn Association exhibit chairman, announced that indications are that the last available space will be sold before July 15.

Cross to Narrate Operatic Films

A. W. Schwalberg, president of Artists-Producers Associates, Inc., has announced the conclusion of a deal with Milton Cross, well known Metropolitan Opera commentator and dean of American Broadcasting Company's staff announcers, to do the introduction and narration, on film, for the motion pictures, "The Life and Music of Giuseppe Verdi" and "Figaro, the Barber of Seville," which his company is releasing.

Charlotte WOMPI Elects

CHARLOTTE, N. C.: Mrs. Viola Lister has been elected president of the WOMPI Club here, the club announces. She succeeds Mrs. Myrtle Parker. Also elected were: Miss Nancy Wilson, first vice-president; Mrs. Billie Harris, second vice-president; Mrs. Margie Thomas, recording secretary; Mrs. Vera Ledbetter, corresponding secretary, and Mrs. Mildred Warren, treasurer.

IN AFRICA'S SAVAGE CITY OF OUTCASTS THEY MET IN A RENDEZVOUS WITH TERROR!

...each with a crime to flee!
...each with a sin to hide!
...each trapped by the secret of the *silent river!*



PRINT BY Technicolor

CONGO CROSSING

STARRING

Virginia MAYO · George NADER · CO-STARRING Peter LORRE

WITH MICHAEL PATE · REX INGRAM · TONIO SELWART • Directed by JOSEPH PEVNEY

Screenplay by RICHARD ALAN SIMMONS · Produced by HOWARD CHRISTIE • A UNIVERSAL-INTERNATIONAL PICTURE

Universal International



THIS IS THE YEAR OF **Away All Boats**

The battle cry of the South Pacific!

The National Spotlight

ALBANY

A long Indian summer can counterbalance the extended cold spring, for area drive-ins—owners in this area believe and hope. . . . Kallet Theatres' operation of the Olympic as another first run in Utica has brought booking changes. Under ownership of Charles Gordon, the central downtowner played fresh 20th-Fox and Columbia product—often for extended runs. With its acquisition by circuit, the Olympic is screening some first run releases of other majors. . . . It's a girl for Milt Levins, Columbia head booker, and Mrs. Levins. . . . Steve Barbett has been temporarily assigned to Strand, Albany, from Stanley Warner Broadway in Lawrence, Mass. . . . Phil Harling, Fabian home office attorney, was in town and among those attending a sneak preview of "Away All Boats" at Strand. . . . Fabian's Palace closed a day in preparation for the annual meeting of N. Y. Central Railroad shareowners May 24.

ATLANTA

The Normandy Twin Open Air theatre, Jacksonville, Fla., has been completely modernized, reports manager Jim Corey. This drive-in was taken over by the Loew's Theatres in June, 1955. . . . The Warner Park drive-in, Nashville, Tenn., with capacity for 700 cars, will be ready for opening in June. . . . George D. Parselle is the new manager of the Largo theatre, Largo, Fla., a unit of Floyd Theatres. . . . Cliff King, manager of the State theatre, Plant City, Fla., who has been in the hospital in Lakeland, Fla., has returned to his post in Plant City. . . . The Lyric theatre, one of the oldest in Gainesville, Fla., has closed its doors to make way for a new office building. . . . Steve Barber, former manager of the Largo Theatre, Largo, has leased the Ritz theatre, Clearwater, Fla., from Mrs. Millie B. Lewis. The 500-seat house, closed for over a year, will soon reopen with CinemaScope and all new equipment. . . . H. M. Abbott, former manager of theatres in Chattanooga and in McCoysville, Va., has been appointed manager of the Family drive-in, Johnson City, Tenn.

BOSTON

Embassy Pictures Corporation has moved across the street to its new two-story building at 20 Winchester Street. President Joseph E. Levine has left for a three-week swing through the midwest to visit "Godzilla" franchise holders in Pittsburgh, St. Louis, Chicago, Detroit, and Philadelphia. . . . More than 1,000 cab drivers attended a midnight screening of "The Catered Affair" at Loew's State theatre May 22 under the aegis of Floyd Fitzsimmons, MGM publicist and Karl Fasick of Loew's Theatres. "Catered Affair" had a gala world premiere at Loew's State and Orpheum Theatres, May 30. The theatres are following up with another world premiere, UA's "Kiss Before Dying" June 6. . . . Adam Rizzo's Rt. 133 drive-in, Georgetown, Mass., opened May 25 with civil officials and a large crowd attending. . . . The Variety Club of New England will co-sponsor the Jimmy Fund of the Children's Cancer Research Center Foundation with the Boston Red Sox. . . . Royal Pictures Corporation of New England dissolved May 31. Edward Ruff, president, and Irving "Mac" Farber are setting up independent distributing companies for independent films. Ruff's company, Edward Ruff Film Associates, will have offices at 260 Tremont Street. Farber's firm, Royal Pictures Corporation of New England will remain at 47 Church Street.

BUFFALO

George H. Mackenna, general manager, Basil's Lafayette, at the annual meeting of the Main Street Association, of which he is the president, charged that restrictions on curb parking on Buffalo's downtown main stem are curtailing revenues on theatres, stores, restaurants and taverns. Mackenna said the association directors would meet June 1 when it is the intention of the officers to seek some relief from the Buffalo Safety Board. . . . The annual Rochester Police Ball and stage show is the creation of Lester Pollock, manager of Loew's theatre. Pollock, however, is just one of the many private citizens, under the chairmanship of Carl S. Hallauer, president of Bausch & Lomb, who aid in staging the ball each year in behalf of the Rochester Benevolent Association. This year's ball, held May 29, was a huge success. . . . Church services will start Sunday, June 3 at the Empire drive-in theatre in Rochester. . . . John Springer, former Rochesterian, who long has held an important position in the RKO offices in New York, is the author of a new book dealing with the entertainment world. It is "This Was Show Business." . . . Sherwin Grossman is planning to reenter the broadcasting field. This time the former head of WBUF-TV, Inc., is moving into the Miami, Florida, area. He is trying to purchase a TV station there.

CHARLOTTE

The Carolina theatre admitted all men bringing women to "Birds and the Bees" free Monday night, May 21. Usually women are admitted free too in promotions of this type, but as manager Kermit High said, "this is leap year." . . . Tom Baldridge, MGM publicist, came here from Washington to set up campaigns for several MGM pictures about to open in the territory. . . . The Visulite theatre presented a varied program last week, playing a different picture every day. Both American and foreign-made pictures were shown. . . . Emery Wister, Charlotte *News* motion picture editor, leaves June 8 for his annual coast trip.

CHICAGO

Nat Blank, who was district manager for the Indiana & Illinois Theatres organization here, died after a heart attack. He was 61. Surviving are his wife and five children. . . . Starting June 3, the daily matinee shows at B&K's Century will start at 1 P.M., except Friday and Saturday. The first complete show will end about 5 P.M. . . . Miss Ethel Miller replaces Regina Bartlett in the booking department at Indiana & Illinois Theatres. Miss Bartlett is retiring from business. . . . Tony Scallio, cameraman for Filmack Trailer Company, became the father of a new son. Irving Mack, head of Filmack Trailer Company, said his company has completed a drive-in catalogue to be issued as a special July Fourth edition. . . . Lou Goldberg of Paramount Pictures announced that his son, Jack M. Gould, and Nancy Sebring were married May 27 at the Covenant Club. . . . Bob Lewis of Republic Pictures and his wife left for a vacation in Los Angeles and Hollywood. . . . Sam Gorelick, district manager here for RKO, is spending a holiday in Palm Springs, Florida. . . . Juanita Andrews returned to RKO this week with the report that she had a most enjoyable vacation in New York.

CLEVELAND

John Wayne and Ward Bond, in person, got "The Searchers" off to a good start at the Allen theatre with personal appearances in the theatre lobby before the start of the picture and on stage at the conclusion of the first showing. The stimulus held over and business since the Tuesday opening has been very good. . . . Marie Weigler, for the past 12 years secretary to the United Artists branch manager, has resigned to return to her family in Boston. Her successor is Mildred Walchli. . . . Carrying out an economy move, Republic Pictures has let out its head booker, Sheldon Schermer, and has turned the booking department over to Joe Krenitz, salesman. This leaves only one salesman on the road, Justin Spiegle, and the branch manager, Jules Livingston. . . . Herbert Ochs has installed CinemaScope in all six of his Canadian drive-ins: the Star Top, London; drive-in theatre, Kingston; Star Top, Cyrville; Porcupine, Timmins; Star Top, Sarnian and drive-in, Belleville. . . . George Hartnett, manager of the 40th St. drive-in, Tampa, Fla., is here visiting his family. . . . Herbie Burke has given up management of the Savoy theatre, Toledo, and returned to burlesque acting.

COLUMBUS

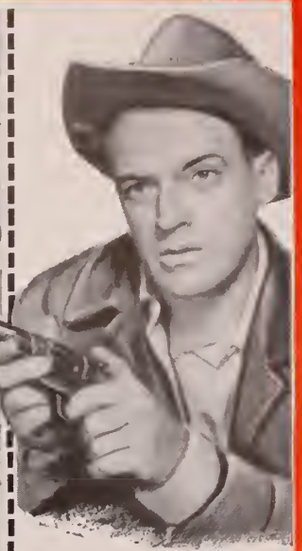
"Birth of a Nation" was held for a third week at the Indianola art house. . . . Walter Kessler, manager of Loew's Ohio, presented a collection of pressbooks to the Ohio State University Theatre Collection housed in the university's museum. . . . Adrian Awan, Twentieth Century-Fox exploitation representative, was here to arrange a pony giveaway contest in connection with the showing of "Mohawk" at Loew's Broad. . . . Wally Jones, the hunter who served as guide for the Columbia company making "Safari"

(*Continued on page* 36)

WHEN A BRAWLING EMPIRE WAS SPAWNED ON THE MISSOURI RIVER BOATS!

...and only the lawless or the lucky survived!





Lusty, Loving, brawling days when Ben Matthews ruled the river with Rick, the Thief to back his play- and a perfumed plaything named "Zoe" danced for love and a living!





Universal International presents

TONY CURTIS
COLLEEN MILLER
ARTHUR KENNEDY



THE RAWHIDE YEARS

with

WILLIAM DEMAREST · WILLIAM GARGAN
PETER VAN EYCK · MINOR WATSON

PRINT BY **TECHNICOLOR**

DIRECTED BY RUDOLPH MATÉ · SCREENPLAY BY EARL FELTON · PRODUCED BY STANLEY RUBIN

Universal International



ON THE WAY... Away All Boats — The battle cry of the South Pacific!

(*Continued from page* 34)

in Africa, was scheduled for local interviews. . . . Clarence Greene, producer of "Unidentified Flying Objects," was due in town for interviews in advance of the showing of the film at Loew's Broad. . . . Answering "Used to be Movie Fan," a writer to the Columbus *Dispatch* Mail Bag who signs herself "Definitely a Movie Fan" says she and her family attend movies weekly and "with few exceptions find them vastly entertaining."

DENVER

For the third week of "Serenade" at the Centre, the theatre also ran a different reissue each day of the week. . . . Lynn Fetz has added another truck to his Fetz Film Service. . . . H. Ford Taylor has opened his new 247-car Kit Carson drive-in, Taos, N. M. . . . Robert Herrell, owner of United Film Exchange, Kansas City, was in on a business trip. . . . Atlas Theatres have closed the Salida, Salida, Colo., with the opening of the Groy drive-in, also owned by Atlas. They are planning only to have one or the other open from now on. . . . Dan Nides, purchasing agent for Manley, Inc., Denver branch, has resigned to enter other business. Dave Long, assistant, moves up. . . . Herb Turpie, western division manager for Manley, Inc., was in for conferences with Arlie Beery, district manager. . . . Harold Wirthwein, division manager for Allied Artists, and Wm. Porter, auditor, were in. . . . Henry Friedel, Metro branch manager, served on the jury for a stretch. . . . The New Woodlawn, Littleton, Colo., is now set for a September opening. . . . Denver Shipping & Inspection Bureau expects to open their new addition the middle of June. . . . Marvin Goldfarb, Buena Vista district manager, to Kansas City and St. Louis on a sales trip.

DES MOINES

William W. Proctor, owner of the Anita theatre in Anita, has been named to manage the Kerr Theatres in Knoxville. He succeeds Frank Banning, who has resigned. Proctor had worked for six years at theatres in Liberty, Mo., and Griswold, Ia. The Kerr houses in Knoxville include the Grand, Frontier and Marion. . . . The house at Reinbeck has been reopened and is operating on a part-time schedule. Pictures are being shown on Saturday and Sunday nights with a Sunday matinee. . . . More than $100 in cash was taken from the Waverly theatre at Waverly, V. F. Hagemann, owner, told police. Hagemann said nothing else in the office was disturbed; he was unable to discover any evidence of a break-in, he said. . . . Thelma Washburn, RKO office manager and head booker, was called to Chicago by the death of her sister. . . . Jerry Faber of Fox, underwent surgery recently at Iowa Methodist hopsital and is recovering nicely. . . . Pearl Fort of Tri-States Theatres is vacationing in Hawaii and writes back that she's having a wonderful time. . . . Gerry McGlynn, MGM branch manager, observed his birthday the other day and his employees treated him to cake and coffee in a surprise celebration. Gerry is looking fine and paying more visits to the Row as his health improves. . . . Betty Olson, chairman of the women's committee of Variety, has announced there will be no meetings of the group during June, July and August. An ambitious program is planned for fall with a fashion show in September, a rummage sale in October and a nut sale in November in addition to the regular meetings.

DETROIT

The pre-"Searchers" visit of John Wayne gave him opportunity to express his views on pay-as-you-go television. Wayne visualizes a home screen four by three feet mounted on a wall of every house. "Movies and TV would have been wed a long time ago except that advertising agencies took hold and the motion picture industry stuck its head in the sand," he said. . . . The Stratford-on-Avon (Ontario) Shakespearian Festival, considered almost a local theatre, is planning to film all 20 plays in the first folio of Shakespeare's plays. . . . The Riviera, operated by James Nedelander, will be serviced by independent booker Louis Mitchell. . . . The R&V Theatre company, operated by Robert Vickrey, takes over the Macomb and Emsee theatres in Mount Clemens. . . . Calvin Hill will manage the Emsee with James Lents assisting Vickrey at the Macomb. Plans include three stage shows a week.

HARTFORD

Perakos Theatre Associates circuit is becoming increasingly cognizant of admission scales in subsequent-run theatres. Sperie Perakos, general manager of the regional circuit, has reduced adult admissions at the Arcade theatre, Springfield, Mass., from 60 to 50 cents for evenings, Sundays and holidays. Move is advertised as part of new summer policy. Theatre charges 30 cents to 1 p.m., and 40 cents to 5 p.m. . . . The circuit's Arch St. theatre, New Britain, Conn., is advertising: "You save 40 per cent in theatre admissions by waiting a few days and seeing two big features at our bargain rates." Price scale: Matinees, 40 cents; evenings, 50 cents. . . . Importance of "Buck Nights"—evenings on which cars are admitted for $1 regardless of number of passengers—is noted in Connecticut outdoor theatre midweek operations. Numerous drive-in theatres are running "Buck Night" policies one evening a week. And the trend seems upward. The Brandt Portland (Conn.) drive-in has shifted "Buck Night" from Tuesdays to Thursdays, with "Early Bird" policy, stressing main feature first, now on Tuesdays. The Groton (Conn.) drive-in, operated by Henry Picazio and associates, has launched "Buck Night" on Tuesdays and Thursdays.

INDIANAPOLIS

Dale McFarland, general manager of Greater Indianapolis, closed the Lyric for the summer Wednesday night. The house also closed last year. . . . The Cantor circuit planned a dawn-to-dusk show, with free doughnuts and coffee, for race fans at the Lafayette Road drive-in on the eve of the "500" Tuesday. It also offered free parking while they were at the Speedway, which is within walking distance. . . . Harry Coleman, owner of the Gay Mark at Evansville, has signed a contract with the operators' local, which had picketed the house. . . . C. L. Walters has been named manager of Alliance houses at Vincennes, succeeding Harold O'Neil, who is moving to Pierre, S. D. . . . Dean Brown, manager of the Lyric here, has taken a job with Starlight Musicals, outdoor stock company, for the summer. . . . Stanley A. B. Cooper, who reopened the Lark at Brazil three months ago on a weekend policy, has suspended operations until fall.

JACKSONVILLE

Sarah Keller, MGM booker, has been re-elected president of the local WOMPI chapter. . . . Mrs. Flora Korch, secretary to FST president Louis J. Finske, is confined to her home with a fractured hip. . . . Sig Vorzimer, National Screen salesman, was here from Atlanta to call on exhibitors. . . . A. D. Sheffield, FST traveling auditor, and Mrs. Sheffield left on a vacation tour of the eastern seaboard. . . . Edith Prescott, Paramount office, is in charge of ticket sales for Variety's barbecue dinner and square dance at the Pistol Club the night of June 16. . . . WOMPI members were soliciting second-hand merchandise for a rummage sale to be held during June. . . . The new MGM office and film exchange will be offically opened to exhibitors at a 4 to 6 cocktail party the afternoon of June 4. . . . Don Yarbrough, 20th-Fox publicist from Atlanta, visited here and Tampa to map exploitation campaigns on "D-Day The Sixth of June." . . . George Krevo, manager of the Imperial theatre, has been elected to the board of governors of the Junior Chamber of Commerce. . . . The Breezeway drive-in, New Port Richey, has been closed by A. H. Stevens. . . . Marvin Skinner, 20th-Fox head booker, returned to his desk after visiting in New York and New England.

KANSAS CITY

Tom Baldwin, Kansas City manager for Columbia Pictures, celebrated his twenty-fifth anniversary with the company. . . . C. C. Knite, a clerk at Universal, observed his thirty-fifth year with the Kansas City office. . . . Beverly Miller, president of Kansas-Missouri Theatres Assn., visited a number of Missouri towns to speak to exhibitors, then went to Washington for the Senate hearings on amusement taxes. . . . W. Donald Foster holds the recently created position of sales manager at Paramount. He came to Kansas City from Dallas, where he was a circuit salesman for about five years. . . . L. Howard Pettit is building a new drive-in theatre at Mt. Grove, Mo.

LOS ANGELES

Evelyn Herman, former secretary at I.F.E., has resigned her position to join the Favorite Film organization in a similar capacity. . . . The Atlantic theatre in North Long Beach, which had been operated under the Sero Amusements banner, has been acquired by Associated Theatres, an enterprise consisting of Eddie Ashkins, Sam Decker and Al Olander. . . . Jules Gerlick, U-I salesman, became a proud grandfather for the second time, when his daughter gave birth to a baby son. . . . The American theatre in Newhall has been taken over by Leo T. Molitor. . . . Off to Europe on June 8 are Mr. and Mrs. Goldman, whose son Jack operates the Aero theatre in Santa Monica. . . . Back from Phoenix was Judy Poynter, who heads Film Booking Service. . . . Back from Manhattan, where they attended the Variety Clubs convention, were M. J. McCarthy, Allied Artists manager; Bill Srere, Metzger-Srere circuit; Ezra

(*Continued on opposite page*)

(*Continued from opposite page*)
Stern, chief barker of Variety Tent 25, and Mrs. Stern, and Harry Weinberg. . . . Matt Freed, who formerly operated the Cinema theatre here, was a visitor to the Row.

MEMPHIS

Malco Theatres, Inc., this week opened its fourth Memphis drive-in, a brand new 685-car outdoor theatre on Jackson Avenue near the city limits. In two or three weeks, Malco will open its fifth, the same size, the 61 drive-in on Highway 61 South, at Raines Avenue. Memphis now has 10 drive-ins. . . . Pike theatre, Murfreesboro, Ark., closed for some time, has been purchased and reopened on a full-time basis by Hugh Conway. . . . W. F. Ruffin, Jr., Ruffin Amusements Co., Covington, Tenn., was in Memphis on business. . . . Wally Jones, professional white hunter from British East Africa, was in town for the premiere of the film, "Safari" at Malco which he helped direct. . . . Dixie theatre at Adamsville, Tenn., which has been closed for about a year, has reopened. . . . Preston Southard has purchased Tri-City drive-in at Lynville, Ky., from Neal Starks. . . . Steve Stein, owner, has closed Met theatre and Met drive-in movies at Jackson, Tenn., temporarily. . . . A general membership meeting of Memphis Variety was held this week to plan the July 4 show at Russwood Baseball Park featuring Elvis Presley.

MIAMI

Milton V. O'Connell, who was associated with the New York civil defense in charge of press, TV, motion picture and other educational and information programs in that area, has joined the staff of Hank Meyer Associates, Miami Beach public relations firm. . . . Stirring up a breeze by its speedy construction is the new TV station WCKT-TV. . . . The president of the Toho Movie Co. of Japan, Fusao Kobayashi, stopped briefly in Miami after a trip from Belem, Brazil. . . . Desilu Productions' vice-president, A. E. Hamilton was in the area eyeing background locales for some future episodes for the "I Love Lucy" series. Writer Robert Carrol was also absorbing atmosphere for the shows on which shooting is expected to begin probably late this coming Fall.

MILWAUKEE

The Better Films Council of Milwaukee County announces the 25th anniversary meeting and luncheon at the Milwaukee Elks Club Monday, June 4. Guest speaker will be Arthur H. DeBra, community relations director, Motion Picture Association of America. . . . During the luncheon a style show will be presented featuring gowns worn in "The Swan" and "The Catered Affair." . . . Miss Estelle Steinbach's picture again appeared in the local press accepting a check for $2,500 from the president of the Women's Advertising Club. The check represented the proceeds from the club's biennial gridiron dinner. . . . On May 28 Republic Pictures exchange moved to 1030 N. 8th St. The new location at one time was occupied by the old Eagle Lion Corp. . . . Paramount's new branch manager here, Ward Pennington, is busy getting acquainted with his work here and the city. He and his family are still house hunting for a home to rent.

MINNEAPOLIS

Fire at 6 A.M. damaged the canopy and box office of the Hollywood at Litchfield, Minn. House is operated by Fred and Lloyd Schnee. . . . Kenny Bergman, booker at Universal, is being transferred to Milwaukee as office manager and head booker. . . . Projectionists union, which demands two operators instead of the present one, is picketing the Skyline drive-in at Duluth, Minn., operated by Ted Mann. Outdoor stand is being operated with a non-union employe. . . . Harry Weiss, RKO Theatres district manager, is back from a swing around his territory. . . . Irving Marks, Allied Artists branch manager, and his sales staff have been out in the territory on a saturation tour for AA's "The Naked Hills." . . . Ann Griffen, booker at 20th-Fox, vacationed in Washington, D. C., and Stella Lettus, cashier at RKO, vacationed in Boise, Idaho. . . . Minnesota Amusement Co. and North Central Allied will voice their objections to the proposed state $1 per hour minimum wage recommendation when it comes up for a hearing before the Minnesota industrial commission this month. . . . Welworth circuit will reopen its Moonlite drive-in at Moorhead, Minn., which has been closed since 1953. An $85,000 refurbishing job on the stand is being completed. Burnell A. Bengtsson, formerly of Pierpont, S. D., will manage both the Moonlite and the Starlite at nearby Fargo, N. D.

NEW ORLEANS

Parisian Mrs. Nicole Milinaire, associate producer of "Foreign Intrigue," was in town to plug the picture which is currently showing at Loew's State. . . . MGM's city salesman Cy Bridges and his wife are vacationing in Houston as guests of Bridges' brother who is manager of Loew's State there. . . . Wm. Frederick Hirstius, father of Bill Hirstius of Warner Bros., Roy Hirstius of MGM, Bruce Hirstius of Film Inspection Service and Kenneth Hirstius of RKO, died recently. . . . Vienna Billelo, steno-booker, Joy's Theatres, has an altar date July 8 with Robert Montgomery. . . . Clara Cote May 20 chalked up 14 years as receptionist at Paramount Gulf Theatres. . . . Harry Weiss, division manager of RKO Orpheum with home base in Minneapolis, Minn., was here for several days' visit with manager Asa Booksh and staff. . . . Pat Brown, secretary at Stevens Pictures, is off on a two-week vacation. . . . I. M. Gauthier, who in the early part of the year was compelled to close the Castle, White Castle, La., because of poor business, was to reopen it May 27. . . . B. F. Jones reopened the Ritz, West Enterprise, Miss., May 19.

OKLAHOMA CITY

"Picnic" was showing at seven suburban theatres in Oklahoma City this week. . . . The box office of the Warner theatre was opened to the general public Tuesday for sale of tickets to "This Is Cinerama" which had its premiere the night before. . . . Tecumseh drive-in, Shawnee, Okla., admitted children free May 24, if they were accompanied by parents. . . . The Bison theatre, Shawnee, Okla., had penny day May 23. . . . Ralph Drewry, former manager of Tulsa, Okla., downtown theatre, said he is moving to Phoenix, Ariz., where he will establish an agency for National Bonded Cars, an auto warranty organization.

PHILADELPHIA

The first theatre building permits of the new year in Reading, Pa., went to the Astor, which has recently been leased to the William Goldman Theatres here. The permit calls for replacement of an electric sign at a cost of $6,000, and a second permit for $15,000 to effect internal improvements. Helen Bortz, manager of the Warner, across the street of the Astor, took out a permit for electric work, to cost $1,000. J. Lester Stallman, who managed the Astor for Harry Schad, will be city district supervisor for the Goldman interests, with Clayton Evans, house manager of the Strand, former Schad house also leased to William Goldman, continuing in that position. . . . Eugene Plank, manager of the Embassy, Reading, Pa., announced the appointment of Mrs. John Reisig as his assistant manager, succeeding Earl Sitlinger, who has been named manager of the Mt. Penn and the Reading drive-ins in that area. . . . Maxwell Gillis, Allied Artists branch manager and chief barker of the local Variety Club, Tent No. 13, is a patient in Jefferson Hospital. . . . Since the department stores and supermarkets are doing it with great success, it is reported that a number of neighborhood houses are giving away trading stamps of the Gold Square type with theatre admissions. . . . Clinton Weyer, in charge of insurance for the Highway Express, film delivery service, is a patient at the University of Pennsylvania Hospital. . . . Ed Rosenbaum, veteran motion picture exploiteer, is coming out of retirement to handle a special assignment for United Artists in Cleveland, O., on "Foreign Intrigue." . . . A "For Sale" sign has been posted on the Laurel, neighborhood house in Reading, Pa.

PITTSBURGH

"Song of the South," the Disney re-issue which was held up last March when "Rose Tattoo" held over a third week in the Stanley, finally re-dated in that house for early June to coincide with the end of the school season. . . . Shirley Jones due here in person for the Nixon opening of "Oklahoma!" June 14. The opening will be sponsored by the Pittsburgh Playhouse where Shirley got her start. . . . Macy's Santa Claus got a flock of good publicity breaks for U-I's "Toy Tiger" which had its world premiere in the Fulton on Memorial Day. . . . Paul Dickman of Altoona, switched from assistant manager of the Studio theatre, Bellevue to the Memorial theatre, Stanley Warner house in McKeesport. . . . Fred Kunkel, manager of the Perry, recuperating from an accident involving his auto and a trolley. . . . "Touch and Go" opened in the Squirrel Hill, replacing the previously set "Lease of Life" in that art house.

PORTLAND

Roberta Breall, daughter of Frank and Annette Breall, was selected as Rose Festival princess from Cleveland High School. Frank is former Evergreen theatre manager. . . . Nancy Welch, manager of the Guild art theatre, will have a big reopening June 1 after completing a remodeling job. . . . Alton Robbins and Dick Goldsworthy were in from Eugene for a day to confer with Evergreen's Oregon district manager, Oscar Nyberg. . . . Marilyn Leg-

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gatt is in as secretary at Interstate Theatre Equipment Co. Betty Cramer left the position to work for the Powers Model Agency here. John D. Peterson, boss of ITE, has just returned from a theatre owners convention at Billings, Montana. . . . Arnold Marks, *Journal* drama editor, and Herb Larsen, *Oregonian* drama editor, back from Los Angeles after three days of advance on "Trapeze." . . . Mrs. J. J. Parker's Broadway theatre is nearing completion of a big face-lifting program.

PROVIDENCE

Eddie Constantine, former local boy who made good in the French film world starring in outstanding attractions, was the subject of a four-page feature article in a recent issue of *The Rhode Islander,* roto supplement of the Providence *Sunday Journal.* . . . "Diabolique" held for a third week at the Avon Cinema, where practically all evening performances have been complete sell-outs. . . . "Meet Me in Las Vegas" was a hold-over at Loew's State. . . . Donald Wolin and Harold Schiff, producers at Matunuck's Theatre-By-the-Sea, Matunuck, for the past five years, will be back this season presenting, in person, Hollywood stars. . . . E. M. Loew's Providence drive-in, continuing its popular policy of presenting stage attractions in conjunction with the customary film fare, has scheduled a midnight horror spook show, a rock 'n' roll stage revue and other attractions.

ST. LOUIS

The Secretary of State at Topeka, Kan., has granted a charter to Briles Theatre, Inc., of Emporia, Kan., which is to operate the Strand and other theatres. Everett E. Steerman is resident agent. . . . Frank Dodson of Ellsworth, Kan., has purchased the interest of his partner, the Commonwealth Theatres, Inc., of Kansas City, Mo., in the Bell theatre and the Kanapolis drive-in theatre in Ellsworth, to become sole owner. . . . Vince Helling, formerly of Strand theatre in St. Charles, Mo., now living in Taylorville, Ill., was in St. Charles recently for a visit with relatives. . . . The Clark theatre at Louisiana, Mo., has just started its second annual Senior Citizens Matinees during which all persons 65 years and older are admitted free. There will be one show each month throughout the summer and they are brought through the cooperation of Louisiana merchants. . . . The Skyway drive-in at Humboldt, Tenn., has established a snack bar and invites its patrons to come dressed as they please. . . . The Hi-Y drive-in theatre at Fredericktown, Mo., has established a kiddies playground which is open to the youngsters at all times.

TORONTO

In England are two J. Arthur Rank Canadian executives, but with different purposes. Leonard W. Brockington, Q. C., president, is there to deliver a speech to an educational group, while Chris Salmon who went by boat, is headed for home on a month's vacation. . . . G. M. Miller, of the Galaxy, Kelvington, Sask., is new owner of the drive-in at Foam Lake, Sask. . . . Norman Elson, formerly assistant manager of the Metropolitan, Winnipeg, is new manager of the Phillet Theatres in Dauphin, Man., in charge of the Gay and Dauphin and the Park drive-ins. . . . Jim Fustey, formerly manager of the Osborne, Winnipeg, was transferred to the Inter-City drive-in, Fort William-Port Arthur. His place is taken by Ed Dulko, moving up from the Orpheum, Moose Jaw, Sask. . . . Morris Stein, eastern division manager of Famous Players Canadian Corp., has entered the automobile business in Toronto as president of a dealership in Chevrolet cars and trucks. The dealership called Plaza Chevrolet, Limited, has Mr. Stein's sons, Donald as sales manager, while Herb is secretary-treasurer. Mr. Stein, Sr. remains with Famous Players. . . . Mickey Stevenson, formerly Paramount manager in Vancouver, was appointed Toronto manager by general manager Gordon Lightstone. This follows the resignation of Al Iscover. Mel Hayter, formerly with Warner Bros., Vancouver, was appointed Vancouver manager.

VANCOUVER

Ralph Conner resigned as manager of the Odeon-Trail and will go into the real estate business in New Westminster. Jack Ellis, from the Olympia, Vancouver, succeeds him at Trail. Bob Kelly, from the Dunbar, takes over at the Olympia. William McDonald, former assistant at the Odeon, Victoria, will take over as manager of the Dunbar in Vancouver. Jimmy Webster, former assistant at the Vogue, moves over to the Paradise in the same capacity. . . . First run business has been on the skids for the past few weeks. . . . Maynard Joiner, FPC B. C. district manager, is on vacation at Banff and Calgary. . . . Exhibitors better take note that the censor department is upset by theatres not displaying "Adult Entertainment Only" signs, and intends to make an example (closing theatres) of careless showmen who do not live up to regulations in the B. C. theatre law. . . . Margaret Attwater, Orpheum cashier, resigned and is moving to California. She was replaced in the Orpheum box office by Betty Patitucci of the floor staff. . . . Gerry Sutherland, Odeon district manager, is away on a California vacation. . . . Rod Williamson resigned from the district office of Famous Players advertising department and is moving to Ottawa were he will work in the navy section of the Federal Government advertising section. His replacement at FPC is Harley Jansen, formerly with Odeon Theatres.

WASHINGTON

Jay Carmody, drama editor of the Washington *Evening Star,* and recent "Critic of the Year" selection of the Screen Directors Guild, will lecture at Stanford University this summer. . . . Alan Otten, *Motion Picture Daily* and *Wall Street Journal* correspondent, collaborated on an article in the June issue of Harper's Magazine, on Senator Fulbright. . . . Newest associate member of the Variety Club is Henry S. Reich, partner Tower Construction Co. . . . Orville Crouch, chief barker of the Variety Club, has made the following committee appointments: annual dinner dance in November: Marvin Goldman, chairman; annual welfare awards drive: Alvin Q. Ehrlich, Morton Gerber, Jack Fruchtman and Marvin Goldman, co-chairmen; annual golf tournament and dinner dance: Sam Galanty, George Crouch and Albert Lewitt, co-chairmen. . . . Ellen McDonnell, secretary to 20th Century-Fox's Tony Muto, spent her vacation in Cuba.

BOOK REVIEW

SAMUEL GOLDWYN—The Producer and his Films

—by Richard Griffith. Published by the Museum of Modern Art Film Library. Distributed by Simon & Schuster. 48 pages. 95 cents.

Richard Griffith's illustrated 48-page study of the film career of Samuel Goldwyn is a scholarly compendium of facts about this legendary producer and his films and a fine critique of the best among Mr. Goldwyn's productions over a 42-year period. It is an item that trade folk and film students will want for handy reference, and also as a reminder of the glory that was, and is, the indefatigable, individualistic producer of some of the American screen's great masterpieces.

As Mr. Griffith so aptly points out, what set Samuel Goldwyn apart from many of his contemporaries is his sense of the tasteful in screen fare, his unerring "feel" for essential quality in production mounting, story values, stars and direction, and his magical facility for extracting the best from the creative talents in his employ. A man of the highest standards, reflected in each and every one of his works through the years, Mr. Goldwyn achieves an admirable synthesis of artistic quality and box-office potency. "I make my pictures to please myself," is one of his favorite sayings.

All the greater Goldwyn films are covered, from the early Geraldine Farrar and Will Rogers pictures through the Vilma Banky-Ronald Colman box-office successes of the twenties, on to such fine dramas as "These Three" (1936) and "Wuthering Heights" (1939) (Mr. Goldwyn's favorite); the masterpiece "The Best Years of Our Lives" (1946), and up to and including "Guys and Dolls."

Mr. Griffith discusses Mr. Goldwyn's work with stars like Anna Sten, Gary Cooper, Ronald Colman, Danny Kaye, Merle Oberon, Sir Laurence Olivier and Fredric March, and also his inspiring, stimulating supervision of the work of directors William Wyler, King Vidor, Henry King, and John Ford; and writers Robert E. Sherwood, Lillian Hellman, Sidney Howard, Ben Hecht and Charles MacArthur.

In his analysis of many of the Goldwyn productions, some of which are currently on view at the Museum of Modern Art Film Library auditorium in connection with a Samuel Goldwyn cycle ending in July, Mr. Griffith reveals in his observations keen, original thought, sensitive perceptions and painstaking scholarship. Devotees of the Goldwyn works may not always agree one hundred percent with Mr. Griffith's appraisals of individual films, especially in the case of the famed "Stella Dallas," which Mr. Goldwyn made twice, in 1925 and in 1937, but no one will deny Mr. Griffith a due commendation as a researcher and critic.

Mr. Griffith includes in his text an apt qucte from Alva Johnston, who once wrote: "The 'Goldwyn Touch' is not brilliance or sensationalism. It is something that manifests itself gradually in a picture; the characters are consistent; the workmanship is honest; there are no tricks and short cuts; the intelligence of the audience is never insulted."

—Lawrence J. Quirk

Convention Off

DENVER: Allied Rocky Mountain Independent Theatres has called a directors' meeting for June 5 at the Denver headquarters which is to take the place of the usual annual convention.

Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

The Best Business Survey Begins At Box Office

WITH all the talk about "surveys" of what the industry is doing, at the box office — both nation-wide and regionally—it is well to remember there is no magic in this method, and the policy can be easily applied in any local situation, large or small, by the manager's personal effort, or by any group of theatre owners, surveying their own scene. The fact-finding process is more potent at your own point of sale, than when conclusions are drawn over large areas, by "sampling" here and there.

Our old and good friend, Colonel H. A. Cole, of National Allied and the Lone Star state, is strongly in favor of surveys—and for a good reason. He employed the Al Sindlinger service organization to conduct a survey of his own theatres in Bonham, Texas, population 7,000, where the Cole family have long operated local theatres. We can't all do the same thing, but we can organize a practical survey basis that will function at the local level., and which can be launched on a scale to fit the need.

Of course, the focal point of all business surveys pertinent to film industry is that plate-glass shelf where your cashier deals directly with the public, and scoops in their cash for tickets sold. She is conducting a survey, every hour of every day she is on duty. And, standing alongside, in the lobby, is yourself, watching and listening to a continuous poll of audience opinion and individual movie habits.

School will be out, as this meeting of the Round Table convenes, and all good managers have had their final fling at congratulating the graduates, complimenting the teachers and school authorities with guest tickets for the summer, and other good deeds that pay dividends. But you might carry it a step farther, this year, and seek out some able teachers who would like part-time employment through the next several months. They would make ideal questioners, dealing with parents on both sides of every street—to find out what your absentee public is thinking about the movies. It would be good public relations, even if you didn't learn anything surprisingly new.

College towns, such as Denton, Texas, where J. P. Harrison knows his audience—and they know him!—are good locations in which to engage the students themselves in practical surveys. Some are working their way, and could use the limited fees that accumulate, if they make enough calls and get the answers to a carefully prepared questionnaire, for the record. Those who are employed by the national polls are usually local people, and they must pound a lot of pavement to earn a daily wage, on a piecework basis.

ALTERNATE ADVERTISING

The best and most practical rule for sustained interest in your advertising method is to successfully vary it, frequently enough to provide "something new and different" in selling approach. There is more impact in the unusual than in the continued repetition of familiar things.

Therefore, try doing what you haven't done recently, as often as circumstances will permit, and apply yourself diligently to the study of your pressbooks, to find the unusual—which is so often there, if you are looking for it. Folks who complain about similarity in pressbook materials have that fault in their vision—and need to re-examine their approach. Vary your style with new accessories, and feel that impact! Get out of your routine—and get out of the rut that you may be in.

Try "away from the theatre" advertising, if you haven't done it too often; try window cards, if they are new to your customers. Try sponsored tieups, if they are strange to your audience. There are so many things that you may have skipped over lightly, that can be applied just once with so much success that you will be astonished with the results.

We're working right now on "Selling Approach" — and thinking of so many situations we know personally, where a "standing order" and a fixed formula for "showmanship" have excluded so many good ideas that might be tried.

¶ WALT DISNEY likes engines—and has a miniature railroad on his home grounds. Guests at the Disneys are apt to be taken for a thrilling ride—at the toot of a whistle. So, it is logical that "The Great Locomotive Chase"—released by Buena Vista—is Disney at his best. The antique engines in this factual story of Civil War history will be a delight to all ages, and audiences, anywhere. Made on location in Georgia, near the place where 22 Union spies stole a locomotive and train under the eyes of 4,000 Confederate troops, the picture is in CinemaScope and color, with plenty of whistle toots. What we liked about it, also, was the good casting, with believable characters—and Fess Parker, without his "Davy Crockett" clothes, but continuing as a very convincing actor and leading man, for this and future productions. We may have lost the original, but we have the stuff to make more good pictures.

¶ MORE THEATRES are running shows at unorthodox hours, i.e., not the ancient schedule that was established many years ago, and may be outmoded by today's timing of events. Shirley Booth, well known contributor to this Round Table and "What the Picture Did For Me" from the Booth theatre, Rich Hill, Mo., writes in to say he is abandoning his Sunday shows, and the Editor of The HERALD replies with his hope that they will try the "one show a night" idea which has been successful elsewhere. It is reasonable that an audience will assemble for this one performance, if it is properly publicized. Walter Reade's theatres do well with "Tonight at 8:30"—a special series of single performances, sold out in advance. Conventional theatre owners will bear in mind that many drive-ins can't operate in these latitudes until dark and that means close to 9 p.m. daylight saving time. Then they are unable to run a late show for an audience that must look forward to another working day ahead. The four-wall theatres can start earlier and get their patrons home earlier, with a single show on certain nights. —*Walter Brooks*



Great use of life-size cutouts, as an aerial flash for "Trapeze"—suspended from the lobby ceiling, at the Capitol theatre, on Broadway. It sells the stars, and the idea of the picture, at a glance.



Lucky Squire, celebrated Macy's Santa Claus, posed with a "Toy Tiger" and a pretty model, as promotion for the upcoming U-I film.



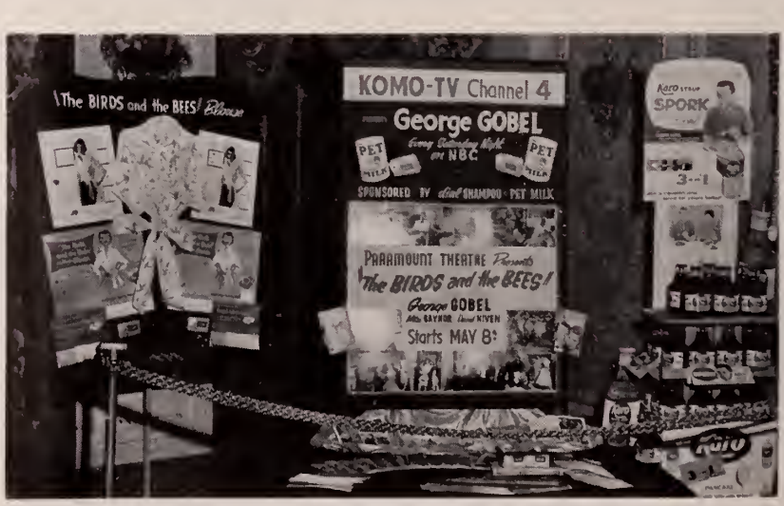
Frank Hensen, manager of Loew's theatres in St. Louis, had this good window display for "The Swan" in a leading store.



Sam Gilman, manager of Loew's theatre in Syracuse, got a realistic result by providing atmospheric ballyhoo for "Alexander the Great"—with chariots and everything fully up to original standards.



Robert K. Shapiro, managing director of the Paramount theatre on Broadway, poses with his opening day exploitation troupe for the Alfred Hitchcock thriller, "The Man Who Knew Too Much." Two young ladies are in Moroccan costumes, and the other couple were selected for their resemblance to the stars of the picture.



Robert Turner, manager of the Paramount theatre, Seattle, Wash., set up this display for "The Birds and the Bees" with the cooperation of these sponsors—Dial Soap, Pet Milk, Karo Syrup and TV-Guide. But the bees won't like it, because Karo is competition. "The Birds and the Bees" blouse, which has been nationally advertised, and the TV tieup are especially prominent in the display, to properly connect George Gobel with his fans.

Showmen in Action

United Artists' terrific contest for "Miss Exquisite Form of 1957" was reported in the Round Table last week, but omitted one very important item of information, which may be added as a postscript—since it wasn't contained in the original release. There will be $5,000 in savings bonds, equally divided between large and small situations, for managers who turn in the best campaigns, and $1,350 for exploitation men, which is something decidedly worth working for—and such attractive work, in pleasant surroundings!

▼

National Screen's special bulletin on "Father's Day" is in the mail—and with all good men and true, the special handling of "Father's Day" for theatres is in the works. Every theatre manager who has a father, or ever had, will do something about this important showman's dates—the others will skip it.

▼

George Norton, assistant manager at the Lee theatre, Lee, Mass., had an interesting display for "On the Threshhold of Space" done with the cooperation of the Air Force Recruiting Service in his area, which resulted in mutual benefits.

▼

Morris Rosenthal, manager of Loew's Poli theatre, New Haven, Conn., made the most of Mike Lane, a local boy who was making a personal appearance tour as one of the stars of "The Harder They Fall"—and gave away 500 photos of the favorite at the local Arena, the night of the fight.

▼

W. S. "Bill" Samuels, manager of the Texas theatre, Dallas, asks if we've seen Irving Mack lately?—and sends material covering the 25th Birthday Party for the theatre, which was recently celebrated. Good special newspaper publicity and plenty of interest on the part of the public.

▼

Melvin Katz, manager of Fabian theatres, Johnstown, Pa., likes the newspaper column, "Fans Ignored in Movie Squabble" as written by columnist Freddy Othman, in Scripps-Howard newspapers. We saw "our favorite columnist" in Washington, recently.

▼

Bruno Weingarten, manager of E. M. Loew's Norwich-New London drive-in theatre, at Montville, Conn., points with pride to his new playground area, just completed for the delight of kids who come early (before dark) to enjoy the privilege.

▼

Donald Davies, publicity manager for Cathay Organisation Theatres in Singapore, reports that "Rains of Ranchipur" and "Artists and Models" are both doing big business in Cathay's Federation of Malay Theatres. Terrific marquee display for "The Lieutenant Wore Skirts" proclaims the picture as "one big laugh."

Sonny Shepherd wishes we were in Miami, and that makes it unanimous, here and there. He encloses a column which he wrote, subbing for George Burke, "Night Life" writer for the *Miami Herald*—and hereafter, when George is on vacation, we suggest that he let Sonny do it!

▼

Mel Jolley, manager of the Century theatre, Hamilton, Ontario, sends a sample mailing card, addressed to McBrooks, which describes "A Braw of a Picture"—the wee "Geordie" in gorgeous colour—and photographed in Scotland, England and Australia. "The sun never sets on British showmanship."

▼

Harry Homeniuk, manager of the Palace theatre, Galt, Ontario, mails out a card of congratulations for every baby born in his area, and a double pass for the happy parents. Out of five in the mail last week, he had three telephone calls of thanks, and an expression of their appreciation for this public relations gesture.

▼

Charlie Doctor, manager of Famous Players-Canadian's Capitol theatre in Vancouver—and you've heard his name mentioned as a double Quigley Grand Award winner—gets a page of rave in Dan Krendel's Ballyhoo Bulletin for his promotion of "Carousel"—and an equivalent observation that he doesn't write too often.

▼

Charles Gaudino, manager of Loew's Poli theatre, Springfield, Mass., sends a tear sheet of "Co-op ad No. 6" on "The Man in the Gray Flannel Suit"—this one, 3 columns 16 inches in the *Springfield Union*, and with the other five, he must have broken all local records for sponsored space in local papers. It isn't often that one co-operative advertiser will go for a series of ads.



Harsukhrai L. Raval sends this interesting picture of front display at the exciting Eros theatre, Bombay, for the first-class "social" picture, "Seema" — produced in India and directed by Amiya Chakrabarty. This most luxurious and magnificent theatre has been the setting for the premiere performances of many fine pictures.

Tiff Cook has good reason to be proud of the handling of "Oklahoma!" in Toronto, where the new Todd-AO picture opened at the newly modernized Tivoli theatre—which will be followed by one other opening in Canada, at the Alouette, Montreal. Complete with everything, including "the surrey with the fringe on top" for our picture page.

▼

Sid Kleper, manager of Loew's College theatre, New Haven, Conn., sends in all the pieces of a fine campaign on "U. F. O." —"Unidentified Flying Objects" — which makes news in the Round Table, but not as an entry for the Quigley Awards, because it isn't assembled for judging in competition with others.





Harry Greenman, managing director of the Capitol theatre on Broadway, congratulates the winner in his contest to find a local girl who most resembles Jane Russell; and, at right, Lionel Gregory, manager of the Capitol, is pictured beside a poster announcing another contest, for the best letters, on the subject, "Why Did Mamie Stover Have to Leave. . . ."

"Great Day" In Denver For World Premiere









The world premiere of Edmund Grainger's RKO release, "Great Day in the Morning" was held in Denver at the Orpheum theatre. Backed by the local Chamber of Commerce, the SuperScope Technicolor picture was the subject of state-wide celebration, with the Governor, the Mayor and a contingent of Hollywood stars as honored guests. Above, film star Dorothy Malone stands with Bill Hastings, Quigley Award winner and manager of the Orpheum, and Virginia Mayo, with Harry Weiss, Denver district manager of RKO Theatres. At right, the Orpheum front, with TV cameras covering the crowd.

Below, further coverage by station KOA-TV, with producer Edmund Grainger, Mayor Nicholson of Denver, and Rocky Mountain Pete, a local TV personality, on stage in the studio. At right, Larry Starzmore, president of Westland theatres, Mayor Nicholson of Denver, Virginia Mayo, star of "Great Day"—Governor Ed Johnson of Colorado, and Mrs. Johnson, and Arthur Baldwin, president of the Denver Chamber of Commerce.

"Fatality Free" Days Are Sponsored by Theatre

Don Gauld, manager of the Odeon theatre, Fort William, Ontario, sends a full report of the community's "Fatality Free" days which are observed as a safety precaution with the cooperation of civic, traffic and police authorities. The city celebrated its 500th such day, free of fatal accidents, and since then, a local poster advertising company has erected a permanent 24-sheet sign, with the perfect score, now showing at 594 days of safety on the streets. The sign is part of and adjoining the theatre marquee, and since this total is a matter of constant interest, the figures are changed daily with the marquee lettering. (We see it has passed 615 to date.) Others may do the same sort of thing, as the Schine theatres have done on a circuit basis—and elsewhere in Canada.

Mrs. Elaine George Is An Ideal Small Town Manager

We have long admired Elaine George, owner and manager of the Star theatre, Heppner, Oregon, as one of the best around this Table, operating a community theatre in a small town. Mrs. George is part of her community—and they mean something more to her than just potential patrons—they are neighbors and friends. We like her chatty program copy, which explains as it sells tickets, and her newspaper ads, which are as distinctive and different. The response she gets from civic and club leaders, in her town, proves her active part in their affairs. There are several letters enclosed with her recent campaigns which show this participation in welfare and community effort. Heppner is in the Blue Mountains, and we'd say the nearest big city was Portland.

Annual Prom Show Always Big Success

Two up-and-coming managers have reported their use of the "Annual Prom Show" for the graduating classes, which was originally done by Leo Jones, at the New Star theatre, Upper Sandusky, Ohio, a few years ago (and reported in LOOK magazine) and then by Ben Schwartz, Massillon, Ohio, not far away. Both occasions followed the same idea, of providing an all-night affair, with a midnight show at the theatre, and ending with breakfast conducted by a local organization. In these cases, also, the prevailing reason for the "all night" policy was to give the students a big time, and previously, there had been drinking and fatal accidents, which darkened local homes with tragedy.

Lawrence K. Mason, manager of the Arcade theatre, Waynesboro, Pa., is the first to send in an account of his "Prom Night"—the second year he has done it—which included the High School dance, a midnight lunch at the Elk's Club, a special late show at the theatre, and breakfast at the Eagle's Club, with the entire program ending at six o'clock in the morning. He says, "Our policy is not only to be a local theatre, but part of the community"—and the cooperation with the graduating class and their parents is gratefully appreciated. A nice coverage of the affair, with news pictures, in the Waynesboro *Record Herald,* proves how thoroughly enjoyable it proved to be.

F. B. Schlax, district manager for Standard theatres at Kenosha, Wisc., reports his fourth annual affair, known locally as the "Prom Afterglow"—which he says "is deep in our hearts for the extreme amount of good will and civic pride we take in it." In Kenosha, the Kiwanis Club sponsored the party, with a Hollywood-style movie premiere, dancing at the Eagle's Club, a floor show and buffet supper, ending about sunrise-time, with breakfast. On the receiving lines, and on stage at the theatre, local business and civic leaders took part in newspaper and radio coverage of the event. It was all "formal"—to please the sweet girl graduates—and was something that will be long remembered, and repeated next year, as a great success.

"Movie-Goer" of the Month

Paul H. Lyday, managing director of the Denver theatre, Denver, Colorado, and long-time showman, has been conducting a promotion campaign in the *Denver Post* to find "the movie-goer of the month"—a twist that accents the fact that there should be some such very popular person, in every community, outstanding among a very large number of persons who do go to the movies. Placing the accent on the person, instead of the movie, shows skill in human psychology and advertising practice.

Selling Approach

GREAT DAY IN THE MORNING—RKO Radio Pictures. SuperScope, in Technicolor. Edmund Grainger's great story of this day, as written in the history of the North and the South! The strangest battle, the strangest drama to come out of the Civil War, when Denver was a battlefield, 2,000 miles from the front! The bugle blast that echoed through history. The story of two Yankee beauties fighting over a "Johnny Reb"--they fought a civil war before it began! 24-sheet and all advertising superb for all purposes. Critics of pressbooks may use this example from RKO to confound their theories. Newspaper advertising in varied and brilliant display, all sizes and shapes and styles, for every situation. The complete campaign mat, selling for 35c at National Screen, is very well selected, and supplies seven ad mats and slugs, and two publicity mats, sufficient for small theatres. Buy the mat on standing order and take the whole mat to your newspaperman, to obtain "something new and different." A special section of display advertising "with a Southern accent" flies the Confederate flag—and with our complete approval and applause. The herald keys the campaign for all situations, and a fine set of color-gloss stills will sell color with color, in your special lobby frame for this purpose. Remember, you've got the color that television is still waiting for! And will be waiting for, another year or more. They'll never have our 'Scope and color, until they replace 36,000,000 home television sets now in use. Good promotion in the pressbook; good music and other commercial tieups.

•

HILDA CRANE—20th Century-Fox. CinemaScope, with print by Technicolor. The many loves of Hilda Crane! At 22, and divorced twice, will she be a three-time loser? A passionate outcry against impulsive marriages, and the multiple divorces of today's youth. Why can't Hilda Crane stay married? Jean Simmons, star of "The Robe," "Desiree" and "Guys and Doll," in a picture with audience appeal for both men and women. 24-sheet especially good as pictorial art for lobby or marquee, and all posters have atmospheric quality. Newspaper ad mats have great merit in selling this attractive star in her dramatic story, and a supplement to the pressbook carries additional styles that have been created in the early runs. The complete campaign mat has everything for small theatres with eight one- and two-column ad mats and slugs, and two publicity mats, all very well selected, as the best advertising bargain along Film Row. Special TV trailers suggest the strong appeal to a captive TV audience. Folder herald from Cato Show Print accents all the best selling approach.

THE SEARCHERS—Warner Brothers. The C. V. Whitney Production, in VistaVision and Technicolor. The authentic West has never given us a story so unforgettably different. Somewhere out there, a girl was held captive. Whatever it took—wherever it took him—he had to find her, he had to find her, he had to find her! John Wayne, Jeffrey Hunter, Vera Miles, Ward Bond, Natalie Wood—a great cast in a great picture, directed by 4-time Academy Award winner, John Ford. All advertising partakes of the keenly delightful "different" styling that is promised in all C. V. Whitney Productions. The flavour will be relished by your patrons satiated with the mediocrities of television. 24-sheet keys the campaign with breathtaking pictorial art, worth your best talents as a showman. All posters and all newspaper advertising has distinction, and all of it at this top-level of professional skills. No herald mentioned, but that's the only thing missing in this comprehensive pressbook. Newspaper ad mats are superior to anything current in motion picture advertising, from a special set of teasers, and special ads for use off the amusement page, to display in keeping with the quality of the attraction, and the special composite mat, for 35c complete.

•

ROCK AROUND THE CLOCK—Columbia Pictures. It's the whole story of rock and roll! Bill Haley and His Comets; The Platters; Tony Martinez; Allen Freed; Johnny Johnston; Alex Talton — all these rock and roll stars mean something to rock and roll addicts, and they are very numerous! It's the most! You'll rock in your seats. You'll roll in the aisles. All the cats are crazy, to see, hear and cheer the Rock and Roll. What a Ball! Dig this collection! Posters from the 6-sheet, carry the theme. Newspaper ad mats are in style, with such as No. 304, which says, "See you later, Alligator!" The complete campaign mat has six ad mats and slugs and three publicity mats of name stars. They'll be dancing in the streets, in the lobby and in the aisles, but don't let them dance all night. The all-night dancethons can get out of control—and do you more harm than good. Special pressbook treatment for drive-ins.



Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Candy and Milk Promoted As the "Energy Twins"

A new promotional device, whereby candy and milk are tied-in to emphasize the "natural wholesomeness" of the combination as a "snack for young and old," has been devised by the D. L. Clark Company, manufacturers of the "Clark Bar" and the Meadow Gold Cream Creameries, both of Chicago. Worked out on a national marketing and promotional scale, the tie-up is expected to have a great country-wide impact upon the candy business, according to industry observers. The program is designed to stress the value of candy and milk as a natural combination—"the energy twins." Meadow Gold will distribute 12 million milk cartons per month from Pittsburgh to Boise, Idaho—each to feature prominently a reproduction of the Clark bar. In addition the drive will be supported by television, radio and newspaper tie-in advertising.

Candy Sales Continue Up

Candy sales increased over last year for the third consecutive month when March sales jumped 3% above the total for that month last year, according to a report by the Bureau of the Census, U. S. Department of Commerce, Washington, D. C. And with one quarter of the year gone, sales are 6% higher than they were in 1955, the report showed. For the first quarter gains were registered for bar goods and the more expensive package goods. Sales of other types declined. Bar goods sales increased 4% in value and 12% in poundage.

Two Firms Join PCA

Two firms have recently been accepted to membership in the theatre-concession segment of the Popcorn and Concessions Association, Chicago, by PCA's membership committee. They are Leon Gillespie Enterprises, El Paso, Tex., to be represented by Leon Gillespie; and the Smith Management Company, Boston, represented by Melvin R. Wintman.

"Big Mo" Goes Dime-Size

A "dime-size" edition of its five-cent "Big Mo" candy bar has been announced by the Kimbell Candy Company, Chicago. The new bar weighs three ounces. It features five vari-colored layers of coconut.

CLASSIFIED ADVERTISING

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Pacific SMPTE Told of "Videotape" Recorder

REDWOOD CITY, CALIF.: Members of the Pacific Coast section of the SMPTE were briefed on the Ampex "Videotape" recorder at their recent monthly meeting along with a tour of the Ampex Corporation plant and actual demonstrations of equipment. John W. Frayne, president of SMPTE; E. W. Templin, chairman of the Pacific Coast Section (both of Westrex), and Leo Diner, chairman of the San Francisco section of SMPTE (Leo Diner Films) all commended Ampex on its contribution to the industry with the advent of a practical method for recording television programs on a magnetic tape recorder.

Cinema Lodge Golf Tournament June 14

The fifth annual film industry golf tournament, sponsored by New York's Cinema Lodge of B'nai B'rith, will be held June 14 at the Vernon Hills Country Club at Tuckahoe, N. Y., scene of the previous four annual tournaments, it is announced by Robert K. Shapiro, president of the lodge. Mr. Shapiro cited the usual wide attendance from the various branches of the industry, both for the tournament itself and for the banquet and prize-awarding ceremonies which are held afterwards.

Canadians to Join Salute to Weltner

TORONTO: Paramount's Canadian division will join the United States divisions in "Paramount's Salute to George Weltner" sales drive, July 1-December 29, Gordon Lightstone, the company's Canadian general manager, announced at the national sales meeting here recently. The conference was attended by an executive group in New York headed by Mr. Weltner, who is president of Paramount Film Distributing Corporation and worldwide sales head. The home office delegation included Charles Boasberg, supervisor of worldwide sales for Cecil B. DeMille's production of "The Ten Commandments" and Ponti-DeLaurentiis' "War and Peace"; Jerry Pickman, Paramount ad-publicity vice-president; Oscar Morgan, short subjects sales chief, and Maxwell Hamilton, coordinator of worldwide promotion plans for "The Ten Commandments."

To Reissue "Hamlet"

Reissue rights to Sir Laurence Olivier's "Hamlet" have been acquired by Jacon Film Distributors, Inc., it is announced by Bernard Jacon, president. Originally released by Universal-International, the film was acquired by Mr. Jacon's firm from Fine Arts Films. The film features Jean Simmons and Eileen Herlie.

"Trapeze" Benefit Debut Held in Los Angeles

Backed by a $2,000,000 all-media promotion, the United Artists Hecht-Lancaster's CinemaScope production of "Trapeze," starring Burt Lancaster, Tony Curtis and Gina Lollobrigida was launched recently in a world premiere at the Fox Wilshire theatre in Los Angeles. The proceeds benefited the Variety Boys' Club of Los Angeles. An audience of almost 3,000, including stars, industry leaders, Government officials and civic notables, attended the opening, photographed by TV cameras for a national broadcast to an audience of 45,000,000 on the Ed Sullivan show on CBS-TV June 3.

Pesce in State Post

ALBANY: Louis M. Pesce has been named to the new position of assistant director in the Motion Picture Division, New York State Education Department. Mr. Pesce was formerly a reviewer. His appointment, effective June 7, is the result of a recent competitive test within the licensing division.

Reopens in Wisconsin

The Stanley theatre at Stanley, Wis., in the Minneapolis exchange area, has reopened after closing for three weeks. The new owner is Stanley Theatre, Inc., organized and controlled by John D. Heywood.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 106 attractions, 3,690 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
African Lion, The (B.V.)	1	8	19	14	21
All That Heaven Allows (U-I)	5	27	12	19	4
Anything Goes (Par.)	–	3	–	6	13
Apache Woman (A.R.C.)	1	7	2	2	–
Artists and Models (Par.)	10	33	19	7	2
At Gunpoint (A.A.)	–	1	11	26	2
Backlash (U-I)	–	11	3	14	1
Battle Stations (Col.)	–	4	–	2	–
Benny Goodman Story, The (U-I)	1	12	13	28	17
Big Knife, The (U.A.)	–	–	1	11	14
Blood Alley (W.B.)	–	8	29	21	3
Bottom of the Bottle (20th-Fox)	–	2	8	13	25
Carousel (20th-Fox)	1	8	2	19	2
Come Next Spring (Rep.)	–	1	3	16	4
Comanche (U.A.)	–	4	1	–	18
Conqueror, The (RKO)	5	6	8	4	–
Count Three and Pray (Col.)	5	10	24	11	7
Court Jester, The (Par.)	–	9	7	6	5
Court Martial of Billy Mitchell (W.B.)	1	41	28	10	11
†Creature Walks Among Us (U-I)	–	–	3	2	–
Day the World Ended (A.R.C.)	–	21	1	1	–
Deep Blue Sea, The (20th-Fox)	–	–	1	2	12
Desperate Hours, The (Par.)	1	1	11	20	19
Diane (MGM)	–	–	1	8	28
Dig That Uranium (A.A.)	–	4	1	–	–
Duel on the Mississippi (Col.)	1	1	7	2	2
Flame of the Islands (Rep.)	–	1	2	7	3
Forbidden Planet (MGM)	–	3	8	–	–
Forever Darling (MGM)	7	28	29	7	8
Fort Yuma (U.A.)	–	–	5	13	2
Fury at Gunsight Pass (Col.)	–	1	3	2	2
Gentlemen Marry Brunettes (U.A.)	–	10	20	15	16
Girl in the Red Velvet Swing, The (20th-Fox)	–	3	20	31	23
Glory (RKO)	1	3	6	8	7
Goodbye, My Lady (W.B.)	–	4	2	4	–
Good Morning, Miss Dove (20th-Fox)	1	16	13	34	12
Guys and Dolls (MGM)	20	7	4	3	4
†Harder They Fall, The (Col.)	–	1	–	5	–
Helen of Troy (W.B.)	–	7	26	2	10
Hell on Frisco Bay (W.B.)	–	8	12	11	26
Hot Blood (Col.)	–	1	1	5	3
I Died a Thousand Times (W.B.)	–	1	5	11	9
I'll Cry Tomorrow (MGM)	9	17	5	1	–
Indian Fighter (U.A.)	–	13	25	13	6
Inside Detroit (Col.)	–	–	1	4	2
Invasion of the Body Snatchers (A.A.)	–	1	–	–	19
†Jubal (Col.)	–	3	–	3	–
Kettles in the Ozarks (U-I)	–	5	11	10	3
Kismet (MGM)	–	4	17	22	21
Last Frontier (Col.)	–	3	18	18	6
Last Hunt, The (MGM)	–	3	15	19	5
Lady Godiva (U-I)	–	1	5	7	6
Lawless Street (Col.)	1	6	14	5	1
Lieutenant Wore Skirts, The (20th-Fox)	–	10	27	25	3
Littlest Outlaw (B.V.)	5	10	9	7	21
Lone Ranger, The (W.B.)	8	26	8	1	2
Lucy Gallant (Par.)	–	–	23	17	11
Man Alone, A (Rep.)	–	9	23	10	11
Man in the Gray Flannel Suit (20th-Fox)	3	1	2	1	–
Man Who Never Was (20th-Fox)	–	2	13	–	11
Man With the Golden Arm (U.A.)	7	19	19	11	–
Man With the Gun (U.A.)	1	20	16	8	13
Meet Me in Las Vegas (MGM)	–	7	1	1	4
Miracle in the Rain (W.B.)	–	3	2	9	3
Naked Dawn (U-I)	–	–	3	5	3
Never Say Goodbye (U-I)	–	13	5	7	14
On the Threshold of Space (20th-Fox)	–	1	1	9	9
Our Miss Brooks (W.B.)	–	–	4	4	5
Picnic (Col.)	16	22	9	–	–
Prisoner, The (Col.)	1	–	2	2	3
Queen Bee (Col.)	–	–	12	13	11
Quentin Durward (MGM)	–	–	5	12	26
Rains of Ranchipur, The (20th-Fox)	–	9	33	27	9
Ransom (MGM)	1	2	18	18	11
Rebel Without a Cause (W.B.)	11	55	20	7	1
Red Sundown (U-I)	–	6	5	2	3
Return of Jack Slade (A.A.)	–	2	11	3	–
†Revolt of Mamie Stover (20th-Fox)	–	7	–	–	–
Rock Around the Clock (Col.)	5	5	4	1	–
Rose Tattoo, The (Par.)	11	9	14	7	3
Running Wild (U-I)	3	15	6	2	–
Second Greatest Sex (U-I)	–	8	9	18	7
Serenade (W.B.)	–	1	–	2	4
Shack Out on 101 (A.A.)	–	4	8	1	2
Sincerely Yours (W.B.)	–	1	10	18	20
Slightly Scarlet (RKO)	–	2	3	4	7
Song of the South (B.V.) (reissue)	6	1	4	2	16
Spoilers, The (U-I)	1	11	16	16	4
Square Jungle (U-I)	–	1	1	11	36
Swan, The (MGM)	–	8	1	–	–
Tall Men, The (20th-Fox)	7	44	19	5	2
Tarantula (U-I)	2	14	4	6	–
Target Zero (W.B.)	–	1	5	3	4
Teen-Age Crime Wave (Col.)	–	6	7	2	–
Tender Trap, The (MGM)	9	30	33	15	2
Texas Lady (RKO)	–	2	10	14	7
There's Always Tomorrow (U-I)	–	–	6	6	22
Three Bad Sisters (U.A.)	–	3	3	1	–
Three Stripes in the Sun (Col.)	1	8	17	10	9
Treasure of Pancho Villa (RKO)	–	1	14	14	21
Trial (MGM)	1	11	42	20	6
Tribute to a Bad Man (MGM)	–	4	–	3	4
Trouble With Harry (Par.)	10	2	7	9	1
Twinkle in God's Eye, The (Rep.)	–	2	9	2	–
†Uranium Boom (Col.)	–	–	–	2	3
World in My Corner (U-I)	–	–	4	11	24

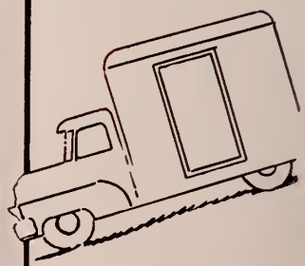
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JUNE 9, 1956

MOTION PICTURE HERALD

MPAA Plans to Test Credit Admissions; Sets Market Research

Better Theatres for JUNE

Drive-In Playground Arrangement, Operation, Equipment

Facts for Determining Projection Light System Output

The Value of an Inventory for Tax and Resale Purposes

BETTER REFRESHMENT MERCHANDISING:

Methods for Increasing Soft Drink Sales

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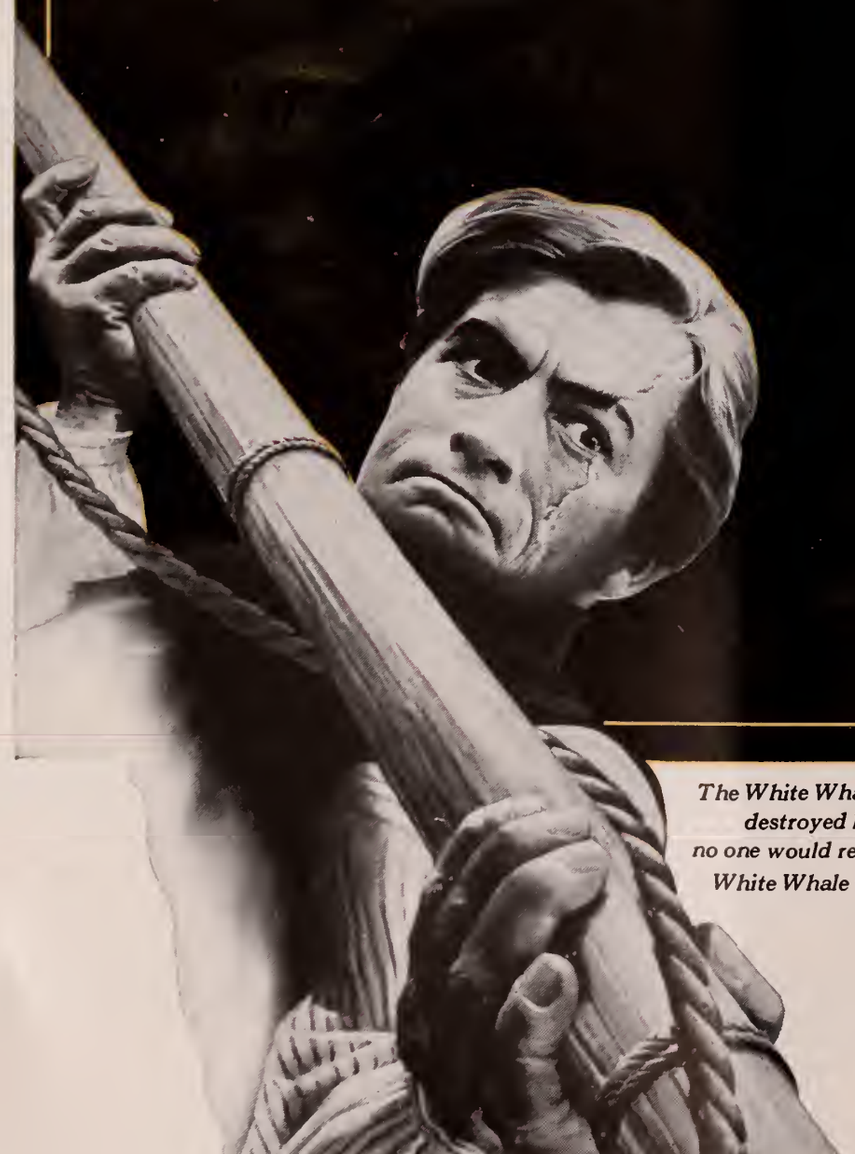
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 203, No. 10

June 9, 1956

Blueprint for a Festival

FROM time to time proposals have been made for the establishment of an annual film festival somewhere in the United States to rival those of Cannes, Venice and other places abroad. George Murphy, official U. S. representative at the recent Cannes Festival, has urged prompt evaluation of the merits of a U. S. film festival project.

Now that various methods and schemes for building box office receipts through greater public interest in films are being studied, it is logical that the film festival idea should be reexamined.

While many of the festivals abroad serve important motion picture and other interests, it would be a mistake to attempt to transplant to this country a film festival patterned along the lines of the principal festivals abroad. The festival as it has evolved is essentially a European creation. It fitted well into the development of tourism for such places as Cannes and Venice. Moreover, it was and is an activity that fosters an "artistic" evaluation of films. That often spells box office in Europe. For better or for worse, the label "artistic" often is what some exhibitors refer to as "box office poison" to theatregoers in this country.

The promotion of a film festival in the established pattern requires a sponsoring angel with a big purse. It may be a city interested in tourist business; it may be a national capital interested in prestige or a city celebrating an anniversary. It is not likely that outside funds would be found in sufficient magnitude to finance a typical film festival in the U. S. A. There are no grounds to believe that the major American producer-distributors would agree to assume the whole cost, which would amount to many hundreds of thousands of dollars.

THERE are, however, other ways in which the festival idea can be applied here. Actually our country is too large to benefit greatly from a festival held either in Hollywood, New York or some other metropolitan center. What is needed is a festival movement that would do good all over the nation.

One plan that should be considered is celebrating a Film Festival Week in every first run theatre that wishes to cooperate. During the week seven forthcoming features would be shown at each theatre—each picture at only one performance. A limited number of seats would be set aside for invited guests, critics and the opinion-makers of the community. All other seats would be sold in advance for each show. The aim would be to build favorable press and word-of-mouth attention for a large number of pictures to be exhibited in the months ahead. Each distributor would benefit by having a number of his new films brought to the attention of the public.

In order to gain maximum public attention to the industry and its product during the festival week the successful star tours sponsored by COMPO should be revived. Some time during the week at least one Hollywood personality should appear in each first run city.

The cumulative effect in hundreds of cities of one-day public "previews" of good attractions would be tremendous. When carried out in coordination throughout the country the national impact would be unprecedented. It could bring favorable results exceeding those of the "Movies Are the Best Entertainment," "Movies Are Better Than Ever" or any other past national box office promotion.

■ ■ ■

Figures—Plain and Fancy

REMARKS on this page in the issue of May 5 under the heading "What? — No Snake Oil!" have occasioned a certain amount of controversy. That is all to the good. Out of the heat of discussion may come an increased understanding of the nature of the various research figures issued to the industry. Only when figures are understood do they provide a proper basis for taking action. The ultimate end of research in such a dynamic industry as the motion picture is to provide the factual foundation for doing what needs to be done.

Some of those who were disturbed by the editorial failed to note the distinction it made between factual research and "research" in the realm of opinion. The latter is an uncharted sea, at best. Others have praised—as the editorial did—the effectiveness of research in the tax campaign. Much of the good in that activity sprang from the fact that it was factual research.

One of the reasons why the industry often gets a bad name and the prophets of doom have a handy argument is that the fundamental industry statistic—on weekly attendance in "the good old days"—is the rankest kind of "snake oil." The 90,000,000 figure issued regularly by the old Hays Office was nonsense, as anyone who cared to make a few rough calculations could determine. But 90,000,000 was a good melodious number. It could be contrasted with the then population of 120,000,000. Three-quarters of the living citizens of the United States were claimed as movie patrons each week. Sure "snake oil"! Attendance in the "good old days" never averaged 90,000,000 a week in any year. Whatever the attendance is now it must never be seriously compared with the fictitious 90,000,000 figure.

Factual statistics serve useful purposes, when properly understood. Certain other fancy figures have primarily an entertainment value.

—Martin Quigley, Jr.

Letters to the Herald

On Credit Cards

To the Editor:

Thank you for your interest in my efforts regarding the credit card matter. . . . The enclosed letter to Mr. Eric Johnston explains my position, . . . regarding the credit cards. . . . So far as any further developments are concerned, I am afraid they will have to stand in abeyance until Mr. Johnston and his people decide on the matter.

I can't for the life of me understand why they didn't go into the credit business long, long before this, at a time when the credit card by itself whould have had an even chance. To throw it up against Pay-TV at this stage of the game will certainly not be fair to the credit card system—unless they re-enforce it. However, it's up to them and for the sake of many, many exhibitors, I hope they do.—*E. JOSEPH SALAZAR, Los Angeles, Cal.*

Excerpts from Mr. Salazar's letter to Mr. Johnston and the board of directors of the MPAA follow.

Gentlemen:

(Recent reports) indicate that you have appointed a committee to investigate . . . the possibility of regaining part of the lost audience by using the credit card system.

With all due respect to the various systems (Diner's Club, gasoline cards, etc.), they are entirely inadequate as far as the exhibitor and his problem is concerned. Especially so with the impending threat of subscription television.

How much help do you think that this average credit set up will give the exhibitor once the impact of subscription television is felt? Not much really. Keep in mind that the credit card will be competing with something that is entirely new to the American people. And, I am sure that you know how the American people go for new-fangled ideas. On the other hand, the credit card system is certainly not new to them. Why do you think that the credit card has failed for the motion picture industry in the various parts of the country where it has been tried? When subscription television comes in, it will be something "NEW and EXCITING" to the American people. And so, the exhibitor has no alternative but to meet this challenge with something that is just as new and exciting.

This NEW and EXCITING thing is my purpose in writing to you. For sometime prior to Mr. Martin Quigley, Jr.'s article "Admissions on Credit", which appeared in the January 21, 1956 issue of The HERALD, I had been thinking of such a credit set up for the motion picture industry. It wasn't until I read Mr. Quigley's article that my enthusiasm began to perk up and my plan to take form. Immediately, I doubled my efforts in research, compiling statistics, and sampling my ideas. The more I got into it, the more enthused I became. Not only myself but, also, those people with whom I discussed these ideas. Exhibitors, at first, were skeptical and reluctant. This I could understand, because, at first they thought of the normal credit set up, which, of course, was not new to them. But, when they heard the rest of the plan, which is the most important part, they immediately began to show a "wide-awake" interest. The results were that they wanted to be informed of the further development of this new plan.

After this, I began discussing my plans with the "bread and butter" element—the average family of theatregoers. They, of course, were ready to go right now. Especially so where there were teen-agers in the family. I noticed that their enthusiasm generated a great amount of interest in their parents—that was important. Now, at last, they felt that they were part of our industry. They felt sort of a kinship with their local exhibitor. From this I picked up a relationship which I call Family-Exhibitor Participation.

•

A system, such as this, will go a long way toward keeping the interest of the American people in their movie theatres for many years to come. It will give them an incentive to get away from their television sets. Not only to go to the theatre to see a movie, which they will be able to see at home, but to join and become a part of the activities which the whole nation will be talking about.

As to the organizational structure of a unit to handle such a plan, I will briefly state that it can be either vertical or horizontal, profit or non-profit, whichever you desire.

The accounting and control of such a unit can be simple in form. Yet, it can maintain the highest efficiency in handling the tremendous volume which would be inherent in such a plan. Consideration has been given to the week-ends (loaddays) in order to dispatch customers in an interval of time no longer than it would take to handle a cash transaction.

Thereafter, from the point of sale, through its collections and to the final financial reports to the circuit offices, this unit would process its transactions in the shortest possible time commensurate with sound business principles. Proper checks and balances would be set up in order to safeguard the interests of all concerned.—*E. JOSEPH SALAZAR, Los Angeles, Calif.*

MOTION PICTURE HERALD

June 9, 1956

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On the Horizon

ROXY SALE TALKS

Negotiations for the sale of the Roxy Theatre by National Theatres to Rockefeller Center, Inc. were reported at midweek to be at an advanced stage. The Rockefeller property now extends on 50th Street to the back wall of the Roxy and according to reports the Rockefeller interests seek to extend their property through to Seventh Avenue. Being discussed is said to be an arrangement by which the purchaser would lease the Roxy theatre back to National Theatres for operation.

JUNKET

Possibly more to the point than most of the statistical surveys of attendance potentials, recreational habits and competitive force being made in behalf of box office is a study of the saturation publicity accruing world-wide to "That Certain Feeling" as direct result of Bob Goodfriend's personally-promoted and faultlessly conducted press junket to Palm Springs on the May 25th weekend in the interests of that attraction. No promotional undertaking in kind since Charlie Einfeld's "42nd Street" and "Dodge City" site-previews set the junket pattern has approached the Palm Springs project in newsprint, photographic, television and radio yield. Showmen studying the economic state of the motion picture theatre with a view toward charting a plan of collective activity shouldn't fail to examine into the astonishing relationship between expenditure and reward in the junket enterprise.

HIGH GROSSER

According to reports, exceptionally high grosses are being chalked up by Paramount's "The Man Who Knew Too Much" in all sections of the country. At the same time the Alfred Hitchcock production starring James Stewart and Doris Day is winning extra playing time in virtually every situation. The third week of the VistaVision - Technicolor picture at the New York Paramount is repeating the big business of the second week. Fine returns are likewise reported in such centers as Boston, Philadelphia, Pittsburgh and Buffalo.

Warner Sale of All Film Rights To TV Taxable as Capital Gain

In a ruling that is likely to have a far-reaching effect on other motion picture companies which may be contemplating the sale of their pre-1948 features to television interests, the Bureau of Internal Revenue Wednesday informed Warner Brothers that that company's unlimited sale of all rights to its feature film backlog can be considered as capital gains as long as the pictures have been fully depreciated on the company's books.

The $21,000,000 sale, announced in March, of 750 Warner features and 1,100 shorts to Louis Chesler's PRM, Inc., was made contingent on the favorable capital gains ruling. The Warner Brothers-PRM deal can thus be considered officially closed. It has been reported that Loew's, Inc. was especially interested in the Bureau's ruling on the Warner backlog sale, although Loew's itself had not requested such a ruling.

Not only in purchase price size, but in the scope of the rights surrendered, the Warner backlog sale is the largest such contract yet negotiated by a film company. "All rights" in this case includes copyright, literary rights, remake rights, theatrical rights, 16mm rights, live television rights, film television rights and all foreign rights.

WHEN AND WHERE

June 11-13: Annual convention of the New Mexico Theatre Association, Hilton Hotel, Albuquerque.

June 11-13: Annual convention of Allied Theatres of Wisconsin, Schwartz Hotel, Elkhart Lake, Wisconsin.

June 14: Fifth annual film industry golf tournament, sponsored by the Cinema Lodge of B'nai B'rith of New York, Vernon Hills Country Club, Tuckahoe, N. Y.

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

June 25: Annual golf tournament and dinner party of Albany Variety Club, to be held at Shaker Ridge Country Club, Albany, N. Y.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association to be held at the Coliseum, New York City.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, Los Angeles.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, Roosevelt Hotel, Jacksonville.

November 24-28: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

FILMS IN TURKEY

According to a correspondent in Turkey, films from India lead those from other countries in the top-gross category in Istanbul, and also in the interior of the country.

William R. Weaver--Lawrence J. Quirk--James D. Ivers



NEW OFFICERS of the United Theatre Owners of Illinois, elected this week are, standing, George Kerasotes, retiring president and now board chairman; Edward Zorn, honorary chairman of the board; seated, Ralph Lawler, new president; and Gene Russell, new secretary-treasurer.



C. V. WHITNEY and Mrs. Whitney were hosts at a theatre party in New York last week at the opening of his film, "The Searchers." Here they are with son Searle and Gen. Emmett McDowell.



CHARLES EINFELD, left, 20th-Fox vice-president, and Charles Ayres, NBC vice-president in charge of radio, sign a contract for a record national promotion of the Rodgers and Hammerstein "The King and I." The opening is set for June 28 at the Roxy, New York.

This week in pictures

BRITISH EXHIBITORS MEET, DEBATE, ENJOY THEMSELVES AT BLACKPOOL



The British Cinematograph Exhibitors Association held its annual convention last week at Blackpool, the British Coney Island, in Lancashire. Herewith are pictures of some of the social functions. The story of the meeting is on page 20.

Left. B. T. Davis and Mrs. John Davis at the dinner and dance given by J. Arthur Rank Film Distributors marking the company's 21st anniversary.



At the reception given by Paramount: F. E. Hutchinson, Paramount managing director; Mrs. Rupert Todd, Mrs. F. E. Hutchinson, Rupert Todd of the Odeon, Blackpool; T. C. Reddin, Paramount publicity.



At the Projectomatic demonstration given by G. B. Kalee, Ltd., were Bert Phelps, Billericay, Essex; Charles Ballands, Ware, Herts; D. S. Lloyd of Kalee's London branch; and Norman Hope-Bell, Downham-Market, Norfolk.





MOST REV. RICHARD J. CUSHING, Archbishop of Boston, receiving the Great Heart Award plaque given by the Variety Club of New England. Left to right, Edward Fay, Arthur Lockwood, Philip Smith; Dr. Sidney Farber; Archbishop Cushing; James Cagney.

DINNER PARTY, above, in honor of Fusao Kobayashi, president of Toho of Japan. Shown are Jack Cohn, executive vice-president of Columbia Pictures, the host; Mr. Kobayashi and Lacy W. Kastner, Columbia International.

LOEW'S HALL OF FAME, below. Morton A. Spring, first vice-president of Loew's International, examines the display of 1955 Award winners. They are Star Grace Kelly; Distributor Myron Karlin of MGM Germany who won the award as manager in Argentina; and Exhibitor Frank Page, manager of the Regent, Deal, England.



He co-operates . . .



by the Herald

SPAIN is a proving ground not merely for television films and now theatrical pictures but for theories on the important matter of producing abroad. So reported Martin Gosch, talking to reporters in New York last week. The gist of his theory is the Spanish worker and economy remain stable (that is, cheap) for the producer; and the worker especially has the virtues of eagerness, energy and loyalty if treated properly. This means talking Spanish, imparting confidences, and deferring widely to pride. Mr. Gosch says he has a "foreign company" (not an American one) making pictures in Spain for a world market. He is making two TV series and his first theatre feature probably will be "El Cid." His cost? 50 per cent less than in Hollywood.



NBC last week purchased 50 per cent of Figaro, Inc., Joseph L. Mankiewicz' independent motion picture company. New board members, above, are: James Denning, NBC; Earl Rettig, NBC-TV; Emanuel Sacks, RCA and NBC; Mr. Mankiewicz; Abraham Bienstock, attorney; and Robert Lantz, of Figaro, Inc.

RECEPTION, right, in the Savoy, Cork, at the end of the Cork International Film Festival: Louis Elliman, chairman Odeon of Ireland; President Sean T. O'Kelly of Ireland; Rev. John A. Burke OCIC delegate, and Major T. D. Hallinan, director of Odeon of Ireland.



Quiz Program

A PICTORIAL REPORT BY FLOYD E. STONE



WISE AND CONSERVATIVE MANAGEMENT—also enterprising (diversifying and experimenting in other fields)—was the atmosphere conveyed Tuesday at the annual meeting in New York of Paramount stockholders. Picture inventory now is $57,000,000 worth. That's a lot, and a record; and president Barney Balaban predicted this year's gross should at least equal last year's. Theatre trouble is transitory and the right pictures create their own markets. Mr. Balaban's board was reelected virtually without dissent.

ROSALIND MIA COPPING, below, had questions at length about possibly some official compensations beyond public diselosure.



DR. HARRY HEISS, below, wanted to know why the company didn't sell its library through its established distribution system.



ALFRED K. LEVY, below, wanted to know when buying of stock for retirement would end. He won cheers and laughter as a satisfied "elder stockholder."



ANSWERING ALL and sundry on complex and various matters: (right) the officers — attorney Louis Phillips, financier Edwin Weisl, president Balaban, and executive aid Louis Novins.



FOR GOOD MANAGEMENT: a citation, from the United Shareholders of America, represented by Ruth A. Fischel, below.





MORTIMER ADLER, right, asked what the company's book value was, got his answer, and then asked Mr. Balaban how much the company is worth.

MEETING OVER: LET'S EAT



MPAA WEIGHS A CREDIT PLAN, MARKET STUDY

. . . Board, in meeting, backs committee recommendation for inquiry into credit plan and selects Indianapolis for test

Two proposals, both of which have as their primary aim the revitalizing of the motion picture theatre box offices of the nation, were taken under careful consideration by the board of directors of the Motion Picture Association of America, which met in New York Tuesday.

The first proposal is a theatre admissions credit plan, and the second is a broad market analysis of the industry. Both proposals have been receiving the consideration of the MPAA's sales managers and advertising-publicity directors committees in recent New York conferences, designed to explore ways of increasing the number of admissions at theatres.

The MPAA directors Tuesday approved the recommendation of the proposal to investigate the possibilities of a credit plan, submitted by a six-man committee consisting of Richard Altschuler, Republic; A. Montague, Columbia; Arthur Loew, Loew's; George Weltner, Paramount; Spyros Skouras, 20th Century-Fox, and John J. O'Connor, Universal.

Plan Meet with Exhibitors

Wednesday, the day after the meeting, it was indicated that Indianapolis had been selected as the test city.

The plan calls for the sales managers' group of the committee to meet with the exhibitors of the selected city to discuss the feasibility of the project. If acceptable to them, a survey of the public would be undertaken at a cost estimated at between $8,000 and $25,000. If the public is receptive, the group would go back for further talks with the exhibitors.

In the course of the board meeting, Eric Johnston, MPAA president, made a strong plea for the proposed market analysis, which would cover the entire field of cinema entertainment, delving into the reason why the public goes to the theatre and why it does not. This survey, it was said, would cost in the neighborhood of $100,000. No action was taken on the proposal inasmuch as some company representatives had to check with higher authorities before their approvals could be given. However, favorable reaction was in evidence and the prospects for the project appeared to be bright.

The MPAA directors, in other business, voted to continue its support of the Council of Motion Picture Organizations. Robert Coyne, COMPO special counsel, spoke at the meeting and urged the MPAA support. In addition he asked for $150,000 from member companies, predicting that the contributions by exhibition would be less than those of last year when $100,000 was subscribed and matched by distribution.

Mr. Coyne declared that most of last year's budget was "eaten up" by four major projects. These included the tax repeal campaign, the Audience Awards campaign, press relations, which included the series of advertisements in *Editor & Publisher,* and research.

Johnston Trip Outlined

Mr. Johnston then outlined what he hopes to accomplish in his forthcoming three-week trip abroad. He leaves Monday for Spain where, with Kenneth Clark, MPAA vice-president; Griffith Johnson, Motion Picture Export Association vice-president, and Charles Baldwin, MPEA Mediterranean manager, he will resume negotiations on a new film pact with the Spanish Government. The MPEA has not sent any pictures to Spain in the last 12 months in protest against a Spanish Government proposal to boost import fees and to require the MPEA to distribute Spanish product. So far, attempts to end the deadlock have not worked.

Later Mr. Johnston will go to London to lay the groundwork for the talks this Fall on renewing the remittance agreement between the British and U. S. interests. Following a week in London he will go to Berlin for the film festival and is expected to return to the United States about June 30.

Following the MPAA board meeting, the board of the MPEA met. All officers were reelected.

URGES CONFERENCE OF PRODUCTION, EXHIBITION

SPRINGFIELD, ILL.: Here, deep in grass-roots territory, exhibitors are worried about the box office decline and, through the board of directors of the United Theatre Owners of Illinois, are seeking a solution through a nationwide top-level conference of production and exhibition. The board passed a resolution acknowledging the "serious decline in theatre attendance" and saying that the "type of pictures recently released has largely contributed to this decline." Therefore, said the resolution, "an immediate top level conference of production and exhibition is urgently needed" and asked that one "be immediately called to discuss the production of motion pictures more suitable for American consumption."

Warner Net In Quarter $1,863,768

Warner Bros. Pictures, Inc., and subsidiary companies report for the six months ending Febraury 25, 1956, a net profit of $1,863,768 after a provision of $1,650,000 for Federal income taxes and after a provision of $200,000 for contingent liabilities, but before a special credit of $3,000,000 representing a reversal of reserve for contingent liabilities no longer required.

The net profit for the six months ending February 26, 1955, amounted to $2,081,000 after a provision of $2,100,000 for Federal income taxes and after a provision of $250,000 for contingent liabilities. The net profit for the six months ending February 25, 1956, is equivalent to 75 cents per share on the 2,474,247 shares of common stock outstanding at February 25, 1956. The net profit for the corresponding period last year was equivalent to 84 cents per share on the 2,474,280 shares of common stock then outstanding.

Film rentals, sales, etc., for the six months ending February 25, 1956, amounted to $37,587,000 as compared with $35,079,000 for the corresponding period last year.

For the third quarter ending May 26, 1956, film rentals, sales, etc., are considerably lower than those of the corresponding quarter last year and those of the second quarter in the current year. This decrease will be reflected in the net operating results for the period.

British Equipment Exports Reported at Record High

LONDON: United Kingdom exports of cine equipment reached a new record level of £2,267,911 in 1955, beating the previous highest total achieved in 1952 by some £260,000. This 1955 total was achieved despite the holdup in exports caused by the rail and dock strikes in May and June. The Kinematograph Manufacturers' Association reported that equipment makers exported their goods to a total of 121 overseas markets in the year and that while there were decreases in some areas, the increases in others were remarkable. The outstanding case is that of Australia, where the figures jumped from £300,000 in 1954 to £427,000 in 1955. Exports to the U.S. market in 1955 were £82,476, more than double the 1954 total. Other notable increases were made in South Africa, Sweden, Italy and Thailand.

You should play
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THE EDDY DUCHIN STORY

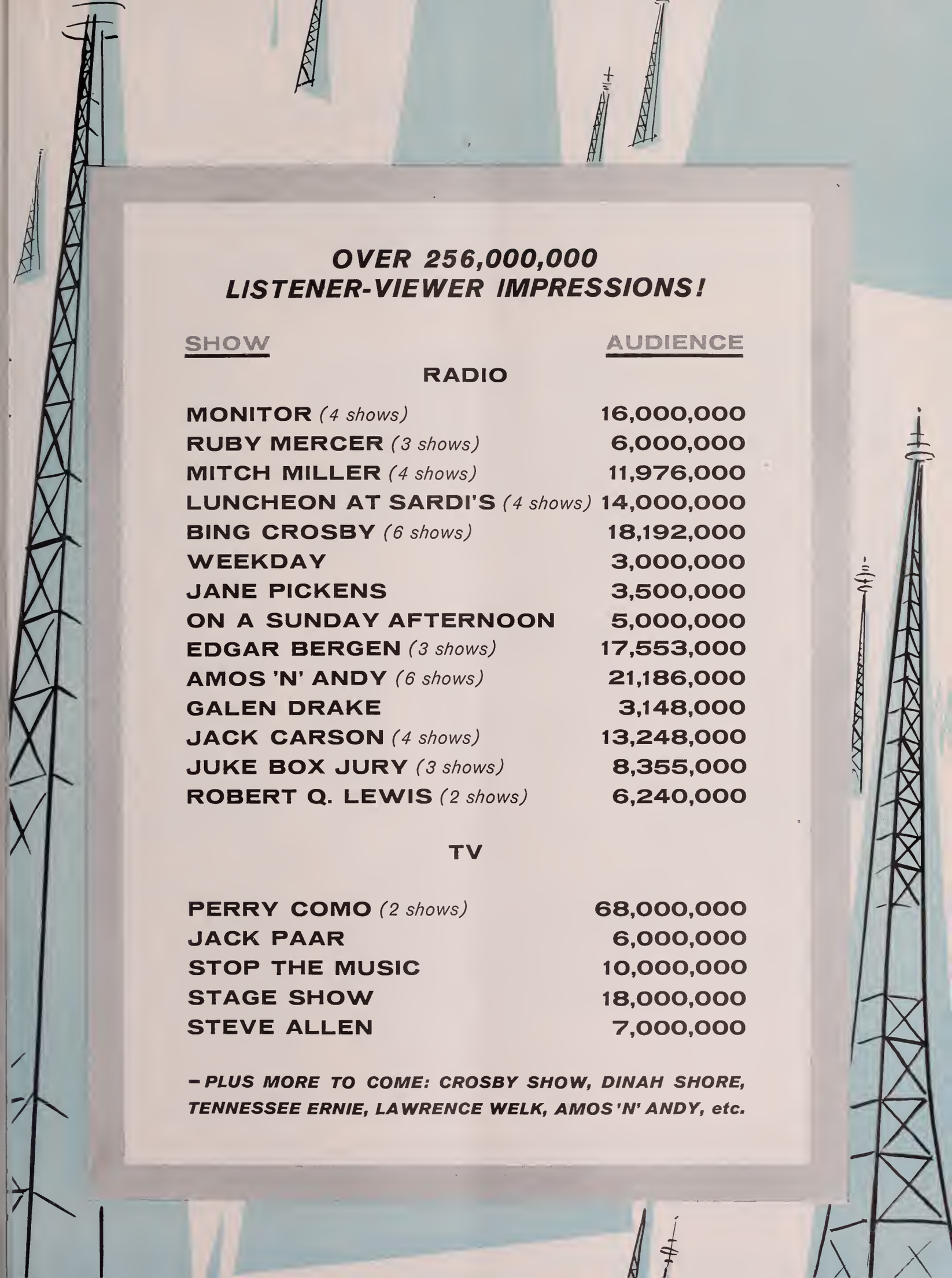
because...

THE MIGHTY RADIO AND TV CAMPAIGN WILL BLANKET THE NATION... WITH POWERFUL APPEAL TO YOUR MOST MOVIE-MINDED CUSTOMERS OF ALL...16 TO 25 AGE GROUP!

ENTIRE 206-STATION CBS RADIO NETWORK will concentrate on a continuous, co-ordinated campaign to flood the airwaves for three solid weeks...from June 24th to July 14th! CBS local and network shows in your area to be saturated with hundreds upon hundreds of integrated DUCHIN STORY plugs!

KIM NOVAK RADIO SATURATION CAMPAIGN will sell Kim on more than 8000 radio spots...over 375 stations...covering 300 cities throughout the country, via a countrywide GEMEX WATCHBAND tie-up...featuring strong plugs for THE EDDY DUCHIN STORY!

PREMIUM-TIME TV SHOWS have plugged–and will continue to plug–the picture coast-to-coast!



OVER 256,000,000 LISTENER-VIEWER IMPRESSIONS!

SHOW	AUDIENCE
RADIO	
MONITOR *(4 shows)*	16,000,000
RUBY MERCER *(3 shows)*	6,000,000
MITCH MILLER *(4 shows)*	11,976,000
LUNCHEON AT SARDI'S *(4 shows)*	14,000,000
BING CROSBY *(6 shows)*	18,192,000
WEEKDAY	3,000,000
JANE PICKENS	3,500,000
ON A SUNDAY AFTERNOON	5,000,000
EDGAR BERGEN *(3 shows)*	17,553,000
AMOS 'N' ANDY *(6 shows)*	21,186,000
GALEN DRAKE	3,148,000
JACK CARSON *(4 shows)*	13,248,000
JUKE BOX JURY *(3 shows)*	8,355,000
ROBERT Q. LEWIS *(2 shows)*	6,240,000
TV	
PERRY COMO *(2 shows)*	68,000,000
JACK PAAR	6,000,000
STOP THE MUSIC	10,000,000
STAGE SHOW	18,000,000
STEVE ALLEN	7,000,000

– PLUS MORE TO COME: CROSBY SHOW, DINAH SHORE, TENNESSEE ERNIE, LAWRENCE WELK, AMOS 'N' ANDY, etc.

NETWORKS, FILM MEN DO BATTLE

. . . Television Film Distributors group attacks NBC derogatory remarks on their activity, asks amended broadcasting rules

by VINCENT CANBY

Members of the motion picture industry, who have spent their quota of time before various Government agencies and bodies airing their intramural disputes, might be watching the television industry these days with more than just passing interest. However, because of the structure of the television industry, its disputes threaten to become even more complicated than those of its sister industry.

This week and last five different television film distributors were hammering away at what they call the "discriminatory" practices of network programming. Representatives of four major TV film distributors, members of the newly formed Association of Television Film Distributors, Inc., last Thursday asked the Federal Communications Commission to amend its chain broadcasting rules so that all "creative program sources can have a fair opportunity to contribute to the medium."

Reply to Sarnoff

At the same time, Ely A. Landau, president of National Telefilm Associates, directed a strongly worded reply to NBC president Robert Sarnoff's recent "statement of facts" which in effect belittled the creative efforts of TV film suppliers.

By the standards of other industries, television still is an infant. No one believes that the manner in which it "just grew" is without faults. Thus the current, well-publicized dissentions are finding many interested ears in Washington, especially among members of the FCC and the Senate Interstate and Foreign Commerce Committee, now investigating the structure of network programming.

The Association of Television Film Distributors, which consists of Official Films, Screen Gems, Television Programs of America and Ziv TV, in a detailed analysis of current broadcasting practices, told the FCC that the present rules result in discrimination against the public, regional and local advertisers, smaller national advertisers, local television stations and independent film producers.

Appearing before the network study committee of the FCC, the distributor unit's executives said in effect that "the public is the biggest loser." The people are denied knowledge of thousands of good services offered to them by the smaller, independent business organizations of the U. S., which are frozen out of peak viewing time, which is occupied almost entirely by network advertisers. Furthermore, the public is denied the enjoyment and information which is supplied by independently created programs. . . ."

The producer-distributor group appeared separately from any other organization before the FCC committee to recommend improvements in the present broadcasting rules and offered its own set of changes to the FCC. According to the ATFD, the principal cause of the present difficulties is a shortage of facilities, which enable 17 of the country's largest corporations to monopolize 50 per cent of the network programming and time offered to the public, while the two top networks take up 93 per cent of peak hour programming in all but a few U. S. cities.

Ask FCC Inquiry

The film group proposed a cutback in option time and a limitation on the number of hours stations may devote to network programs so that peak viewing periods will be available to all programming sources and to all the sellers of goods and services to the American consuming public.

They also asked the FCC to examine certain network activities in acquiring programs so that quality and the public interest rather than profit participation will be the criterion of what is telecast. If their recommendations were followed, the ATFD executives said, it would not be necessary to have the complete abolition of network option time, and divorcement of network production from exhibition, as others have advocated.

In addition to the reforms urged, the ATFD stated that the long-range objective of the Government should be the creation of many more TV stations, equally powered and of like frequency about the nation.

The ATFD testimony closely paralleled the remarks of NTA's Mr. Landau, made in his letter to the president of NBC. Mr. Landau said that the problem today is not—as Mr. Sarnoff would imply—network versus film. The question is, he said, "quite simply whether the network structure as it exists today should be changed, done away with—or expanded." The answer, he continued, is more stations which "must inevitably lead to more networks, which in turn will mean more competition both for affiliates and for the national advertising dollar."

Landau Objects

Mr. Landau objected to Mr. Sarnoff's earlier inference that TV film programming is "undesirable, unoriginal, unexciting and unimportant insofar as network broadcasting is concerned." He also objected to the networks "taking the bows" for such shows as "I Love Lucy," "Private Secretary" and "Rin Tin Tin," which are produced by TV film interests.

Mr. Landau told Mr. Sarnoff that he wanted "to express the strongest possible indignation at your unwarranted attack" because "the film syndicators, aside from being virtually the *only* program sources that have enabled the independent stations to survive, have loomed importantly in the nationally-sponsored program scheme of things."

NO DECISION YET ON MGM BACKLOG SALE

"No decision has been reached" on "at least 10 offers" to buy the MGM backlog of 770 features and 900 shorts, Howard Dietz, vice-president in charge of advertising and publicity and a director of the company, reported in New York Monday following a special board of directors meeting of Loew's, Inc. At this week's meeting, the board "reluctantly accepted" the resignation of J. Robert Rubin, retired Loew's vice-president and general counsel, as a director. It then elected Benjamin Melniker, vice-president, to succeed Mr. Rubin. Concerning the company's backlog of films, Mr. Dietz declared that Loew's was "no closer" to making a television deal now than it had been three weeks ago.

WGA and TV Networks Sign, Avoid Strike

HOLLYWOOD: The threatened strike by the Writers Guild of America against the television networks has been averted with the signing of a new contract between the networks and the guild, it is announced. By the terms of the pact, arrangements with the networks have been brought into line with the contracts governing film studio's TV units. Accord was reached on the two main issues: non-exclusivity of writers' services and separation of rights. The latter clause provides that the network will not differentiate between writers assigned to a single series and those with a multiple series.

Walter Reade Theatres Names New Officers

The appointment of an executive vice-president and four new vice-presidents of Walter Reade Theatres, Inc., was announced by Walter Reade, Jr., president. Edwin Gage moves up to executive vice-president; Jack P. Harris has been elected vice-president in charge of film buying and booking; Nicholas Schermerhorn has been named vice-president in charge of advertising and publicity, and Albert Floersheimer, Jr., is the new vice-president in charge of catering and food concessions.

SHOCK-PACKED NEWSPAPER ADS SPEARHEAD THE "TIMELIEST SHOW OF THE YEAR!"

"Earth vs. The Flying Saucers" Ads Hit With Headline Impact!



ROCKETING YOUR WAY... from Columbia!

Watch State Tax Threat, COMPO Tip

Taxation study committees to consider possible revisions in state revenue laws have been appointed in at least nine states, it was reported this week by Robert W. Coyne, special counsel for the Council of Motion Picture Organizations. He advised exhibitors and other industry representatives to familiarize themselves with the work of these committees and to guard against the possibility of their recommending legislation inimical to the interests of the film industry.

"Exhibitors and distribution regional representatives should be particularly alert," Mr. Coyne said, "to prevent the introduction of enabling acts permitting municipalities to impose local admission taxes where they do not already exist. They also should oppose suggestions for high license fees or other imposts which would be a financial burden to exhibitors and distributors. If any legislation adverse to the motion picture industry is suggested at public or private hearings of these committees, industry representatives should ask for an opportunity to present testimony in opposition to such adverse suggestions before the committees make their reports.

"Exhibitors in well-organized states and localities need no prodding from COMPO. Organization in some areas, however, is almost nil and in these areas local levies can be a great danger," he added.

Summary of Studies

A summary of the tax studies now in progress, compiled by COMPO, follows:

Alabama—An interim legislative committee, now in its organizational stage, has been authorized "to make a complete and detailed study of all revenue laws of the state of Alabama, exclusive of laws providing revenues for counties, municipalities and political subdivisions of the state."

Florida—Formation of the Florida Citizens Tax Council was authorized at the last session of the legislature to study possible revision of state and local taxes.

Iowa—A committee has been created by a joint resolution of the last General Assembly to make a special study of Iowa taxes.

Michigan—The last legislature passed a resolution "providing for a bi-partisan committee of the House of Representatives to study specific tax and revenue problems and to perform such other services as might properly come before the committee."

Minnesota—Governor Orville L. Freeman has appointed a tax study committee composed of representatives of business, labor and agriculture to study the state's revenue laws.

North Carolina—A tax study commission is now functioning. Its method of operation is to have individuals, corporations and associations of taxpayers who wish to make complaints or suggestions concerning the tax structure file at least 10 copies of a brief setting forth their conclusions, and the reasons therefor, with the commission.

Mississippi—A legislative recess committee composed of six state Representatives and five Senators has been authorized "to make a detailed study of the existing tax structure of the state, including but not limited to existing revenue laws."

Oregon—A special legislative Interim Tax Study committee is authorized "to make a study and analysis of the tax structure of the state and of all existing and proposed sources of tax revenue, giving full consideration to the present and future needs of and demands upon the state, county and municipal governments and the desirability and feasibility of separating their sources of revenue."

Texas—A study of the Texas tax structure was passed by the last legislature.

"Trapeze" brings circus hoop-la and box office joy to New York





SHOWN at one of Broadway's most memorable and glamor-packed motion picture openings in years, the premiere of Hecht-Lancaster's "Trapeze" at the Capitol are, above, left to right: Robert S. Benjamin, Mrs. Mildred Loew, Adolph Zukor and Max E. Youngstein. In the photo at right are shown, left to right: James Hill, producer of "Trapeze," and Harold Hecht. The local promotion involved a heavy United Artists ad campaign and coverage by 77 TV and 572 radio stations. Some 4,800 persons packed the theatre for the opening. Among them was a brilliant roster of international celebrities. Extensive press, photographic and magazine coverage, a colorful circus lobby and front-of-theatre events featuring clowns, acrobats and equestriennes were some of the added elements. Top echelon motion picture distribution and exhibition officials joined entertainment world notables and civic dignitaries. A cross-section of names on hand include: Joey Adams, Joe DiMaggio, Miriam Hopkins, John Ringling-North, Margaret Sullavan, Farley Granger and Burt Lancaster, a star of the film, and Sir Carol Reed, the director.

Named to ABC Vending Post

The ABC Vending Corporation has increased its board to eight members with the election of David G. Baird as a director. Charles O'Reilly, chairman, also announced Mr. Baird's election to the new office of chairman of the finance committee.

Exchange Student Wins Goldwyn Writing Award

HOLLYWOOD: Miss Lee Hwa Yu, a Chinese exchange student from Formosa studying journalism at U.C.L.A., has been awarded the 1956 Samuel Goldwyn creative writing award of $1,000 for her short story, "The Sorrow at the End of the Yangtze River." The cash prize and a mahogany plaque were presented to Miss Yu in a brief campus ceremony attended by U.C.L.A. chancellor Raymond B. Allen, Mr. Goldwyn, who established the competition in 1954, and guests from the professional writing world. Second prize in the campus-wide competition went to Mrs. Anita Marateck Wincelberg, Los Angeles, for her original TV script, "The Lemon Marine Pie." She received a check for $250 from Mr. Goldwyn and an engraved plaque.

FOREIGN FILMS GET NEW LEASE ON THEATRE LIFE

. . . Exhibitors now use foreign language pictures as rarely before; see television partly responsible for new trend

by JAY REMER

The breaking of the sound barrier in the atmosphere was infinitely more perilous although it seems not nearly as protracted or opposed as the breaking of the language barrier taking place currently in so many theatres across the country.

The latter phenomenon is not as clearly defined as the former nor is its occurrence as precise or mechanical. As a matter of fact, it has been evolving since the advent of sound when foreign-made pictures were no longer able to compete with the home-grown product. The public, as is so often the case with anything that deviates from the expected or accustomed, has been slow in coming around to the attributes of the foreign film.

New Markets Opening

The art theatre, of course, has filled the need for those people seeking something different (or because it's the "smart" thing to do) but the general exhibitors have shied away from foreign-language films for obvious commercial reasons. The majority just wasn't interested.

However, in recent years and especially today, more and more theatres that never strayed from the Hollywood habit are utilizing product from other countries and in foreign tongues. The reasons for this slow revolution are not diverse or complex It is a case of simple economics and, according to many of the distributors, television.

Without intending to disparage the latter medium, it is generally agreed that much of what is shown on television today, be it live or film, is considerably akin to much of what is shown on the big theatre screens today. As William Shelton, vice-president of Times Film Corporation said, "People don't want to see run-of-the-mill entertainment because of it (television). Therefore these specialized films are being more and more utilized."

Richard Davis, president of United Motion Picture Organization (UMPO), which is distributing the fabulously successful "Diabolique," believes that because of television, the public wants something exceptional in a theatre—something offbeat.

As a matter of fact, the public's willingness to accept the offbeat product today, whereas it was less than kindly towards it years ago, has been helped considerably by Hollywood itself. The film capital, realizing it had to do something to offset the post-war lull, began to make many films that would have been *verboten* in other years. "A Streetcar Named Desire," "Gentleman's Agreement," "Come Back, Little Sheba" and more recently "Marty" and "The Rose Tattoo" have proved that picture audiences will attend, and in droves, those films that do not fall into a pattern.

The economics of the industry—that is, fewer and costlier pictures which has resulted in the exhibitors' cry of product shortage—is also forcing the exhibitor to book foreign films. British films, of course, should be even more acceptable but here too, there have been complaints of a language barrier. This, too, is breaking down slowly and with the fairly successful arrival of dubbed films a few years ago and the birth of interest in foreign films currently, there appears to be a welcome and necessary relief to that old devil, product shortage.

Must Be "Universal"

Mr. Davis, who perhaps should be the most enthusiastic of the distributors, tempers his joy by saying the subject matter of any film should be "simple and universal." That is why American pictures, he believes, do so well in Europe, because their stories are so international in theme.

Two other theories advanced for the rejuvenation of the foreign film are generally bad business at the box office and the increased sophistication of the public. While neither of these are believed to be as important or as basic as the others, there is a certain degree of validity to them.

The former is a moot point as many exhibitors are not suffering from such a plague, but where it is in evidence, the booking of foreign films has, surprisingly, been helpful. Audience sophistication undoubtedly has increased over the years due, perhaps, to the increase in the maturity of Hollywood films and also to the increased educational advantages offered to so many of the young people today. And they, after all, are vitally important, now and tomorrow, to the industry. But as one distributor said, "The only sophistication needed is the ability to read English titles."

Edward Harrison, who has distributed such acclaimed films as "Gate of Hell" and "Umberto D," summed it up succinctly when he said that general theatres look out for pictures that make money. And exhibitors agree with that, "even if the dialogue is in Sanskrit."

Art Theatre Growing

An exceptionally positive result of this new-found fertility of the foreign and/or offbeat film is the eminence of the art theatre. All the distributors agree (and who should know better) that these theatres are growing numerically all the time. Some of the reasons advanced are that the fare they provide cannot be gotten on television and the basic overhead is lower.

An interesting sidelight is the possible emergence of the major distributors as outlets for foreign films. Edward Kingsley, who heads Kingsley International Pictures, is also in charge of Columbia's new specialized film department whose first release is the German picture, "The Last Ten Days." He describes it as an exploratory project but if it proves to be successful more doors will be open than ever before. There have been isolated cases before including RKO's release of the Japanese film, "Rashomon" and, of course, the many British films, but this appears to be the first concerted effort on the part of a major.

Among the films that have had more than average success (and, for foreign films, unprecedented success) are "Anna," which, with its dubbed version, has had approximately 6,000 dates according to its distributor, I.F.E.; "Paisan," which played many circuits; "Gate of Hell," and now of course "Diabolique," whose business has proved phenomenal.

Soon to be released by the various companies are films whose names may not be familiar now but which may prove to be as good crowd-pleasers as their predecessors, according to the current trend. They include Columbia's "Seven Samurai" and "The Doctors"; Kingsley's "We Are All Murderers"; I.F.E.'s "The Con Men" and "Lost Continent"; Times' "Nana" and "Royal Affairs in Versailles"; Continental's "The Snow Was Black" and UMPO's "The Light Across the Street" and Rene Clair's "Les Grand Manoeuvres."

All this should be good news for exhibitors, in art or general theatres, and if only a few prove to be successful, their shouts of "magnifique," "bravo," "ole" and "vunder bar" should help keep breaking down that once formidable language barrier.

"RICHARD" GROSS REPORTED GOOD

"Richard III," which was the first major film to be shown fiirst on television and then on the theatre screen, has just concluded its initial engagement in New York. This British film, made by and starring Laurence Olivier, had a good run of 11 weeks at the small-capacity Bijou theatre and is reported to have averaged $1,000 gross per day during its run. More dates are scheduled for the film soon, according to Lopert Films, its distributor.

C.E.A. ATTACKS FILM TV SALE

. . . British showmen, in annual meeting, see threat to trade in backlog sale; study circuit plan to increase admissions

by PETER BURNUP

BLACKPOOL, ENGLAND: While 1,200 film men (and their wives) had a good time at the annual convention of the Cinematograph Exhibitors Association here last week, serious business was attended to and far-reaching decisions were taken.

First on the agenda of CEA's general council was the "threat" to theatre prosperity—as many exhibitors see it—of the spate of sales of backlog libraries of films by American producers to television interests. They aim to put a curb on the process so far as this country is concerned and, as it happens, exhibitors here are in a particularly strong bargaining position for that.

Pact with BBC

They have a firm agreement with both the BBC and the commercial TV networks limiting the time allowed to excerpts of current films and to TV film "interest" programmes. They are disposed now to permit both television concerns to screen up to 12 new films annually from a selected pool of 20, but on the strict condition that the TV people will have no truck with those old films now so sedulously peddled by American traders.

That is an ostensible reversal of the policy laid down a year ago at CEA's Llandudno convention, which called for a boycott of distributors who traded with TV, but in essence it is a continuance thereof. General Council instructed its officers to call for an early meeting of the trade's Four Associations' Committee which would, so exhibitors believe, implement the new suggestions. In any event, it seems obvious that wholesale unloading of old films to TV will be forbidden here.

General Council turned its attention then to the implications involved in the announced intention of the major circuits to increase admission prices in their theatres. There were those delegates who thought the decision ill-timed, seeing that the House of Commons has yet to deliberate on the two amendments to the Finance Bill which would give tax relief to hard-pressed small exhibitors.

Epitomising these malcontents' objections was one speaker who feared that Parliamentarians would now be asking: "Why have the motion picture people been worrying us for all these months when they have had in their own hands the means of putting their house in order?"

Those objections were overruled, for it is now obvious, in the present inflationary spiral, that price increases are now inevitable. Forward-looking theatre men are more concerned with the possibility that the rise in prices would produce higher film rentals and that the benefit of the increased box office "take" would go to distributors rather than exhibitors.

They now demand that the joint CEA-KRS committee forthwith discuss an adjustment of break figures in rental sliding scales. The Association's officers were instructed to seek an early convening of the joint committee in that regard.

Urges Use of Screen

The subsequent debate on the trade's entertainment tax campaign generally was enlivened by an impassioned, vehement speech by Yorkshire's Jack X. Prendergast. He demanded now that exhibitors use their own screens to tell their patrons of the industry's plight due to the refusal of the Chancellor of the Exchequer to accord them tax relief and of the reasons for the price increases.

The cinema screen, Mr. Prendergast cried, is the world's most potent instrument of propaganda, as the Government found in the direst days of the war. "Let's use it for ourselves," he said.

Mr. Prendergast's unorthodox plea manifestly disturbed the pundits at the top table of General Council for they saw deep waters ahead if the screens were used for the industry's own propaganda. The Prendergast proposal was discreetly referred for consideration by the Association's officers. But more undoubtedly will be heard of it in the near future.

The Blackpool Convention to the outer world might have been more notable for its glitter and glamour than for the solemn business. Nevertheless, far reaching decisions were made, not only in the public debate of General Council but in back stage discussions.

BRITISH FILMS DOWN TRADE BOARD REPORTS

LONDON: **The Board of Trade announced here this week that 73 full-length British feature films had been registered in the year ended March 31, compared with 94 British features registered in the like period in the previous year. However, the number of foreign features registered rose from 265 for the year ended March 31, 1955, to 272 for the year ended March 31, 1956. Of the total 272 films from abroad, 208 were American, 28 French and 16 Italian.**

NATKE Hits Government Trade Policy

by WILLIAM PAY

LONDON: Members of the National Association of Theatrical and Kine Employees at their annual conference in Edinburgh approved a resolution condemning the Government's economic policy and instructing their executive group to seek a 40-hour week and a month's paid holiday for all members of the entertainment industry.

Speaking at the conference, Sir Tom O'Brien, M.P., general secretary of the union, welcomed the major circuits' decision to increase seat prices. He said: "Fares of all kinds, postal charges, coal, gas, electricity, rents, etc., have all gone up and have been passed on to the public. Why should the cinema workers of Britain have to suffer low wages because the cinema exhibitor cannot pass on to the public his genuine increased costs of operating the cinema?"

"We must remember," he added, "that the exhibitor will retain only one penny three-farthings of that sixpence increase. The rest goes to the Treasury in tax. This is monstrous."

Sir Tom also referred to the industry's product shortage. "One false move on our part could easily close one-half of the British cinemas," he said. "We have not the product, rightly or wrongly, to keep open our British cinemas by our own resources, however desirable that may be."

"When we talk about producing British films portraying the British way of life, we should all think of that ideal as commendable, but we must remember that cinema-goers in Europe, Asia, South America and the Far East are not much concerned in paying to see the British way of life."

"The United States has found the answer to satisfy the cinema-goers of their own nation and of many other countries. If the British industry has not succeeded it is no use crying stinking fish against any other country which has succeeded. Many British film production companies complain that they do not get sufficient screening time in the U. S. Good films, wherever they are produced, have a ready market anywhere. I must confess that the British films themselves fall short and are to blame for the lack of enthusiasm among American cinema-goers for our own films," Sir Tom concluded.

Buys Drive-in

Lloyd J. Wineland, president of the Wineland Theatres, has announced the acquisition of the Hillside drive-in theatre, 6200 Marlboro Pike, Maryland. The new modern drive-in is the second addition to the Wineland circuit in the past year.



THE GREATEST
WESTERN EPIC OF THEM ALL!

THOSE PARDNERS, MARTIN & GREATEST MONEY-MAKING ATT



DEAN SHOWS JERRY THE ROPES on how things are done out in the cactus country.



EVERYTHING POINTS TO TROUBLE for Jerry, a lone sheriff, in a pack of bad hombres.



WAGON WHEELS—WHO NEEDS 'EM? Jerry just belly-wops his way across the wide, open spaces.

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DEAN MARTIN and JERRY LEWIS

Co-starring

LORI NELSON · JEFF MORROW

with JOHN BARAGREY · AGNES MOOREHEAD · Produced by

Screenplay by SIDNEY SHELDON · Screen Story by JERRY DAVIS

Songs by SAMMY CAHN and JAMES

LEWIS, IN THE ABSOLUTELY RACTION THEY'VE EVER MADE!



NO SQUARES AT THIS SQUARE DANCE as everybody joins in singing the hit, "Buckskin Beauty."



DEAN ROUNDS UP THE GALS and sings the romantic number, "Me 'N' You 'N' The Moon."



THE BOYS KILL 'EM WITH GAGS in their singing-est, funniest, money-est picture ever!

VISTAVISION
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PARDNERS

JACKIE LOUGHREY

PAUL JONES · Directed by NORMAN TAUROG

Based on a Story by MERVIN J. HOUSER • Choreography by NICK CASTLE

VAN HEUSEN · A Paramount Release



ONE OF YOUR BIG SUMMER HITS—FROM PARAMOUNT!

Republic Top Sales Staff Is Realigned

A complete executive realignment of Republic Pictures' distribution setup is taking place in the wake of the recently announced 60-day option obtained by B. G. Cantor, Hollywood investment banker, to purchase the holdings in the company held by Herbert J. Yates, president.

Three top distribution executives left the company early this week—Walter Titus, Jr., John P. Curtin, eastern division manager, and Edmund Grainger, southern division manager. Mr. Titus is being transferred from Republic to an executive post with Consolidated Film Laboratories, the associate company. Mr. Curtin and Mr. Grainger have not as yet made announcements of their future plans.

Conferences concerning the auditing of the Republic books and records were taking place in New York this week between Mr. Cantor, president of Cantor, Fitzgerald & Company of Beverly Hills, and Joseph D. Blau & Company, certified public accountants and specialists in corporate analysis. Mr. Cantor came to New York this week specifically to confer with the auditing firm. Under the option agreement, he would purchase a minimum of 650,000 shares and a maximum of 800,000 shares at $12.50 a share from Mr. Yates and his associates.

The Republic sales department continues to be directed by Richard Altschuler, director of world-wide sales for the company. He is expected to be assisted by John Alexander, western division manager, who will be transferred to the home office, and by his present assistant, Steven Dorsey. Also leaving Republic is Steve Edwards, director of advertising and publicity for the last 15 years. In all, about 30 people have left the company, with the advertising-publicity department reduced to a half-dozen people. Beatrice Ross, publicity manager, remains.

Wider Circulation Planned for "Kane"

Because of the strong business done by "Citizen Kane" since it went into limited art house re-release in March, RKO will give the Orson Welles production wider circulation but still carefully-selected bookings, it was announced by Walter Branson, RKO's vice-president in charge of world-wide distribution. "We are satisfied that there is public acceptance of this unusual picture in the proper theatres, and we feel that by continued careful handling on a very selective basis, appreciable revenue can be realized for exhibitors," Mr. Branson stated. In situations where "drawing power, location or policy" are conducive to a profitable engagement of the film, theatres other than art houses will be considered, the executive explained.

LIST—ED ON THE BIG BOARD



NOT TOO YOUNG to begin making money. That's Vicki Laura List at the "Big Board" (The New York Stock Exchange) last week, as she ordered 100 shares of List Industries, making its Exchange debut. It formerly was RKO Industries. With five-year-old Vicki Laura are her parents, Mr. and Mrs. Albert A. List, and James Crane Kellogg, chairman of the exchange. The company's stockholders, meeting in New York last week, voted the name change. Mr. List owns 47 per cent of the outstanding stock. The company has as principal subsidiaries the 83-theatre RKO circuit and the Gera Corp. Three new directors named last week are William J. Durocher, Gera vice-president, and also president of its U.S.F.-Aspinook division; Mrs. List, and Anthony Scala, vice-president of Gera and of its Chatham Electronics division.

Suzan Ball Memorial Cancer Fund Announced

The Suzan Ball Memorial Fund for Cancer Research, to provide funds for both research and treatment for persons suffering from cancer and leukemia at the City of Hope, near Los Angeles, was announced June 5 at a press conference in New York. On hand were June Allyson and Dick Powell, national co-chairmen of the drive, and Richard Long, husband of the late actress, in whose memory, a short film has been produced to back the drive. Shelley Winters is honorary chairman of the drive in the New York area for the month of June, and Leonard Ginsberg is eastern regional chairman. The conference was held at the Universal-International home offices.

Heads Newsreel Unit

Edmund Reek, vice-president and producer of Fox Movietone News, has been named chairman of MPAA's Newsreel Committee for the ensuing year, it is announced. Mr. Reek succeeds Walton Anent, vice-president of Warner Pathe News, who headed the newsreel committee for the past year.

Arkansas ITO Elects J. Fred Brown Head

LITTLE ROCK, ARKANSAS: The Board of Independent Theatre Owners of Arkansas met and elected the following officers: president, J. Fred Brown; executive vice-president, Roy Cochran; secretary-treasurer, Nona White; chairman of the board, K. K. King. District vice-presidents: Orris Collins, Bill Headstrom, E. W. Savage, Charles Revely, W. L. Pullen and Terry Axley. Directors: James A. McWilliams, M. S. McCord, Bartus Gray, Mildred Bomar, Henry Haven, Cecil Cupp, Carl Burton and Adrian White. Representative to the National TOA board meeting is J. Fred Brown. Legislative director is B. F. Busby.

Ran Safety Drive

NEW BRITAIN: Peter Perakos, Jr., of Perakos Theatre Associates circuit here, recently concluded a safety promotion campaign at the Arch Street theatre here with what he termed "encouraging results." He distributed over 700 safety award passes to the theatre to youngsters who were observed to be best demonstrating various traffic safety precautions.

United Artists Week Scheduled for July 1-7

United Artists Week, an intensive booking drive aimed at placing a U.A. release in every theatre in the United States and Canada, has been set for July 1-7, it is announced by William J. Heineman, vice-president in charge of distribution. Involving a strong concentration of quality product, the sales effort will be supported by each of the 32 exchanges in the domestic territory's two divisions and seven districts. James R. Velde, general sales manager, is directing the field phase of the campaign. Cash prizes for United Artists Week will go to the three winning exchanges. A roster of special accessories is being prepared for the U.A. Week push. These include banners, posters and brochures for exhibitor mailings. The lineup of product involved in the special one-week drive includes CinemaScope spectacles, suspense thrillers, screen versions of best sellers, Westerns and adventure dramas, with heavy promotional backing from U.A.'s 1956 ad-publicity-exploitation budget of $7,500,000.

Continental Distributing Gets 3 British Films

Two J. Arthur Rank-Ealing Studios productions, "The Ship That Died of Shame" and "The Love Lottery," and a new French comedy, "Paris-Canaille," have been announced by Walter Reade, Jr., chairman of the board, and Frank Kassler, president of Continental Distributing, Inc., as the first three films acquired by Reade during his recent month's trip to Great Britain and the Continent. These represent only the first step in building up Continental's 1956-57 program of top European product, of which further details will be announced shortly, they said. The three films will be released before the end of 1956, while the balance of Continental's new product will be announced as soon as current negotiations are completed, Mr. Reade and Mr. Kassler stated.

Degree to Zanuck

Darryl F. Zanuck will be awarded an honorary degree of Doctor of Humanities from the University of Nebraska at the school's annual commencement ceremonies June 11 in Lincoln, it is announced. The executive, a native son, is the first from the amusement world to receive this honor from the midwestern institution.

To Reissue Two

"Brute Force," one of the top grossers of 1947 and starring Burt Lancaster, has been teamed with "Naked City," of 1948, for DCA redistribution, it is announced by Irving Wormser and Arthur Sachson, DCA sales executives. These acquisitions bring DCA's total to eight films either in release or soon to be released for the first six months of the year.

Hollywood Scene

HOLLYWOOD BUREAU

Due perhaps in part to the midweek holiday, first to be experienced since the production branch of the industry went on a five-day week, the total slacked off to 32 features in work, the completion of seven and the start of four.

Only one of the major studios launched a picture. That was 20th-Fox, whose Buddy Adler started "Anastasia" in London. It has Ingrid Bergman, Yul Brynner, Helen Hayes and Akim Tamiroff in the cast directed by Anatole Litvak. It is going in CinemaScope and DeLuxe color.

Three independent producers started shooting pictures for United Artists release.

Bryna Productions began photographing "Spring Reunion," in which bounding Betty Hutton resumes her screen career with Dana Andrews, Laura LaPlante and Gordon Jones alongside. Jerry Bresler is the producer, Robert Pirosh the director.

Earlmar Productions turned cameras on "Durango," directed by Jules Bricken, with Jeff Chandler and Julie London in principal roles.

Orion-Nova Productions started filming "Twelve Angry Men", one of the best television plays ever produced, with Henry Fonda and Lee J. Cobb among the twelve principals. Reginald Rose is the producer and Sidney Lumet is directing. It is being filmed in New York.

ON THE SET

Dudley Nichols and Nat Holt have agreed to form a producing company with Mr. Nichols writing the screenplay for the first, "Outlaws in Town." . . . Paul Douglas will co-star with Bob Hope in Paramount's "Beau James," the biography of James J. Walker. . . . New castings at RKO include Rod Steiger, Sarita Montiel, Ralph Meeker and Brian Keith in "Run of the Arrow" and Cameron Mitchell and Glynis Johns in "The Day They Gave Babies Away." . . . Title changes on two 20th-Fox films have been announced. "One in a Million" is now "Bigger Than Life" and "The Day the Century Ended" is "Between Heaven and Hell." . . . The British company, Wilcox-Neagle Productions, will join RKO in the production of "The Sitting Duck" starring Richard Todd. . . . Robert L. Jacks, independent producer, has purchased the novel, "Breakaway."

RKO to Film Verne Classic

HOLLYWOOD: Jules Verne's "Journey to the Center of the Earth," will be brought to the screen as one of RKO's major productions in 1957, it was announced over the weekend by William Dozier, vice-president in charge of production. Stanley Rubin will produce, and Eugene Lourie will direct.

IN PRODUCTION:

STARTED (4)

20TH CENTURY-FOX
Anastasia (CinemaScope; De Luxe Color)

UNITED ARTISTS
Twelve Angry Men (Orion-Nova Prods.)
Spring Reunion (Bryna Prods.)
Drango (Earlmar Prods.)

COMPLETED (7)

AMERICAN INTERNATIONAL
The She-Creature (Golden State Prod.)

MGM
Tea and Sympathy

PARAMOUNT
Three Violent People (VistaVision; Technicolor)

RKO RADIO
Public Pidgeon Number One (Eastman Color)

20TH CENTURY-FOX
One in a Million (CinemaScope; De Luxe Color)
Bus Stop (CinemaScope; De Luxe Color)

UNITED ARTISTS
Fort Laramie (Bel-Air Prod.)

SHOOTING (28)

ALLIED ARTISTS
The Oklahoman (CinemaScope; Color)
The Cruel Tower
Notre Dame de Paris (CinemaScope; Eastman Color)

COLUMBIA
Fire Down Below (Warwick Prod.; CinemaScope; Technicolor)
Full of life

MGM
The Power and the Prize (CinemaScope)
Barretts of Wimpole Street (CinemaScope; Color)
Teahouse of the August Moon (CinemaScope; Color)
Raintree County (65 MM; Color)

PARAMOUNT
Search for Bridey Murphy (VistaVision)
Hollywood or Bust (VistaVision; Technicolor)
Funny Face (VistaVision; Technicolor)
The Loves of Omar Khayyam (VistaVision; Technicolor)
Gunfight at OK Corral (VistaVision; Technicolor)

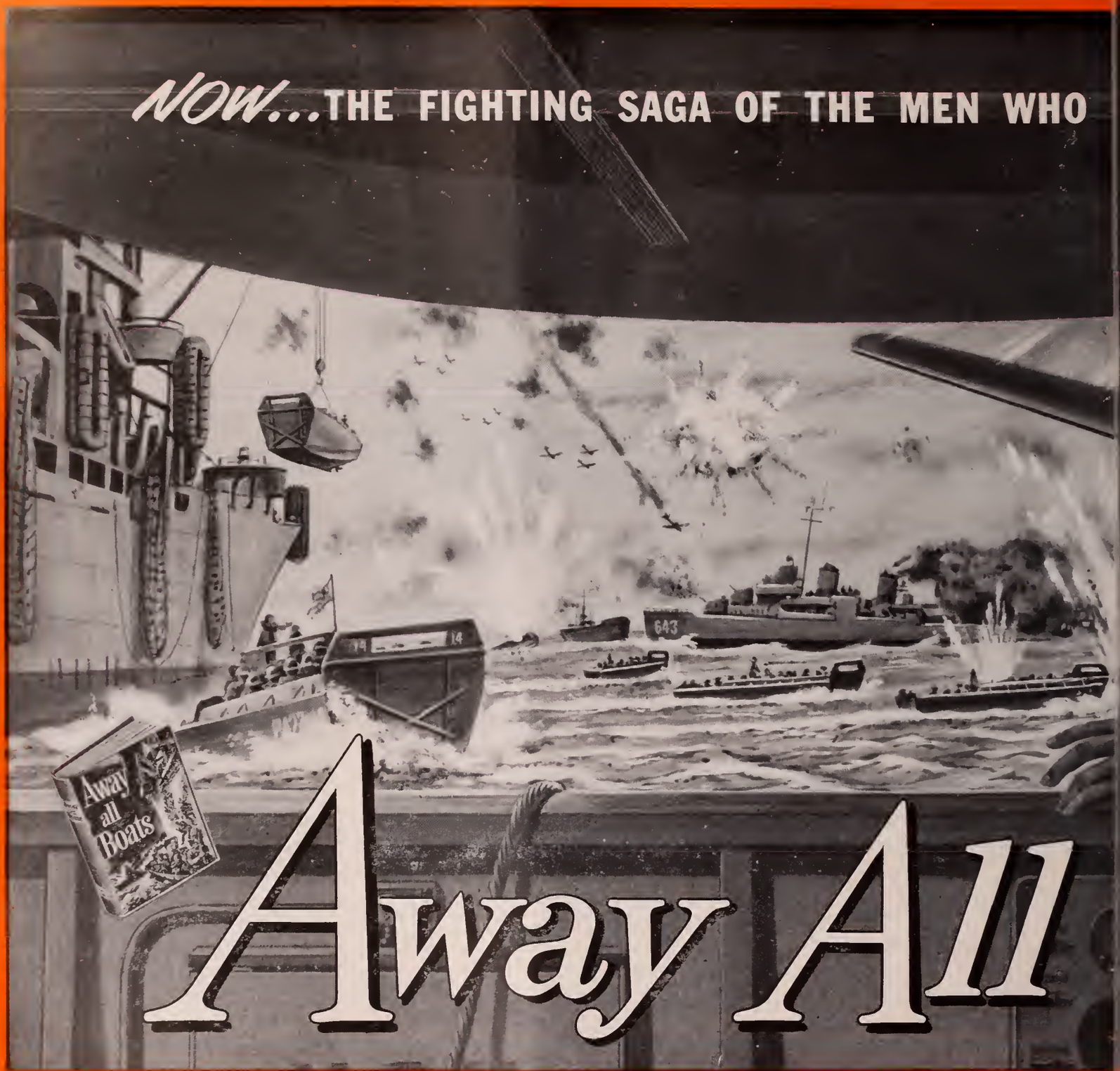
20TH CENTURY-FOX
Best Things in Life Are Free (CinemaScope; De Luxe Color)
The Last Wagon (CinemaScope; De Luxe Color)
The Day the Century Ended (CinemaScope; De Luxe Color)

UNITED ARTISTS
The King and Four Queens (Russ-Field Prod.; Color)
Dance With Me Henry (Bob Goldstein)
Mark of the Apache (Bel-Air Prod.)
The Big Boodle (Lewis Blumberg Prod.)
Pride and the Passion (Kramer Prod.; VistaVision; Technicolor)

U-I
The Incredible Shrinking Man
Mister Cory (Technicolor)
Tammy (CinemaScope; Technicolor)

WARNER BROS.
The Girl He Left Behind
The Old Man and the Sea (WarnerColor)
The Wrong Man (Alfred Hitchcock Prod.)

FROM THE STUDIO THAT BROUGHT



Away All

A Universal-International Picture starring

JEFF CHANDLER · GEORGE NADER

co starring KEITH ANDES · RICHARD BOONE · JOCK MAHONEY

JOHN McINTIRE with FRANK FAYLEN

YOU "TO HELL AND BACK"...

HURLED THE BATTLE CRY OF THE SOUTH PACIFIC...

Boats!

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IN VISTAVISION
Motion Picture High-Fidelity
®



JULIE ADAMS · LEX BARKER

WILLIAM REYNOLDS · CHARLES McGRAW

Directed by JOSEPH PEVNEY · Screenplay by TED SHERDEMAN · Produced by HOWARD CHRISTIE

Universal International

Columbia's Net Profit $1,855,000

Columbia Pictures has announced comparative consolidated earnings statements for the periods ending March 31, 1956 and March 26, 1955. For the 40 weeks ended March 31, 1956, the company has announced a net profit before taxes of $3,314,000 and a net profit for the period of $1,855,000.

For the 39 weeks ended March 26, 1955, the net profit before taxes is $5,990,000 and after taxes $3,655,000. The earnings per share of common stock after preferred stock dividends, for both the current year and the prior year, are based on the 1,067,327 shares which were outstanding on March 31, 1956.

Jean Hersholt, Screen Veteran, Dies at 69

HOLLYWOOD: Jean Hersholt, 69, well known and respected actor best remembered for his "Dr. Christian" series, died here June 2 of cancer. For 20 years Mr. Hersholt headed the Motion Picture Relief Fund and for five years was head of the Academy of Motion Picture Arts & Sciences. He is widely credited with implementing the solid reputation enjoyed by the Academy today. A pioneer in the industry, he began his 50-year career in Danish comedies in 1906, appearing in his first American film in 1913. Among his better known films were "Greed," "Viennese Nights," "Stella Dallas," "Grand Hotel," "Abie's Irish Rose" and "The Country Doctor." A founder of the Motion Picture Country Day Home, he directed it 18 years. Among the many honors bestowed on him were a knighthood from his native Denmark, two special film Oscars, honorary degrees from four American colleges and, last month, a testimonial from his own people of Hollywood.

Robert F. Withers, 61

KANSAS CITY: Robert F. Withers, 61, president of Republic Midwest Film Distributors, died here May 28. For 30 years, Mr. Withers had been a partner of Elmer Rhoden, president of National Theatres, in theatre holdings as well as a ranch. He was also a member of the board of directors of Commonwealth Theatres, a chain operating houses in Missouri, Kansas, Arkansas and Nebraska. He had been with Republic Midwest since 1935.

C. C. Burr

HOLLYWOOD: C. C. Burr, 66, one of the pioneers of the industry, died June 4 here following a long illness. He entered the business in 1913 with Famous Players-Lasky, forming his own company in 1918 to produce two-reels starring Johnny Hines. Later he produced features for Metro, Fox, Columbia, Monogram and others.

Box Office Champions For May

The box office champions for the month of May, listed alphabetically below, are selected on the basis of reports from key city first run theatres throughout the country.

The Birds and the Bees

(Paramount)
VistaVision

Produced by Paul Jones. Directed by Norman Taurog. Written by Sidney Sheldon and Preston Sturges (based on a story by Monckton Hoffe). Technicolor. Cast: George Gobel, Mitzi Gaynor, David Niven, Reginald Gardiner, Fred Clark, Harry Bellaver, Hans Conried, Margery Maude, Clinton Sundberg, Milton Frome.

Forbidden Planet

(Metro-Goldwyn-Mayer)
CinemaScope

Produced by Nicholas Nayfack. Directed by Fred McLeod Wilcox. Written by Cyril Hume (based on a story by Irving Block and Allen Adler). In Eastman Color. Cast: Walter Pidgeon, Anne Francis, Leslie Nielsen, Warren Stevens, Jack Kelly, Richard Anderson, Earl Holliman, George Wallace, Bob Dix, Jimmy Thompson, James Devy.

The Harder They Fall

(Columbia)

Produced by Philip Yordan. Directed by Mark Robson. Written by Philip Yordan (based on a novel by Budd Schulberg). Cast: Humphrey Bogart, Rod Steiger, Jan Sterling, Mike Lane, Max Baer, Jersey Joe Walcott, Edward Andrews, Harold J. Stone.

The Man in the Gray Flannel Suit

(20th Century-Fox)
CinemaScope

Produced by Darryl F. Zanuck. Directed and written by Nunnally Johnson (from the novel by Sloan Wilson). Color by De Luxe. Cast: Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan, Lee J. Cobb, Ann Harding, Keenan Wynn, Gene Lockhart, Gigi Perreau. *(Champion for the second month.)*

Serenade

(Warner Bros.)

Produced by Henry Blanke. Directed by Anthony Mann. Written by Ivan Goff and Ben Roberts and John Twist (based on the novel by James M. Cain). In WarnerColor. Cast: Mario Lanza, Joan Fontaine, Sarita Montiel, Vincent Price, Joseph Calleia, Harry Bellaver, Vince Edwards.

The Swan

(Metro-Goldwyn-Mayer)
CinemaScope

Produced by Dore Schary. Directed by Charles Vidor. Written by John Dighton. In Eastman Color. Cast: Grace Kelly, Alec Guinness, Louis Jourdan, Agnes Moorehead, Jessie Royce Landis, Brian Aherne, Leo G. Carroll, Estelle Winwood.

John D. Jones

SAN ANGELO, TEXAS: John D. Jones, 67, local theatre executive who built most of San Angelo's film houses, died here May 30. All of his 44-year career was spent in Texas, most of it involved in the growth of the Robb and Rowley circuit. Until his death Mr. Jones managed the holdings of the Rowley group, operating as Concho Theatres, Inc., and San Angelo Theatres, Inc.

Lawrence Brueninger

TOPEKA, KANSAS: Lawrence H. Brueninger, who retired last March 21 as city manager of Fox-Midwest Theatres in Topeka, died here last week. For 33 years he had been a theatre owner and manager here. He enterd the theatre business in St. Joseph, Mo., after World War I.

Mabel Fay Clark

PROVIDENCE: Mabel Fay Clark, 80, sister of the well known Rhode Island exhibitor, Edward M. Fay, and mother of Albert J. Clarke, former Providence Majestic manager and now manager of a Springfield, Mass., theatre, died here June 4. Mrs. Clark was a well known club woman and nationally prominent in music circles.

Jack Langan

KANSAS CITY: Jack Langan, former branch manager of the Universal International exchange in Kansas City for 26 years, died here May 30. Mr. Langan retired from the manager's post a year ago because of ill health. In addition to his Kansas City period, he spent 15 years in the picture business.

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Film Festival In Ireland A Success

by T. J. M. SHEEHY

CORK, IRELAND: The International Film Festival in this ancient Irish City came to a successful conclusion in late May with awards to international winners after showings of films from such countries as India, England, Italy, Egypt, Norway, France, Pakistan, the United States, New Zealand, Canada, Japan and Ireland.

Awards were presented by Sean T. O'Ceallaigh, President of Ireland, to such winners as: Sachiko Hidari, Japanese actress, for "I Am on Trial"; Yves Missard for his role in "The Missionary" and Pietro Germi for his direction of the Italian film, "The Railwayman." Best documentary was "The Rival World," produced by an Englishman, Stuart Legg and directed by a Dutchman, Bert Haanstra. Best feature film was a French offering, "The Amateur Killers."

In addition to the St. Finbarr and the Silver Harp awards a number of Certificates of Merit for special qualities were awarded. Those honored: The Canadian short film, "The Shepherd"; the Italian film, "Woman of the River," and the American, "I'll Cry Tomorrow" with special reference to "the collective high quality of the acting" in the MGM production, including that of Susan Hayward, Jo Van Fleet and Richard Conte.

Chairman of the Cork Tostal Council, which sponsored the festival, is Patrick McGrath, Cork's lord mayor. Vice-chairman is Augustine A. Healy. Organiser was Dermot H. Breen.

Industry Golf Tourney To Have Big Turnout

A record turnout from all branches of the entertainment industry is expected at the Fifth Annual Film Industry golf tournament sponsored by Cinema Lodge of B'nai B'rith at the Vernon Hills Country Club, Tuckahoe, N. Y., June 14, it is announced by Martin Levine, tournament chairman and co-chairmen Harold Rinzler and Marvin Kirsh, following a count of initial entries. Robert K. Shapiro, Cinema Lodge president, and past presidents Max Youngstein and Burton Robbins joined in urging participants to make early reservations. Among those who have already entered are: William J. Heineman, James Velde, Hugh Owen, Len Gruenberg, Edward L. Fabian, Solomon Strausberg, Morris Strausberg, Stanley Kolbert, Emanuel Frisch, Joe Malcolm, Charles Okum, Joseph Felder, Dr. Arthur Epstein, Harry Goldstone, George Hornstein, Philip Fliasnick, Joseph Wohl, Joe Ingber, Joseph Sugar, Martin Kornbluth, Saul Gottlieb, Herman Ripps, Bernard Brooks, Norman and Alan Robbins, and Irving Dollinger.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended June 2 were:

Albany: MAN WHO KNEW TOO MUCH (Par.); THE SEARCHERS (W.B.).

Atlanta: FOREIGN INTRIGUE (U.A.); THE HARDER THEY FALL (Col.) 3rd week; ON THE THRESHOLD OF SPACE (20th-Fox); THE SEARCHERS (W.B.).

Baltimore: D-DAY THE SIXTH OF JUNE (20th-Fox); THE SEARCHERS (W.B.).

Boston: MAN WHO KNEW TOO MUCH (Par.); RETURN OF DON CAMILLO (I.F.E.).

Buffalo: BOLD AND THE BRAVE (RKO); D-DAY THE SIXTH OF JUNE (20th-Fox); FOREIGN INTRIGUE (U.A.); THE SEARCHERS (W.B.) 3rd week.

Cleveland: BHOWANI JUNCTION (MGM); MAN WHO KNEW TOO MUCH (Par.); RED SUNDOWN (U-I); TERROR AT MIDNIGHT (Rep.); THE SEARCHERS (W.B.) 2nd week.

Denver: DOCTOR AT SEA (Rep.) 2nd week; MAN WHO KNEW TOO MUCH (Par.); THE RACK (MGM); THE SEARCHERS (W.B.).

Des Moines: THE SEARCHERS (W.B.).

Detroit: FORBIDDEN PLANET (MGM); THE SEARCHERS (W.B.) 2nd week.

Hartford: COCKLESHELL HEROES (Col.) 2nd week; DIABOLIQUE (UMPO) 6th week; FOREIGN INTRIGUE (U.A.); MAN WHO KNEW TOO MUCH (Par.); THE REVOLT OF MAMIE STOVER (20th-Fox) 2nd week; THE SEARCHERS (W.B.); 23 PACES TO BAKER STREET (20th-Fox).

Indianapolis: ALEXANDER THE GREAT (U.A.); MAN WHO KNEW TOO MUCH (Par.); THE SEARCHERS (W.B.).

Jacksonville: D-DAY THE SIXTH OF JUNE (20th-Fox); GREAT DAY IN THE MORNING (RKO); PRICE OF FEAR (U-I); THE SEARCHERS (W.B.) 2nd week.

Kansas City: THE LADYKILLERS (Cont.) 3rd Week; MAN WHO KNEW TOO MUCH (Par.) 2nd week.

Memphis: BIRDS AND THE BEES (Par.).

Miami: BHOWANI JUNCTION (MGM) 2nd week; OKLAHOMA (Magna) 14th week; WHILE THE CITY SLEEPS (RKO).

Milwaukee: OKLAHOMA (Magna) 5th week; THE REVOLT OF MAMIE STOVER (20th-Fox); THE SEARCHERS (W.B.).

Minneapolis: MAN WHO KNEW TOO MUCH (Par.).

Oklahoma City: MAN WHO KNEW TOO MUCH (Par.) 2nd week; THE SEARCHERS (W.B.) 2nd week; SONG OF THE SOUTH (B.V.) (Reissue); 23 PACES TO BAKER STREET (20th-Fox) 2nd week.

Philadelphia: JUBAL (Col.) 2nd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 6th week; MAN WHO KNEW TOO MUCH (Par.) 2nd week; THE SEARCHERS (W.B.).

Pittsburgh: ALEXANDER THE GREAT (U.A.); D-DAY THE SIXTH OF JUNE (20th-Fox); THE LADYKILLERS (Cont.) 5th week; MAN WHO KNEW TOO MUCH (Par.) 2nd week; TOUCH AND GO (U-I); TOY TIGER (U-I).

Portland: MAN WHO KNEW TOO MUCH (Par.); THE REVOLT OF MAMIE STOVER (20th-Fox) 3rd week; THE SEARCHERS (W.B.).

Providence: DIABOLIQUE (UMPO) 4th week.

Toronto: THE HARDER THEY FALL (Col.) 2nd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 3rd week; MEET ME IN LAS VEGAS (MGM).

Vancouver: THE HARDER THEY FALL (Col.).

Washington: BHOWANI JUNCTION (MGM); MAN WHO KNEW TOO MUCH (Par.); PICNIC (Col.) 15th week; THE SEARCHERS (W.B.).

Pennsylvania Drive-in Fighting Blue-Laws

READING, PA.: Theatre operators around the country are focusing their attention on a small township in Berkshire County, South Heidelberg, where Pavilion Drive-in Corp. —with the whole-hearted support of the populace—is currently fighting the "Blue Laws" which prohibit Sunday films there. The residents, a spokesman says, feel they need the revenue from theatre amusement taxes plus the substantial real estate taxes that come from the $300,000 installation. If Pavilion, through its Sinking Spring Drive-in theatre, is successful in its current fight, the corporation feels, according to a representative, that it will be striking a blow for theatre operators across the nation.

Kingsley Asks Censor Reversal on "Lover"

Edward L. Kingsley has announced that papers were served recently on the Commissioner of Education in Albany petitioning the Board of Regents to reverse the decision of the New York censors denying a license for the exhibition of "Lady Chatterley's Lover." The French film version of the controversial D. H. Lawrence novel, starring Danielle Darrieux and Leo Genn, was recently acquired by Kingsley International Pictures from Orsay Films, S. A., of France, for distribution in the United States. Ephraim London, legal expert on film censorship and constitutional law, who drew up the petition, has been retained to conduct any future court action that may be taken.

The National Spotlight

ALBANY

Jules Perlmutter tiled, re-ramped, graveled and oiled, new-screened and loud-speakered, and repainted the Star-Lit drive-in, Watertown, before opening it on lease. Continuing to expand, the Albanian is buying and booking the General Stark, Bennington, Vt., for the Hart Estate. . . . Variety Club's 15th annual golf tournament June 25 will also feature swimming, games, a dinner and a show for $10. Chief barker Harold Gabrilove is setting the entertainment; former chief barker Nate Winig serves as general chairman; Simon Backer has charge of a drawing. . . . Kirk Douglas, whom Tent 9 honored with a dinner in March, 1955, came here with Mrs. Douglas to visit his mother and sisters. . . . Two promotions from doorman to assistant manager: Neil Sorenson, at the Ritz, and George Hogan, at the Delaware. . . . Louis M. Pesce advanced from reviewer to assistant director, Motion Picture Division, State Education Dept., June 7.

ATLANTA

Al Rook, FBO Booking Service, checked back in his office after a trip to Jacksonville. . . . President Ed Stevens, Stevens Pictures, is back after a business trip to Chicago. . . . James R. Bramlett, 69, retired stage manager and head electrician at Loew's Grand for the past 40 years, died at his home here. He received his 50-year pin from the IATSE just one week before he died. . . . H. L. Holbrook is the new owner of the Oxford theatre, Oxford, Ala. It had been closed for the past few months. . . . E. R. Hood, 79, father of Elmo Finch of the accounting department of United Artists, died at his home here. . . . Mrs. Evelyn Jarrett, formerly with Allied Artists, has returned to the row after several years. . . . Bailey Theatres, with headquarters in Atlanta, has added two theatres to the circuit: the Roxy and the Twinkle Star drive-in, Lakeland, Fla. . . . Alice Parks has resigned as secretary to Johnnie Harrell, buyer for Martin Theatres. Ann McNeely has replaced her. . . . Mrs. Ray Collins, secretary to district manager Jimmy Frew of Universal, and her mother are back after a vacation spent in Florida.

BALTIMORE

Les Coulter, former manager of the Hippodrome theatre, is now managing the 5 West for the Schwaber Circuit. . . . Stanley Stern, former manager of the Playhouse, has returned as manager of E. M. Loew's Governor Ritchie drive-in in Glen Burnie. . . . George Daransoll, Crest theatre manager, is in Sinai Hospital as the result of a heart attack. . . . Otto Niquet, many years a projectionist, died at home recently after an illness. . . . Bernie Seaman, former theatre manager in Baltimore, has been appointed manager of Bay Shore Park, an amusement and bathing park located on the Chesapeake Bay. . . . The Park Theatre, Cresaptown, Maryland, has closed for the summer. . . . The Variety Club Tent 19 has set July 27-Aug. 2 for its second annual sponsorship of "Ice Capades" at Baltimore Memorial Stadium.

BOSTON

Clarence Greene, producer of UA's "UFO" was in town recently for press interviews and a luncheon at the Ritz Carlton. "UFO" is scheduled to open this month at the Metropolitan. . . . Jeffrey Hunter and Virginia Leith featured in UA's "Kiss Before Dying" had breakfast with the press June 4, and made live TV appearances to plug the film which had its world premiere at Loew's State and Orpheum theatres, June 6. UA publicist Joe Mansfield was in charge of both affairs. . . . A unique last minute switch in plans sent "The Searchers" originally advertised for the Paramount and Fenway theatres into the Met on Memorial Day, and "The Bold and the Brave" scheduled for the Met into the twin theatres. . . . The Oxford drive-in theatre, Oxford, Mass., has added a miniature 18-hole golf course, the first time this has been done in New England. A new "Kiddieland" section was completed in time for the Memorial Day trade. Larry Capello is manager of the theatre. . . . Closed since last December, the Jamestown, R. I. theatre has been reopened by William E. Dailey. . . . Mr. and Mrs. William Sullivan have closed their Enfield, N. H., theatre. . . . Ralph Iannuzzi, northeast manager of Warner's, is recovering from successful surgery at the New England Deaconess Hospital. . . . Mrs. Edna Hall has reopened her Brooks theatre, Brooks, Me., with the support of the local Lions Club and twelve merchants who helped raise $1,000 to open the theatre.

BUFFALO

Arthur A. Rose, manager of the local branch of Buena Vista Film Distribution Co., Inc., just back from a vacation in New Orleans and Miami Beach, put on a special invitational screening of "The Great Locomotive Chase" Tuesday evening in the Motion Picture Operators screening room in Pearl Street and received a lot of laudatory comments on the picture. . . . Much attention was attracted to the front of the Paramount theatre last weekend by a big U. S. Army tank placed there as a ballyhoo stunt in behalf of "The Bold and the Brave" with uniformed soldiers manning it. The local U. S. Army recruiting service also put out several hundred posters tieing in the picture with the recruiting campaign. . . . June Joghengen, secretary of office manager Marian M. Ryan at the MGM exchange, is vacationing in Virginia Beach and Barbara Thomas is a new biller in the same office. . . . Dolores Del Rio in "Revenge," a real oldie, was shown last weekend in the Dryden theatre of the George Eastman House in Rochester. . . . Melody Fair opens June 15 at Wurlitzer Park in North Tonawanda, when the musicals-in-the-round tent will present "Plain and Fancy." This will be followed by "The King and I," which will be presented about the same time as the film version is being released around the country. . . . Robert T. Murphy, manager, Century, invited former members of the First and Fourth Infantry Divisions and the 101st and 82d Airborne Divisions to see "D-Day, The Sixth of June," as guests of the Buffalo *Evening News*, which sheet gave the stunt some fine publicity and art.

CHARLOTTE

Bob Ingram, southern district manager of Columbia Pictures, came here from his Atlanta headquarters. . . . Robby Robinson, Charlotte manager of Buena Vista Distribution, and Charlotte *News* movie editor Emery Wister will attend the world premiere of Walt Disney's "Great Locomotive Chase" in Atlanta June 8. Wister will leave the next day for Hollywood for his annual trip to the film studios. . . . Ben Hill, Universal-International publicist, is here from Atlanta arranging campaigns for "Toy Tiger." . . . A preview of Bob Hope's "That Certain Feeling" was held at the Carolina theatre Monday. . . . In the midst of talk of closing some exchange centers, at least one company is planning a bigger and more modern office here. . . . "The Man Who Knew Too Much" was given a good sendoff at the Carolina theatre here.

CHICAGO

Business is going as usual despite the fact that a $75,000 remodeling job is in progress at the Pickwick theatre. New carpeting has already been laid, and a Brunner air conditioner has been installed. Bob Kase, manager, will have an office of his own, adjacent to the theatre's art gallery. . . . Abe Platt of B&K's managerial staff and John Rector, manager of the Howard theatre, are happy about arrangements just finalized with the Parent Teachers Association Council for a series of children's movies to be presented during the summer vacation period. The series was to start June 9. . . . Harry Schoenstadt, 67, manager of H. Schoenstadt & Sons Theatre Circuit, died Jue 1 at St. Luke's Hospital. He is survived by the widow, Goldie; three sisters, Alma, Mae and Sarah; and a brother, Ruben. . . . On Sunday mornings, people driving into the Halsted Outdoor theatre will be there to worship during Presbyterian church services. The services, to be conducted throughout the summer, started June 10. The Roseland Men's Council are sponsors of the religious program. . . . Edwin Silverman, head of the Essaness Theatre Circuit, flew in from Palm Springs for a short visit here.

CLEVELAND

Memorial Day business, according to exhibitor report ranged from good to about average. The downtown houses playing top product, including "Bhowani Junction,"

(Continued on following page)

(*Continued from preceding page*)

"The Man Who Knew Too Much," "D-Day, The 6th of June" and the second week of "The Searchers" did all right. Most neighborhood theatres report they suffered from the keen competition of baseball, race track, little theatres and picnics. Predicted showers hurt drive-in attendance. . . . Funeral services were held Friday for Alexander Weiss, 68, member of Local 160, I.A.T.S.E. and longtime projectionist at Loew's State theatre, who died after an illness of several years. Surviving are his wife, a daughter and two sons one of whom, Arnold, is projectionist at the Cedar-Lee theatre. . . . Local Loew theatre division office confirms the report that Loew's Esquire in Toledo, closed June 3 for the summer, marking it's first closing since it was acquired by Loew's in 1941. . . . A son named Stephen Schoen was born to the wife of Joe Shagrin, Jr., manager of the Foster theatre, Youngstown, which makes the theatre owner, Joe Shagrin, Sr., a first-time grandfather. . . . Nat Levy held an RKO district sales meeting here this week attended by managers Russ Bretlinger, Indianapolis; Lee J. Heidingsfeld, Cincinnati; Lloyd Kraus, Detroit; Frank Belles, Cleveland and Hatton Taylor, newly appointed central district manager succeeding Morris Lefko, resigned. . . . Sylvester "Sly" Pierce, manager of the Berea theatre, a Modern Theatre circuit unit, was elected to serve a 2-year term as a member of the board of directors of the Berea Chamber of Commerce.

COLUMBUS

Wally Jones, 26-year-old white hunter who served as guide and technical advisor for Columbia's "Safari" in Kenya, and Sheldon Reynolds, 32-year-old writer, producer and director of United Artists' "Foreign Intrigue," were local visitors. . . . City officials of Jackson, Ohio, are in process of easing a hardship on the Markey theatre, principal source of income from the city's 10-year-old three per c nt admissions tax. After hearing a report that the Markey might curtail its operation to three days a week because of the tax burden, city council authorized the preparation of repeal legislation. During 1955 the tax provided Jackson with $2,700. Most of that amount came from admissions at the Markey. . . . Booking of "Unidentified Flying Saucers" at Loew's Broad was cancelled. . . . "The Searchers" at RKO Palace was hailed as one of the year's top Westerns by critics. . . . By coincidence, these two similarly-titled features were playing simultaneously here: "The Man Who Knew Too Much" at Loew's Ohio and "The Man Who Never Was" at Loew's Broad.

DENVER

Closings in the recent months in the Denver territory, in addition to six previously announced, are the Zala, Madrid, Neb.; Otis, Otis, Colo., and the Gem, Culbertson, Colo. Several houses, also in the smaller locations, are on a two days a week basis. . . . C. U. Yaeger, Atlas Theatres president, went to Las Vegas, Nev., for a few days. . . . Robbie Jefferson, inspectress at Allied Artists, on a three-month leave so she can travel with her husband, a Wilson & Co. auditor. The job is being filled by Josephine Shannon, late of the company exchange in Dallas. . . . L. E. Hobson, branch manager, RKO, and Al Kolitz, district manager, to San Francisco to a sales meeting. . . . Phil Isaacs, Paramount district manager, and Jim Ricketts, branch manager, to Dallas for a sales meeting. . . . Carl Miller has been named permanent branch manager here for Warner Bros. He succeeds Earl Bell, who has retired. Miller has been on the job for some months while Bell was out due to a heart attack. Bell has recovered from the heart trouble.

DES MOINES

Leo F. Wolcott has returned from Washington, D. C., where he attended the Senate hearing and the board meeting of National Allied. Wolcott recently was elected chairman of the Iowa-Nebraska-South Dakota and Mid-Central AITO for the 11th consecutive year. . . . The Perry theatre is now open only three days a week—Friday through Sunday. Carl Schwanebeck, manager, said the Corral drive-in, at the edge of Perry, will remain on a normal schedule. Reason for the program curtailment at Perry's only downtown house was given as lack of business. Recently the house had gone to a single showing nightly in an attempt to keep the doors open. . . . The summer vacation movie program for Creston school children will start June 15. Twelve pictures will be shown, said W. Eldon Harwood, manager of the Creston Theatres. Season tickets are $1, individual admissions 25 cents. . . . Stan Soderberg, Warner salesman, has been vacationing in Las Vegas. Another Warner vacationer is Ralph Davis, the porter. . . . Kay Hanson, RKO steno, has resigned. Her replacement is Esther Eyerly, a recent graduate of Maxberg High.

DETROIT

Opening of "D-Day, The Sixth of June" at the Fox brought invitations from managing director Robert Bothwell to all vets of the Omaha Beach landing to attend as guests of the House. . . . Milto London, president of Allied Theatres of Michigan, attended the Senate Small Business Committee hearings in Washington. He was accompanied by Allied vice-president Alden Smith. . . . A new Soffit marquee has been installed in the Studio art house. . . . The Atlas has been taken up by the Oleszkowicz family, Anne Bielawaski, Frances Urbanek and Sophia Ciuffetelli. . . . Sid Bowman, United Artists manager, is recovering from a heart attack. . . . Ben Robins, former manager of the General Custer in Monroe, is now doing television work. . . . Herbert Pulfer W. Horstman is convalescing from coronary thrombosis. . . . The Janes in Saginaw will continue operation on a weekend basis. . . . Jack Sturm was injured when he accidentally put his hand through his office window. . . . Maxwell Chetkin, who built the Joy theatre, and Frank Wetsman, senior partner in Wisper-Wetsman Theatres, died recently. . . . Saul Korman's Elliot theatre has been renamed the York. . . . Del Ritter, of the Rialto and Rivola theatres, has been named head of Cooperative Theatres of Michigan. He will replace Fred DeLodder who moves to Florida to go into the motel business.

HARTFORD

Henry L. Needles, formerly Hartford district manager, Warner Bros. Theatres, has returned to his home, 13 Cedar St., Wethersfield, Conn., following surgery at the Hartford Hospital. . . . Leon Moors has been named resident manager of Lockwood & Gordon's East Hartford Family drive-in, South Windsor, Conn. . . . Mel Siegel, resident manager of Perakos Theatre Associates' Southington drive-in, Southington, Conn., has resigned to go into private industry. His replacement has not been determined as yet, with Livio Dottor, manager of the circuit's Plainville drive-in, Plainville, Conn., adding promotional activity for both the Southington and Plainville theatres to his duties. Harold Temple has been named assistant manager at the Plainville drive-in. . . . Lou Brown, advertising and publicity manager, Loew's Poli-New England Theatres, has been elected vice-president of the New Haven Advertising Club. . . . Jack A. Simons, for many years in exhibition, has left the industry to join a novelty firm in New York. He has resigned as manager of the Stanley Warner Rialto and Palace theatres, Norwalk, Conn., to become affiliated with the New York concern. Phil Harrington replaces him at the two Stanley Warner theatres. Many years ago, Simons managed Loew's theatres in Hartford and other eastern cities.

INDIANAPOLIS

The Zaring-Egyptian theatre, the city's first de luxe neighborhood house, has been bought from the estate of the late A. C. Zaring by David and Kelly Levitt. . . . Roy Kalver, president of the Allied Theatre Owners of Indiana, has invited the 1958 national drive-in convention to meet in the Hoosier state. . . . Ted Mendelssohn will buy and book for the new Starlight drive-in, scheduled to open at Clinton about July 1. . . . Marc Wolf won the Cadillac at Variety's annual "500" race eve party May 26. . . . Vernon Powell will open a new 275-car drive-in, the Sky-Air, at Corydon this month. . . . Robert Fincannon has reopened the Palace at Fairmont. . . . The concession building and projection booth of Alliance's North drive-in near Anderson were destroyed by fire May 24. . . . Nathan Blank, 61, district manager of the Indiana-Illinois Theatre Corp., died at Michigan City, Ind., May 24 after suffering a heart attack several days earlier.

JACKSONVILLE

Mark DuPree, FST executive, Mrs. DuPree and their son Ralph have moved into a new Southside home. . . . New CinemaScope installations were made at the Grand, Winterhaven; Ritz, Arcadia; Trail drive-in, Naples; and Starlite drive-in, Chipley. . . . Wayne Spiering, Roy Smith Co. manager, and Mrs. Spiering announced the birth of a son, Gordon Wayne, at St. Lukes Hospital. . . . Two Warner film inspectresses, Josephine Johnson and Ollie Paeglow, were hospitalized. . . . Robert R. Harris of this city, FST confection sales manager, gave the main address on "Concessions" at the joint annual convention of the Georgia and Alabama theatre owners and operators in Atlanta May 29. . . . Patricia Piper is the new PBX operator at U-I. . . . Exhibitors calling on distributors were Elias Chalhub, Palm Beach; Harold Popel, Gainesville; C. W. Mullen, Hernando; Harry Dale, Lake Butler; R. C. Mullis, High Springs; and S. O. Jenkins, Brunswick, Ga. . . . Taking their annual vacations were Alice Mayberry, Columbia; Jane Popplewell, Warner office, who left for Miami; and Walter Mock, Paramount office manager.

(*Continued on opposite page*)

KANSAS CITY

The Missouri theatre is closed for installation of equipment for the premiere of Cinerama, June 14. To make room for new booths the seating capacity will be reduced from 2,600 to 1,500. The theatre is following a reserved-seats-only policy and offering mail-order service on tickets. . . . Robert F. Withers, president of Republic Pictures Midwest Film Distributors, died a short time after becoming ill at a baseball game in Municipal Stadium. He was a member of the Board of Directors of Commonwealth Theatres, Inc. and a charter member of the Motion Picture Association of Greater Kansas City. . . . Beverly Miller, president of Kansas-Missouri Theatre Owners Association, is serving on an 11-man committee to plan an international trade fair for Kansas City in April. . . . Warren V. Snider, owner of Dixon theatre, Dixon, Mo., is conducting a tour of Mexico for five girls who won popularity contests in small-town theatres in Missouri. Snider started the project as a business builder.

LOS ANGELES

After being dark for many months, the Monterey Park has been reopened by the Edwards Theatre circuit. . . . Sero Enterprises has opened its newest drive-in known as the Mission drive-in, in Pomona. . . . Alex Cooperman has opened an independent film distribution office under the banner of Coronet Films. . . . Stan Livingston, formerly with the Pacific Drive-In Theatres, has joined the Metzger-Srere chain as a manager. . . . Off for a swing through the territory was George A. Hickey, MGM Pacific coast sales chief. . . . Edger Lynch, Cameo theatre manager, was kidnapped by two armed bandits and a woman, who took him on a two-hour ride before they looted the theatre safe of $250. Lynch informed the police that the thugs returned with him to the theatre just as the general manager, Tom Greene, walked in, and forced the latter to open the safe. . . . The Cabart Theatres in Long Beach was granted a new trial in its suit charging a bank with losing the record of a deposit bag containing more than $5,300 in receipts. Both plantiffs and defendants charge negligence in handling of the money, which turned up missing. Harry Goldfarb, National City exhibitor, his wife Helen and daughter Gloria returned from a two-week vacation in New York.

MEMPHIS

W. T. Wright bought the Dell theatre at Dell, Ark., from S. F. Freeman and reopened it for full-time operation. The Dell had been closed for about a year. . . . Mr. and Mrs. W. T. Ellis, new owners of the Strand theatre at Philadelphia, Miss., have remodeled the theatre, installed a wide screen and renamed it the Ellis theatre. Mr. and Mrs. Ellis bought the Strand a while ago from Strand Enterprises, Inc., and closed it temporarily for remodeling. It is now in full-time operation. . . . Mr. and Mrs. Arthur Groom and family are on an automobile vacation trip. Groom is manager of Loew's State theatre in Memphis. . . . The Jaxon drive-in, a new 650-car outdoor movie with one of the city's newest and most complete playgrounds for children, was opened by Jaxon Enterprises, Inc., headed by M. A. Lightman, Jr., Malco Theatres, Inc., executive. The new Jaxon gave a free show opening night and had to turn people away. Paul Shafer, formerly of New Orleans, has been named manager of Jaxon.

MIAMI

Fusao Kobayashi, one of Japan's foremost motion picture producers and theatre chain owner, was a guest, with his wife, of Wometco's Sonny Shepherd who squired them about town. Howard Pettingill, public relations executive of Florida State Theatres, reported the visitor was very impressed with the Todd-AO processed "Oklahoma!" which he enjoyed at the Sheridan. The Kobayashis are on a two-month tour of the U. S. . . . International chief barker John H. Rowley of Variety Clubs International, was a guest at the testimonial dinner tended his predecessor George C. Hoover recently. The dinner was co-chairmaned by Hal Pelton and Wallace MacCory of the local tent. . . . The Al (FST executive) Weiss's were headed for a short holiday up New York and New Jersey way. . . . The Mitchell Wolfsons, who have just returned from a lengthy world tour, announced the engagement of their daughter Frankie. Wedding will be July 4 at the Wolfson home in Asheville, N. C. . . . C. W. F. Bethel, co-owner of the Wometco Theatres in Nassau, B.W.I., was reelected to the House in that area. . . . Harry Margolesky, manager of the Beach, made a hurried flight to New York due to an emergency operation on his daughter.

MILWAUKEE

The Warner theatre is celebrating its 25th anniversary. Al Meskis, manager, has set plans which he will carry out throughout the whole year. Starting this week, he ran a series of ads among merchants, tying in the theatre's 25th anniversary and the current presentation, "The Searchers," with some merchants presenting a free ticket with purchase. . . . Incidentally, June 4, Mr. Meskis was to receive an award from the Better Film Council of Milwaukee County, for the Warner theatre because it showed more fine pictures during the year. The Better Film Council is also celebrating its 25th anniversary. . . . The Alamo theatre, operated by Carl Fischer, closed June 4. Mr. Fischer closed the theatre because of his ill health. . . . The Abbey theatre here will be opened weekends only. . . . The Colonial theatre June 1 again had a stage show—"Rock Away with Dunaway."

MINNEAPOLIS

A hearing will be held June 14 in St. Paul on the proposed $1 minimum wage recommended for women and minors in the amusement industry by an advisory board of the state industrial commission. In spite of protests from theatre owners and others in the industry expected at the commission's hearing, it is predicted that the new minimum will be adopted. . . . Joe Hawk, formerly a salesman at Republic, is a new salesman at RKO, replacing Dick Powers, resigned. . . . Ernie Hill, sales manager at Warners, vacationed in northern Minnesota fishing. . . . George Deutz, box office clerk at MGM, retired. He had been with the company for many years and formerly was with the home office in New York. . . . Reid H. Ray Film Industries of St. Paul has produced a nine-minute CinemaScope short about Atlantic City entitled "On the Boardwalk." It is being released by Universal. . . . Marge Jenson is the new branch manager's secretary at Independent Film Distributors, replacing Marlene Gibbs, resigned, and Barbara Rafelson is the new assistant cashier at UA, replacing Lois Lundberg, resigned.

OKLAHOMA CITY

Mrs. Edna Fay Still has been named new manager of the Knob Hill theatre. Mrs. Still assumed her new position last week. . . . Mr. and Mrs. Bob Barton spent the last week in Kansas. Mr. Barton is booker for the Barton Theatres. . . . "This Is Cinerama" is doing well in its second week at the Warner theatre. . . . "The Conquerer" was playing at four suburban theatres in Oklahoma City this week. . . . The Harber theatre, Oklahoma City, had a "Magoo's School's Out Party," June 1.

PHILADELPHIA

Pat Brady, chief barker of the Variety Club of Ireland and who is associated with Odeon, Ltd. in Ireland, visited the local Variety Club tent. . . . The 900-car Absecon drive-in near Atlantic City, N. J., opened for the new season with Ted Charak as local manager for the Walter Reade enterprise. . . . Jack Jaslow has located his independent exchange operation at 1329 Vine Street. . . . Abe Sunberg has purchased the Strand, and with the installation of air conditioning, it will become the first neighborhood house to run 24 hours daily. . . . The first week in July has been designated as United Artists Week at the local exchange. . . . Unless some way is found to hold a township election in the near future to legalize Sunday movies in South Heidelberg near Reading, Pa., the owners and manager of Sinking Springs drive-in there face arrest every Sunday they operate. Carl Degenhart is the new manager of the drive-in. . . . The Harry Chetco Theatres in the Harrisburg, Pa., territory are the first in the upstate area to offer trading stamps. Merchants' green stamps are given to the patrons of the independent chain's Elks, Middletown, Pa.; Elton, Steelton, Pa.; Hill, Camp Hill, Pa., and the Lemoyne, Lemoyne, Pa. A stamp is given with each adult admission, and for the first three days, 20 extra stamps were given with each newspaper coupon.

PITTSBURGH

Local theatre operators are happier now that the Pirates have left town for a long western trek, for the amazing showing of the resurgent baseball Bucs hurt movie business all along the line. . . . The Penn theatre ran its second "sneak" on Bob Hope's "That Certain Feeling." The first showing was a 2 P.M. screening about three weeks ago, and the second a Monday night screening this week. . . . Local showmen amazed by the staying power of "The Ladykillers" in the Guild theatre as it goes into its fifth week. . . . Sheldon Reynolds copped some nice publicity breaks for his impending "Foreign Intrigue" movie, heading for the Penn. . . . "Safari" and "Eddie Duchin Story" both set for June dates in the Harris. . . . The Henry Burgers (he's the Stanley Warner city manager) picked up their son, Bobby, in the Fort Union Military Academy in Virginia, and then took off for

(Continued on following page)

(*Continued from preceding page*)

a Dixie vacation. . . . Harold Cohen, *Post-Gazette* film critic, and his wife, Stephanie, vacationing for a week in Bermuda. . . . "Animal World" and "Goodbye, My Lady," penciled into Stanley as a twin bill to follow the current "The Searchers."

PORTLAND

Harry Lewis has resigned as sales representative for the National Screen Service here and formed the Harry Lewis Co. Herb Cass returns to NSS post here. . . . Marty Foster, managing director of the Guild theatre was in town from San Francisco for the reopening of the new Guild art house. . . . Foster plans to do the same soon for his Manor theatre in Sacramento. The Guild now has CinemaScope equipment. . . . The town is loaded with visitors for the annual Rose Festival. Walt Disney is set as Grand Marshal of the parade. Theme will be Disneyland with Jimmy Dodd and the Mouseketeers set to appear at the Stadium night shows. . . . The Republic office closes here. Jack C. Partin and a secretary will hold down the fort. All future activity to come from Seattle office.

PROVIDENCE

The Gish sisters, Lillian and Dorothy, and Richard Arlen have been signed by producers Michael Howard and Spofford Beadle for starring roles at the Casino in Newport, the producers recently announced. The Gish sisters will appear in "The Chalk Circle" and Mr. Arlen will star in "Anniversary Waltz." . . . E. M. Loew's Providence drive-in received a good publicity break when Jim Anderson, pitcher of the theatre's entry in the Providence Amateur Baseball League, twirled a one-hit shut-out over the 12th District Civic Club. . . . Guy Lombardo has been signed for a one-night personal appearance at Rhodes-On-The-Pawtuxet, operated by Meyer Stanzler. . . . A pelting rainstorm all but washed-out the official openings of several nearby amusement parks, last Sunday. It all added up to the 17th stormy Sunday during the past 21 weeks.

ST. LOUIS

The Skyview theatre, located on Highway No. 46, near Belleville, Ill., has installed a lot of rides for children, the equipment including fire trucks, live ponies, trains, ferris wheel, miracle whirl, merry-go-round, swings and slides. . . . Young kids are enjoying themselves daily at the Starlite drive-in theatre, located between Peoria and Pekin in Illinois where swings, a merry-go-round, slides and other equipment have been provided for their pleasure. . . . A group of merchants of Centralia, Ill., have banded together to give free movies at the Illinois theatre in that city every Tuesday in June, beginning at 1 o'clock in the afternoon. . . . The management of the Roxy theatre at Shelbyville, Ill., closed the house for an indefinite period after the final showing June 2, "due to the economic conditions prevailing in that city at the present time." . . . Another theatre that has closed for an indefinite period is the Webster in Steeleville, Ill., which has been owned and operated by H. E. Webster, publisher of the Steeleville *Ledger*.

TORONTO

Last province in Canada to get TV, Prince Edward Island, will receive its first signals from a station in Charlottetown in July. . . . Newest members of the Motion Picture Theatres Association of Ontario are Michael Herman, Regent, Caledonia, and C. E. Roluf, Island Theatre, McKenzie Island, Ont. . . . Discussion is rife among members of the Toronto Variety Club about the possibility of Toronto being host to the 1959 or 1960 convention of the Variety Clubs International. . . . Jack Chisholm, with Associated Screen News for 20 years, resigned. He has become assistant to the president of Associated Broadcasting Company, Muzak franchise holder in Canada. Chisholm will form a TV production and sales division. . . . Lionel Slavin, Calgary branch manager of Astral Films, has taken over the Winnipeg office. Slavin has been succeeded by Jackie Marks, formerly salesman in Calgary for Warner Bros. . . . National Film Board is in the process of moving its production section into its new Montreal building, built at a cost of $6,000,000. Opening ceremonies of the new operation will be held when all moving has been completed, with no date set yet. Dr. A. W. Trueman, Government Film Commissioner, and his aides remain in Ottawa.

VANCOUVER

A colorful pioneer Vancouver theatre operator died suddenly at his theatre. He was Hector Quagliotti-Romano, owner of the downtown Colonial. He was 81 and Canada's oldest active exhibitor. He was one of the last independent film operators, known to the trade as "Quag" since he bought the Colonial in 1914. He was unique as he did not approve of selling candy and soft drinks in his theatre. . . . Fair weather meant a poor weekend with first run business continuing at a low level after hitting the skids several weeks ago. Midsummer heat also has cut into grosses. . . . Marie Scholz, a new arrival from Europe, joined the staff of the Rank Organization, replacing Kayle Krival, who resigned to live in Toronto. . . . Sgt. Major Frank Goddard, a First World War veteran who retired from the Vogue theatre staff, was presented with meritorious service medal at the Court House recently. . . . Mike Hall, former projectionist at the now closed Metro, New Westminster, joined Dominion Sound in the service department.

WASHINGTON

Pat Notaro, former vice-president and general manager of Roth Theatres, locally, has been appointed west coast zone manager of Stanley Warner Theatres. . . . Sam Galanty, Columbia Pictures mideast division manager, attended meetings in Cleveland and Pittsburgh. . . . George Flax, Variety Club member, has been appointed account executive at Station WTTG-Dumont. . . . Ann Griffin, former booker at 20th Century-Fox, and now with the company in Minneapolis, spent vacation in Washington. Her hostess was Hazel McCarthy of Metro-Goldwyn-Mayer. . . . Frank Boucher, general manager of *TV Guide*, and Mrs. Boucher are vacationing in Bermuda. . . . Ben Strouse has been upped to president of Station WWDC. Herman Paris has been promoted to vice-president in charge of sales. Both are Variety Club members.

Theatres Get Behind Will Rogers Fund

More than 1,000 theatres already have signed pledges to make the Will Rogers Hospital audience collection, planned for the week of July 16. Included is strong representation from major circuits throughout the country who pledged participation. Included are Loew's, Stanley Warner, RKO, Fabian, Wometco, Alger, Selected Theatres, Mid-States, Iowa-United, Chakeres, Strand Enterprises, Rodgers, Trincher, Brandt, Basil, Liggett-Florin, Carolina Amusement, General Theatres, Brock, Alperin, Eastern, Delft, Associated Theatres, Midway and Waxman. These circuits will make the collections in their theatres throughout the campaign period. Most of the pledged theatres have indicated that they will run the trailer, and will conduct the audience collections for a full program change.

"Locomotive Chase" Opens in Atlanta

ATLANTA: The world premiere of Walt Disney's latest feature, "The Great Locomotive Chase" took place here June 8. Features included a parade, headed by Mr. Disney and the stars of the picture, a costume ball based on "Disneyland" and numerous other festivities, followed by the showing at Loew's Grand theatre on Peachtree Street. The program was under the joint sponsorship of the Georgia Federation of Women's Clubs and the Young Matrons' Circle for Tallulah Falls School. All the proceeds of the various functions will go toward maintenance of the school. On hand for the festivities were Mr. and Mrs. Walt Disney, Fess Parker, Jeffrey Hunter and Jeff York.

IN SUPERSCOPE 235
2:35 SCREEN ASPECT RATIO WITH OPTICAL SOUND

SUPERSCOPE STANDARDIZES THE WIDE SCREEN
ONLY SUPERSCOPE PROVIDES ANAMORPHIC RELEASE PRINTS FROM STANDARD "FLAT" NEGATIVES
PRINTS BY TECHNICOLOR OR IN BLACK AND WHITE

IN SUPERSCOPE 255
2:55 SCREEN ASPECT RATIO WITH MAGNETIC SOUND

Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

Do We Have To Give the People What They Want?

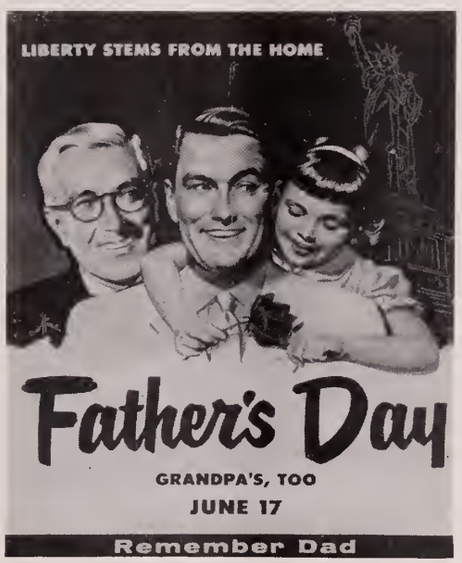
MARTIN G. SMITH, past president of National Allied, and of Independent Theatre Owners of Ohio and good friend of the Round Table, often sends us things of interests in these meetings. Now, he encloses a clipping of "Strictly Personal"—a by-line column in the *Toledo Times*, by Sydney J. Harris, who says, "That popular selling phrase, 'You have to give the people what they want' has always struck me as a piece of dangerous nonsense."

"If Hollywood makes a successful film about alcoholism, then all the other studios rush in with their own sagas about the battle with the bottle. If one publisher climbs to the top of the best-seller list with the story of the sinking of the Titantic, then others announce their versions of the sinking of the Lusitania, or the Morro Castle or the Eastland. But if 'the public' refuse to accept the runners-up, this is known in selling circles as 'fickleness'—and their buying habits are 'unpredictable.' "

Mr. Harris continues, "It is my stubborn contention that nobody knows what the people want—including the people. If anybody did—there would be no flop shows, no remaindered books, no warped records on warehouse shelves. The men who tell you they have their finger on the public pulse are generally taking their own temperature." His theory is that people do not know what they want—until it is given to them. We are all bundles of vague and conflicting appetites, and the only thing certain is that there can be no certainty in predicting the popularity of anything.

Samuel Lionel Rothafel, the great "Roxy"—who provided more "firsts" in showmanship than any other person in the exhibition of motion pictures, had a personal belief, that the public didn't know what it wanted—*but that he did!* And he proved it by setting the formula for key theatre presentations, which has obtained through every major house on Broadway, over all the years since 1915, when he first offered a diversified program at the old Knickerbocker theatre on Broadway, complete with "travelogue"—the Cinerama of those days—short subjects, music and dance. We are glad that Martin Quigley, Jr., is to do an article on "Roxy" as an assignment for the new supplement of the Dictionary of American Biography, devoted to those prominent Americans who died during the period from 1936 to 1940. It is time that greatness was appreciated—in all branches of motion picture industry, production, distribution and exhibition—for Roxy contributed more to the theatre end of this business than any other person because he understood "what the public wants."

FOR THE FAMILY TRADE



The official poster for Father's Day has long since been supplied to stores, and publicity material distributed to newspapers, by the National Father's Day Committee, 50 East 42nd St., New York 17, where Alvin Austin is the director. The theme this year is "Liberty Stems from the Home"—and film industry can augment that statement with the belief that our box-office depends on the family trade.

¶ THERE SHOULD be some talk about the Audience Awards in the near future, for it is approaching a time when nominations will be in order for the first half of 1956. And, in this connection, we want to comment again on the splendid manner in which the popularity awards were handled in Canada last year, for both the Audience plan, and as "Oscar" contests keyed to the Academy selections. Archie Laurie, and others, sent us reports of better than usual results, obtained across Canada through observation of our own methods and their improvements, based on what are obviously "bugs" in our own system.

For instance, in Toronto, they used a simplified ballot which was printed freely in the *Toronto Telegram*, and in a style that permitted the customer to study the form at home, talk it over with the family, discuss movies and appreciate them—in far better style than standing in a theatre lobby, trying to recall a hundred pictures and players in their performances. Just as important as the problem of "getting them out to the movies" is the comparable problem of getting them to think and act about the movies while they are still sitting within reach of their television sets, and may be both willing and able to turn it off, for a visit to their neighborhood theatre, to deposit their ballots.

¶ IRVING MACK sends us a letter from one of his customers, Vince Helling, of Taylorville Theatres Co., Taylorville, Illinois, wtih a story of his Leap Year Show, which is made doubly attractive now that it is June, and the month for brides. He staged a real "Cinderella" wedding and promoted thirty gifts from merchants for the lucky couple. The little bride was but a "soda jerker" before her marriage, and they planned a very quiet wedding, but the town got interested in having these young folks honored in a special way, as winners all 'round in a game of good fortune. It was unusually well timed, for there had been tragedy in the family within a year, and now the newlyweds are well started for a happy married life.

—Walter Brooks

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In a theatre having a 60-foot screen, using a 4″ diameter lens, there was a *gain on the sides of more than 25%* with our 5.50″ Super-Hilux Projection Lens as compared with other "deluxe" models.

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John Wayne is "roped" by a delegation of Wayne University co-eds, at the opening in Detroit.



He receives a plaque from Governor William Stratton, of Illinois, in the lobby of the Chicago theatre.

"The Searchers"—a Find!



John Wayne, with Harold Brown, president of United Detroit Theatres with Ward Bond. All the pictures opposite are from the Detroit premiere at the Palms theatre.



At a western style breakfast in Detroit, John Wayne is given this "Wheel of Fortune" by Don Considine, of the Department of Recreation, sponsored by the Junior Citizens.



John Balaban, of Balaban and Katz Theatres, Chicago, greets John Wayne in a lobby broadcast at the Chicago theatre.



John Wayne endeared himself to Wayne University students in Detroit, by donating $1,000 to the student Loan Fund, in his son Patrick's name.



Maj. Ben Dargush, manager of the Center theatre, Buffalo, with John Wayne and Ward Bond.



"Hitch and carriage" transportation in Detroit, with palomino ponies and a police escort.



Sol Sorkin, manger of the RKO Keith's theatre, Syracuse, with the stars of "The Searchers" —and the drama editor of the leading Polish language newspaper.

Showmen in Action

Hector Frascadore, manager of E. M. Loew's Farmington Drive-In theatre, Forestville, Conn., distributed miniature sailboats—similar to Capt. Snow's in "Carousel"—to holder of lucky number nightly during the run of the musical.

▼

"The Man in the Gray Flannel Suit" is of course a natural for men's wear tieup, and Tony Masella, manager of Loew's Palace, Meriden, Conn., was one of those of those to run a sizable cooperative ad. For "Alexander the Great" he tied in with a super market for a cooperative newspaper full page.

▼

John D'Amato, manager of the Palace theatre, New Britain, Conn., invited members of the New Britain Civil Air Patrol and Air Force Recruiting office to attend opening night showing of "On the Threshold of Space," and arranged a recruiting desk in the lobby during the run of the picture.

▼

Bob Harvey handed out hankies (paper ones) as crying towels, for the run of "I'll Cry Tomorrow" at the Capitol theatre, North Bay, Ontario. Bob was always one to connect an idea with the point of sale to make the ticket machine sing.

▼

Art Cauley, manager of the Paramount theatre, Peterboro, Ont., fast-talked his Pepsi-Cola dealer into a double rental proposition, two shows in one day, with capacity for each, and bottle caps for admission price. Two shows in one morning is real money in the bank—Dan Krendel says—and your local suppplier of Pepsi-Cola will be just as happy to work with you.

▼

We reviewed "The Naked Sea" for the HERALD, and we thought this RKO color picture was made to order for exploitation. Al Hartshorn, manager of the Regent theatre, Oshawa, Ontario, sold his local paper on the idea of a tieup, and had great support from sportsmen as well as the public at large.

▼

Murray Spector is running a coloring contest which is different from most of those submitted for the children to win prizes. It involves coloring the wrappers of candy found on the concession counter at the Central theatre, Jersey City—and gives the youngsters something to shoot at, for sure.

▼

Russ Schmidt, city manager for John Hamrick's Tacoma theatres, always has ingenious street ballyhoo ideas—executed inexpensively with staff people acting their parts. Currently, he has two wholesome young folks, en route to "Picnic" and dressed for it, carrying a basket.



Tiff Cook sent this picture of his attractive "Surrey With the Fringe on Top"—complete with beautiful model, and a driver in costume who doesn't show—which was used as street ballyhoo for the opening of "Oklahoma!" at the Tivoli theatre in Toronto.

Al Meskis, manager of the Warner theatre, Milwaukee, is much gratified with the success of his cooperative advertisement for "The Searchers"—with sponsors paying the costs, and generous space for the theatre, high and center on the page.

▼

Eight recordings from "The Proud Ones"—a super western, are issued in advance of the 20th Century-Fox picture as preselling and promotion ahead of playdates. Disc jockeys, juke box operators, radio and TV station operators, are alerted to the occasion.

▼

June is bustin' out all over—for National Theatres' managers, who are ending a 13-week showmanship contest, with trips and cash as their substantial awards for their "Do It Yourself" effort in the Rhoden Weeks Jackpot sweepstakes.

▼

Dean Hyskell, in the current National Theatres' Showman, says "Columnists can be your best friends in court"—meaning that to cultivate the newspaper by-line writers is to be fortified against unfriendly comment and on the side of opinion makers who DO like movies and aren't afraid to say so.

▼

Edwin Zabel, general manager of Fox West Coast theatres, took part in a program with important American Legion officials, and the Governor of California as guest speaker. You never can go wrong playing ball with the Legion team.

▼

Jim Darby, manager of the Paramount theatre, New Haven, Conn., and Ray McNamara of the Allyn in Hartford, revived the "Little Rascal" comedies and showed seven of them plus cartoons at special Saturday kiddie shows with free gifts distributed to all.

▼

Sid Kleper, manager of Loew's College theatre, New Haven, Conn., offering guest tickets to anyone writing "a comprehensive letter" describing sighting of unidentified flying objects, in exploitation of "Unidentified Flying Objects."

▼

Chet Philbrook, manager of the Meadows Drive-In theatre, Hartford, Conn., held over "The Revolt of Mamie Stover" and his eye-catching ad read "Mamie was forced out of 'Frisco . . . but Hartford loves her and is demanding that she stay for a second week."

▼

Burt Lancaster, Tony Curtis and Gina Lollobrigida climaxed a whirlwind promotion for "Trapeze" over the weekend, and made personal appearances at the Capitol theatre, where 3,000 autographed photos of the stars were distributed.

▼

Very cute trick from Warners—an authentic and very impressive looking strip ticket, good for one round trip to "The Animal World"—not however, planned as a ticket, but as a piece of throwaway advertising. The first coupon takes you from your city to outer space, thence ten miles beneath the sea, and to the world of yesterday. Good for opinion makers, newspaper by-line writers, school authorities, as promotion for the picture.

▼

Seventy-seven TV stations and 572 radio coverage of the gala premiere of "Trapeze" at the Capitol theatre on Broadway, which cannot help but create "awareness" of this great attraction, coming up.

▼

George R. Norton, assistant manager of the Lee theatre, Lee, Mass., sends a sample of the key-chain giveaway used to advertise "The Harder They Fall"—with miniature boxing gloves attached, and encloses other examples of his showmanship in newspaper ads and lobby display.

▼

W. S. "Buster" Samuels, manager of the Texas theatre, Dallas, promoted gift hats for Father's Day—and will honor the oldest father, the youngest, the one with the largest family, at the Monday night show, June 18th. His typical offset advertising, originating with Buster, is on the beam to sell this approach.

▼

Norm Levinson is finding out there's a big difference in climate between Minneapolis and Jacksonville. By this time, the thermometer is hitting the early 90's in his new Florida location—and he's remembering how far below zero it used to get in Minnesota. However, his showmanship always was in the top brackets.

▼

Adam G. Goelz, an old member at these meetings, is down in Texas, as advertising manager of Long's Showboat and Ora theatres, in Freeport. He's been doing a general public relations campaign in an effort to stop the downtrend in movie attendance.

"Davy Crockett" Captures Ireland—Single Handed!









Fess Parker, the original "Davy Crockett", crossing the Atlantic for the first time, begins his invasion of the tight little islands with the complete capture of Dublin, as shown in these press pictures. We think they are admirable proof of the popularity of our pioneer hero, who got himself a b'ar, at the age of three! And grew up to become a popular hero with millions of youngsters, all over the world.

At left above, he visits the Orthopedic Hospital in Dublin, and you need no more convincing evidence of how they liked him: at right, he visits the St. John of God's Hospital, also in Dublin, for a further demonstration of their affection and regard. At lower left, he stops at a Tara Street music shop, where his records are on sale, and is mobbed by crowd of well-wishers, and at lower right, he visits with John Ford, multiple Academy Award director of great motion pictures, and friends, at the Abbey theatre, Dublin, famous for its theatrical traditions. Fess Parker was there in time to see John Ford shooting scenes on location at the historic playhouse.

There's more coming up, of Fess Parker's visit to England, Ireland, Scotland and Wales, and we are happy to print the pictures, for such popularity must be deserved.

$90,000 Promotion For One Premiere

The most intensive and costliest advance promotion ever undertaken for a single opening is United Artists' spotlighting of the New York premiere of "Trapeze" at the Capitol theatre in New York. The company says they are spending $90,000 in the record-setting, all-media campaign, which entails 37,000 lines of big space newspaper ads, round-the-town billboard advertising, and round-the-clock radio and TV tieups. There is spectacular use of street and sky ballyhoo, and 2,200 examples of cooperative deals to benefit the picture's opening. In addition, $330,000 in national magazine advertising has been timed to break with the premiere as a springboard. Unique lobby stunts with a fine circus atmosphere will give the flavor of tanbark to Broadway and the big Exquisite Form contest for beauty queens will get under way with the first local eliminations in the national entries.

"Touch and Go" Contest For British Picture

Farris Shanbour, manager of the Cooper Foundation's Plaza theatre, Oklahoma City, ran a "Touch and Go" contest as an advertising idea for the British picture of that title. The plan was underwritten by sponsors and supported by radio tieups and good street ballyhoo and window displays. First prize was $100 worth of clothing from a good store; second prize, a month's pass good at any Cooper Foundation theatre. He promoted a 1956 Chrysler for street ballyhoo, with nice looking passengers to hand out publicity. The Chrysler has "push button transmission" and that's "Touch and Go" in the cooperative advertising. British members of the Round Table have always been ingenious in finding good exploitation angles, and we think they will like this example from the American midwest, which demonstrates appreciation for good British product.

Crystal City, Texas,—And Father's Day

Fred Ross, manager of the Guild theatre, Crystal City, Texas, reports what he is doing for Father's Day—and it is good news, too. He says everybody talks about it, but they seldom do anything about it. So, he leads the procession, with a present for every dad—a surprise gift they won't have to pay for, afterwards. He has promoted 1,000 gift cigars from a friendly sponsor, and every father will receive one, on his way in, with no worry about getting a bill.

Business is somewhat off in Crystal City, because the Latin American population "have gone North for the summer"—to show you that seasonal declines can happen for a variety of causes. But Fred has stirred up a series of twelve "Kiddie's Vacation Shows" and sold 12 participating merchants the idea of going along for $72 each. That's a total of $864 for the twelve matinees, underwritten in advance, and the children who get the merchant tickets will buy plenty of popcorn, besides. Everybody's happy about the prospects, with cooperative advertising benefits for all concerned.

Maude and Jeff's Movie Chatter Is Always Okay

That's mild comment, but it fits as a headline, and we've said it before in various ways. But Jeff Jefferis, and his helpmate, Maudie, put more human relations into their program copy than you find in bound volumes of other stuff. We have never yet visited the Pine Hill Drive-In at Piedmont, Mo., but we feel like an old friend, at this distance, so folks who really live there must all be members of a big, happy family. One thing for sure—and that is that Maude and Jeff are always looking out for the family trade, and making them feel at home, which is the best way to get them out to the movies. He says, it seems as if he spends the best part of his life either writing this monthly chatter or addressing movie calendars by the bushel. And he says further—he doesn't have to apologize for a single one of the attractions for June—there isn't a single "dawg" on the entire list! Organ concerts are a regular feature, and he believes the Pine Hill is the only drive-in theatre in Missouri with a Hammond organ.

SOS WHEN YOU ARE IN A RUSH FOR SPECIAL TRAILERS
You Won't Be Disappointed If You Send An S.O.S. To
CHICAGO, ILL. 1327 S. WABASH
NEW YORK, N.Y. 341 W. 44th ST.
FILMACK

Selling Approach

THE SWAN—MGM. The Love Story of a Princess, presented in CinemaScope and Eastman Color. A wonderful entertainment, magnificently produced, and unquestionably Grace Kelly's most appealing performance. Based on the play by Ferenc Molnar, with Alec Guinness, Louis Jourdan, Brian Aherne, Leo Carroll, Agnes Moorehead, Estelle Winwood, Jessie Royce Landis and VanDyke Parks. The delightfully romantic story of a beautiful, but shy, beauty, who had to fall in love before she could become a woman! 24-sheet and all posters have the regal pose of Her Serene Highness, in her last picture from the Hollywood studios. Two color herald by Cato Show Print is in harmony with the occasion. Posters and accessories can be used in a variety of ways to obtain something new and different in your advertising approach. Newspaper ad mats are fine, ranging from the full-page which appeared in key cities, down to smaller sizes for all situations. The complete campaign mat is mostly ad mats and slugs, not too well selected unless augmented with other mats —perhaps a smash, if you are able.

THE REVOLT OF MAMIE STOVER—20th Century-Fox. CinemaScope, with color by DeLuxe. Why did Mamie Stover have to leave San Francisco? With Jane Russell, Richard Egan and all star cast, to answer this leading question. 24-sheet and all posters and accessories have the trademark pose of "Mamie" which identifies her profession. Newspaper ad mats, including teasers and the complete campaign mat, continue this theme, in variations of size and style, but featuring that shape. Four-page, two-color herald from Cato Show Print keys the selling approach for a majority of theatres. A million copies of the 25c Signet book have been put on the market to pre-sell the story. Over 100,000 book dealers have been contacted in advance of your playdates.

THE PROUD ONES — 20th Century-Fox. CinemaScope, in color by DeLuxe. Out of the land of Wyatt Earp, Wild Bill Hickok, Bat Masterson, Billy the Kid and Jesse James, comes this story of the gun-fighting marshals of frontier America — the men who were too proud to take one step back! Robert Ryan, Jeffrey Hunter and Virginia Mayo, in a deluxe western. 24-sheet and all posters have the business end of the marshal's game, as it was played, from the hip, and will provide art materials for lobby and marquee cut-outs. An excellent standee from National Screen, and action herald from Cato Show Print will put the punch of the picture in your selling approach. Newspaper ad mats have variations of the same strong theme.



"Carousel" created exceptional display opportunities in New York neighborhood theatres, as for instance, this nice-looking lobby frame, designed by William H. Belle, manager of the Laurelton theatre, Laurelton, L. I., with atmospheric decorations.



And this good example of the use of cut-out figures, with convincing "Carousel" horses in a lobby display created and designed by Charles E. Grace, district manager for Randforce theatres, at the Embassy, in Brooklyn. Carousel music was played by remote control, with twinkling lights and the effect of motion.

RULES OF THE

QUIGLEY AWARDS

TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

▽

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

▽

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

▽

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

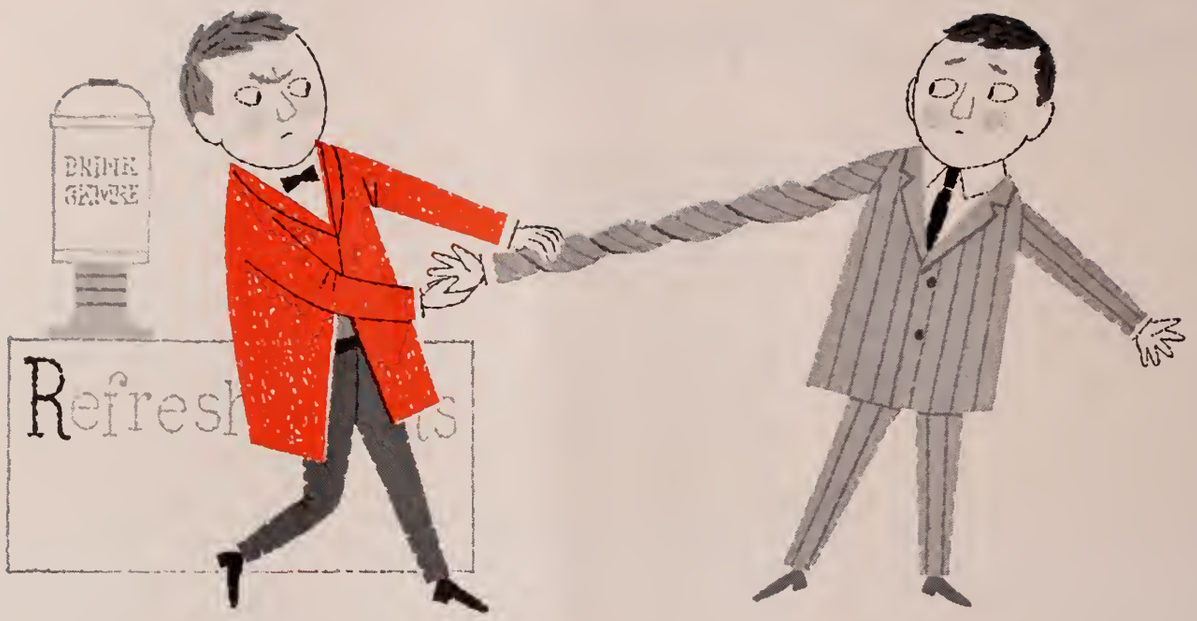
▽

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

▽

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y.



Why try to sell things the hard way?



When one drink sells itself the easy way!

Haven't you got enough problems without
taking on the job of selling a less preferred product?
Make life easy! Make money easy! That's why over 80% of all theatres
serving beverages feature Coca-Cola! You sell more people faster . . .
get bigger volume . . . make more profit. There's no question about it!

Sell Coca-Cola

"Coca-Cola" and "Coke" are registered trade-marks which distinguish the product of The Coca-Cola Company.

PROVED THREE WAYS: PROVEN PRESTIGE • PROVEN PREFERENCE • PROVEN PROFIT

Better Refreshment Merchandising

CANDY.. POPCORN .. BEVERAGES .. FOOD .. AUTOMATIC VENDING

GEORGE SCHUTZ, Director . . . RICHARD GERTNER, GUS BACOLINI, Associate Editors

Going After "Extra" Soft Drink Sales

Theatre refreshment managers have been seeking additional soft drink sales recently with a number of devices—including increasing non-carbonated types; introducing new flavors; and, in one instance, selling "sugar-free" beverages in vending machines. Their efforts are described herewith.

WHENEVER A new product is introduced at the theatre snack stand for a trial run, one of the primary tests it must face is whether or not it detracts from sales of other items already there. This is particularly important, of course, if one of the latter should happen to bring a larger profit than the new one does.

What the theatre operator asks of a new commodity is that—if possible—it bring an *additional* sale—for that is one of the best means of increasing the refreshment gross and the profits.

In the soft drink department, theatre managers have been going after that "extra" drink sale recently with a number of innovations—some of which have already conclusively proved themselves while others are still in the testing stage.

There is nothing new, of course, about non-carbonated beverages at theatre stands. They have been sold in a large number of theatres for many years as well as in automatic cup vending machines placed adjacent to the stand or elsewhere in the theatre.

What is significant about non-carbonated drinks is that the recent survey by MOTION PICTURE HERALD of theatre vending practices revealed that more and more operators are selling them and that the number of flavors available to the theatre patron is larger than it has ever been before.

It is rare indeed, for instance, to find an automatic vending machine that does not offer at least one "still" flavor and (if capacity permits) two or even more. However, sales of these beverages have been proved to be even greater when they are sold directly at the stand from manual dispensers.

The reasons for this are not hard to find; they were outlined only recently by Philip Briggs of the Orange Crush Com-





Seeking to open up a "new market for drinks among diet-conscious patrons," the Walter Reade Theatres circuit is presently experimenting with Cott's beverages at its Mayfair theatre in Asbury Park, N. J. The drinks are promoted as "sugar-free" and "non-fattening" by several devices, including passing out free samples in the lobby (shown in photo above) and signs on top of the vending machines (photo at left). For further details, see the accompanying text.

People who go places like a light refreshment...



That's why Pepsi-Cola is America's



fastest growing soft drink!

And Pepsi means more drinks per gallon—more profit per drink, too!

PEPSI-COLA

Pepsi-Cola Company, 3 West 57th Street, New York 19, New York

Soft Drink and Popcorn Tie-In Displays



SINCE POPCORN acts as a thirst stimulant for most people, it has been proved to be sound merchandising at theatre refreshment stands to tie-in the sale of one with the other. Acting on that theory, the Coca-Cola Company has come up with some new promotional material which it is now offering to theatre exhibitors. One of these point-of-sale pieces is the No. 24 Popcorn Wall Banner, featuring popcorn and "coke" as co-stars, shown above as it was demonstrated at a recent regional meeting by Charles Okun (left) special theatre representative for Coca-Cola and Harold Sharpe, vice-president in charge of fountain sales. Another new device is the "airmobile" or "dangler" shown at left below. When hung on a hook from the ceiling it is kept in constant motion by natural air currents and has been found to attract the attention of patrons who wonder what makes it move. The company also has recently devised a new sign of translucent plastic, which can be illuminated by a light from behind. It is shown below as installed at the Golden Glades drive-in theatre in Miami, Fla. In the photo Tom Connors, a co-owner of the drive-in, offers a drink to George Hoover, one of his partners.





pany at a regional meeting of the Popcorn and Concessions Association. As he pointed out: "A non-carbonated drink most readily lends itself to the showmanship necessary to sell the greatest possible number of drinks. Non-carbonated orange properly displayed embodies three extremely important features of refreshment merchandising.

"You can attractively display the drink itself—a beverage which has lots of color. You can animate the drink, make it move, bubble, gurgle, thus attracting the eyes of your customers. You can put light on it, which, of course, will really make the color stand out."

Mr. Briggs went on to explain that by "proper display" he meant animated beverage dispensers. "The cascading type of dispenser has been the standard for non-carbonated orange units since we first introduced them," he said. "To this some units have added a wash down bowl effect, which, besides adding another animating feature, keeps your bowl sparkling clean all the time. Beverage displayed thusly just begs to be bought."

REASONS FOR SALES

In agreement with the idea that the non-carbonated beverage means an "extra" sale is Lee Koken, head of concessions for RKO Industries Corporation.

He points out that some patrons prefer them as a matter of taste while others "must choose it because of various stomach ailments or for other reasons."

In RKO theatres non-carbonated flavors are installed in all automatic vending machines. If the capacity of the machine is eight drinks, for instance, two are "still" ones. The flavors sold are orange, grape, lemon-lime and cherry.

In addition this circuit sells non-carbonated drinks through manual dispensers at the stand in 25% of its operations. The dispensers are all animated types, according to Mr. Koken, and the drink sold is a 9-ounce one, usually for 15c.

Frankfurters are an extremely profitable product for RKO, Mr. Koken said, and it has been found that "combination" sales result when drinks are sold right at the stand at the same time.

SELLING NEW FLAVORS

Introducing a new flavor is an excellent means of boosting drink sales—particularly if it brings in "extra" sales and does not cause a drop in the volume of others. This test was passed with flying colors by Old Colony Pink Lemonade, last year when the Orange Crush Company devised a special promotional campaign with which to introduce it in theatres.

The experience of that company with pink lemonade in theatres has been recounted by Mr. Briggs as follows:

"I believe the movie industry's first introduction to Pink Lemonade was when the Gibraltar Theatre organization out of Denver and the Interstate Company of Texas wrote us wanting to know if we could make such a product for them in conjunction with the movie "The Greatest Show on Earth." We told them we would be happy to add pink coloring to our lemonade drink, which we did, and they presented it to the public, complete with animation and merchandising in the form of papiermache clowns, balloons and



QUALITY BRANDS BUILD TURNOVER!

The brand in demand sells faster and oftener! When you feature known quality merchandise like Nestlé's Chocolate Bars you're making old customers happy —and you're making new customers all the time. Nestlé's Bars are nationally advertised and have national acceptance. And now Nestlé's new pricing structure means more profits to you with no compromise in quality. The Nestlé Company, Inc., 2 William Street, White Plains, N. Y.

NOW AVAILABLE AT NEW LOW PRICES

See your Nestlé Representative



Hot Dogs and Cold Drinks SELL THEMSELVES!

WITH A MANLEY

REFRESHERETTE®

That's right! The all new Manley Refresherette has solid merchandising features built right in to the machine itself.

Take the exclusive Spin-A-Rama rotary hot dog grill, for example — customers see the mouth watering hot dogs slowly cooking on the rotary grill right before their eyes. What do they do, naturally—they buy! The illuminated display sign and Coke sign call attention to the dogs' companion item—cold drinks. Result! Two sales instead of one.

This double duty, hot dog and cold drink machine, with built-in merchandising features, can mean bigger profits for your concession! Why wait?



GET THE FACTS — MAIL THE COUPON TODAY!

MANLEY, Inc.
1920 Wyandotte Street, Dept. MPH-656
Kansas City 8, Missouri

☐ I want to know more about the profit opportunities that are mine with a Manley REFRESHERETTE.

☐ I want to talk to a Manley representative. No obligation.

Name_____

Address_____

City_____ Zone____ State_____

Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Inquiry Coupon Mart supplied on page 57 provides a form card for this purpose. . . . Or, if you do not see what you want advertised in this particular issue, you may write the REFRESHMENT MERCHANDISING Department, Motion Picture Herald, New York 20.

Beverage Display Piece Made For Two Holidays



This handsome new display to promote beverage sales at theatre refreshment stands was designed by the Pepsi-Cola Company so that it would be appropriate for two holidays—Decoration Day and the Fourth of July. The display is part of a "package" of such promotional material recently developed by Pepsi-Cola for theatre use on various holidays. The plan was inaugurated last Easter with a special piece for that season, and the company now has in work material for Halloween and Thanksgiving. The displays are shipped—well in advance of each holiday—at no charge to customers of Pepsi-Cola. The company reports that the scheme has met with exceptional success and is now employed at over 2,000 theatres on a regular schedule basis.

a generally created circus atmosphere. They reported that their sales were phenomenal.

"Pink Lemonade did not rear its beautiful, profit-packed head again until we had requests from several theatres for a Pink Lemonade drink to be used in conjunction with two movies, namely 'Three Ring Circus' and 'There's No Business Like Show Business.' The sales of the theatres that promoted it in conjunction with these pictures were again almost unbelievable. . . . Taking all of the facts as we knew them about Pink Lemonade, it became clear that it was not just an item to be run in conjunction with a special picture, but a product that would increase overall beverage sales at any time as much as 50 per cent.

"We then went to a major cup manufacturer and negotiated with them for a special cup to help dramatize and glamorize this new star of the beverage field. Pink elephants scampering around its surface make it an ideal design for promoting a product such as this. Pink Lemonade with pink elephants is a natural.

SPECIAL DISPLAY PIECES

"We, of course, recognize that we could not leave the manufacture of display pieces up to the individual theatres. We produced special banners, posters and balloon-shaped displays to dramatically bring to the customers' attention that Pink Lemonade was available at the concession stand. Going still further, we ran across a pink elephant swizzle stick and hunted up a multi-colored plastic parasol. To this, we added a candy-striped straw.

"Last summer, a complete Big Pinky Pink Lemonade package was introduced in many markets throughout the United States with results that are almost unbelievable. A portion of a letter received from Sam Lowe, Jr. of Theatre Candy Company in Boston, Massachusetts follows: 'The week that we promoted Pink Lemonade in our Meadow Glen Drive-In Theatre in Bedford, Massachusetts was not hot. However, with the addition of 20 cent and 30 cent servings of Big Pinky, we had the biggest per person drink sales in our history, an increase of from a seven and one-half cents per person average to over eleven cents per person and topped our biggest previous week in the history of the theatre by more than two cents per person.' "

New, also—at least in the east—is the introduction in vending machines of Cott's beverages, which are promoted by the Cott-Mission Dry Company as "sugar-free, non-fattening" drinks for the "calorie-conscious" patron.

At the present time the Walter Reade Theatre circuit is experimenting with these beverages at its Mayfair theatre in Asbury Park. To put them over an elaborate promotional scheme was worked out by John Balmer, city manager for Walter Reade in Asbury Park, with the assistance of Ralph Langston of the Walter Reade Catering Department and Paul Sportell of Cott-Mission Dry.

The promotion included the passing out of free samples by an attractive female attendant in the theatre lobby; using an animated dispenser; screen trailers; signs in the lobby and on top of the vending machine; and art work at the stand itself. (See accompanying photos.)

The circuit is experimenting with Cott's in the belief that "the low calorie syrup may open up a new market for drinks among diet conscious patrons."

Ice Cream sales are way up for theatre operators who have moved the frozen novelties to the front of the refreshment stand. A transparent case, massive displays and lighting all combine to bring it sharply to the attention of entering patrons.

Ice Cream in "Plain View" of the Entering Customer



Prominently placed in a large freezer to the right of the stand at RKO's Hamilton theatre in New York City, ice cream is visible to youngsters through a panel in front (see above) while adults can look down into the case and see the products on display in four sections as shown below (in photo taken from behind the counter).

TODAY ICE CREAM is bringing bigger and more profitable sales at theatre snack stands than ever before—thanks, in large part, to the adoption by operators of display cases in front of the stand. Placing ice cream where the customer can see the actual product in neat and inviting array has been proved time and again to stimulate that necessary "impulse" to buy that can make for new sales records.

In some instances operators have also employed self-service by installing units into which the customer can reach and take out the type of ice cream he wants. While a few operators have found this to be impractical (pilfering and excessive handling of the product by children, being their objections) many others report it to be an additional and effective means of increasing sales.

The important factor that all operators emphasize is that ice cream itself be in plain view. And this goal has been achieved with conspicuous success in a recent installation at the RKO Hamilton theatre in New York City, the advantages of which are illustrated in the accompanying photos.

As explained by Lee Koken, head of the concession department for RKO Industries Corporation, this unit, first of all, has "eye-appeal." As the patron approaches the stand his eye is attracted by the lighting in the unit, the large letters spelling out "Ice Cream" in front and, of course, the four types of ice cream that are stacked in separate sections. The dispenser is positioned so that adults can look down into it from counter level, while children can see in from the front, which is also of glass. There are sliding doors, also of glass, on the top, which the attendant pushes easily aside to take out the type that the customer asks for. (This freezer, which is constructed of glass and stainless steel, is a Kelvinator.)

SUPPLEMENTARY STUNTS

The importance of an ice cream display that "puts it in front of the public and reminds them that you have it for sale" was also recently cited by Burton Olin of the Goldenrod Ice Cream Company, Chicago, who pointed out in addition a number of supplementary ideas that can be adapted to increase sales.

These include the use of a small public address system in the lobby, "which the girl attendants can use. Or the doorman could suggest a special item that is being featured. Other eye-catching items are badges or hats that can be worn by employees in the theatre. Floor displays will add color and variety to your lobby, and wall shadow boxes are also attractive."



Herald Photos By Floyd E. Stone

The fame of the bottle...



SERVE CANADA DRY QUALITY...

sells the name on the cup!

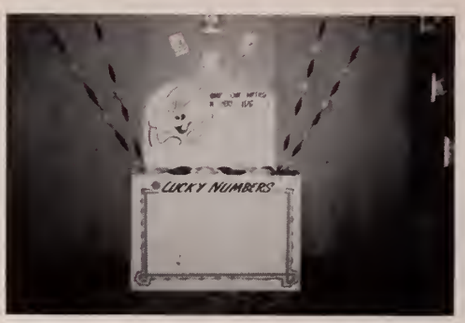


THE FLAVORS THEY LIKE—
THE NAME THEY KNOW

Popcorn Starts out Slowly, but *Showmanship* Puts It Over



. . . in an ingenious stunt which also helped to save money on the theatre's cleaning bill. Here it is, as devised by W. H. Wilson, manager of Famous Players' Paramount theatre located in Edmonton, Alberta.



POPCORN was really a late arrival to the refreshment stand of Famous Players' Paramount theatre in Edmonton, Alberta: It made its debut only four months ago! Its appearance then was in response to the "popular demand" of patrons, according to manager W. H. Wilson, who announced the installation of a popcorn warmer with appropriate fanfare at the stand. The signs (see photograph above) read: "You asked for it! Here it is! Hot Popcorn!"

Results in terms of sales weren't too pleasing at first, Mr. Wilson found, so he decided to work out some special promotional stunts to get it off the ground. The biggest of these was conducted at a children's matinee on Saturday. And it served a double purpose; it also helped in saving money on the theatre's cleaning bill! The other result, of course, was a big boost in sales.

As Mr. Wilson tells it: "We informed the kiddies that if they brought their empty popcorn boxes back to the front of the theatre (where a special box was installed) they might be the winner of a double guest pass for their parents. It worked like a charm. Our container wasn't half big enough, so the next time we will be governed accordingly. After the show there wasn't *one* empty box left in the theatre. It was a simple matter then to take them downstairs and burn them in our incinerator."



Mr. Wilson adds: "We've now decided we'll keep the banners up indefinitely and tuck the odd pass in a box of popcorn. We built the special box (to contain the empties) ourselves (see photo top, right) and crayoned in the winning numbers just before the kids came out. The total cost ran only about $8.50 as we utilized previous signs."

As for the results in terms of sales: At the Saturday morning show alone the theatre sold 700 boxes of popcorn. It would seem that it's there to stay!

People & products

by Gus Bacolini

• • •



NEW OFFICERS . . .

FOR CANADA DRY: Roy W. Moore, Jr., has been elected executive vice-president and general manager of Canada Dry Ginger Ale, Inc., and voted as well to the board of directors' executive committee. Mr. Moore joined Canada Dry in 1940, after being graduated from Harvard. He started with the company as a clerk in the purchasing department and moved up through the ranks to vice-president in charge of manufacturing. And now, to his new post. Mr. Moore is also a member of the advisory board of the 100 Park Avenue branch of the Chemical Corn Exchange Bank.

•

FOR PEPSI-INTERNATIONAL: Directors of Pepsi-Cola International have elected Henry M. Winter, previously executive vice-president to the presidency of the company. Mr. Winter succeeds William B. Forsythe, who will continue in an advisory capacity with the Pepsi-Cola Company, parent concern. Mr. Winter joined Pepsi in 1941.

•

PHILADELPHIA CALLING . . . Maury Levin of Dutch Treete (the serve-hot-or-cold chocolate drink) phoned to say that the response to their announcement placing Dutch Treete on the drive-in market has been exceptionally strong. He was quoting Larry Blumenthal of Fabco, who are the distributors of the product. Larry has been following up requests for more info about Dutch Treete that have come in from all sections of the country. Here's lifting a glass of Dutch Treete to more of the same.

•

SWEET SHOW PROSPECTS

The Popcorn & Concession Association—new name of the International Popcorn Association, which more accurately describes its interests—is heading toward a mighty representation at the TOA-Tesma-Teda-PCA trade shown in New York next September. At last count, before putting this column to press, 75 firms had taken exhibit space, with quite a few of them putting from two to ten booths together to accommodate their displays. PCA's president, Bert Nathan, is confident that all of the available space, nearly 200 booths, will be occupied.

NEW!

FOR DRIVE-IN THEATRES EXCLUSIVELY



Dutch Treete

Chocolate Drink

delicious hot or cold

None Better

An exceptionally fine chocolate flavored drink, specially prepared for drive-in theatres —will not be sold retail. Gives you an excellent profit mark-up without competition from local stores. A high quality beverage, in an 8 oz. can, that tastes good and is good for you and your customers.

FULLY ANIMATED Color Movie Trailer

Available To Boost Dutch Treete Sales

National Sales Agents for the Drive-In Theatres

FABCO ASSOCIATES

643 Brook Avenue, New York 55, N. Y. • MO. 5-3823

Distributed by

DUTCH HOUSE, INC., 1411 North Sydenham Street, Philadelphia, Penna.

To Theatre and Concession Managers—

Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand. Make the reports detailed.

Include photos of your stand and samples of any printed matter.

Reports considered by the editors to be of interest to readers will be published with due credit. From the published reports, selections will be made for citations.

Send your entries to: The Editor, Better Refreshment Merchandising Department, Motion Picture Herald, 1270 Sixth Avenue, New York City, 20.

MERCHANDISE MART

★ *news of products for the theatre refreshment service and their manufacturers*

Panel on Merchandising Problems Slated for PCA Convention in September

THEATRE EXHIBITORS will be asked to state any problem they have in regard to merchandising refreshment products, and a panel of experts will offer answers at the annual convention of the Popcorn and Concessions Association scheduled for September 20th to 24th in New York City. The PCA convention and trade show are being held in conjunction with the combined conventions and trade show of the Theatre Owners of America, Theatre Equipment and Supply Manufacturers Association and Theatre Equipment Dealers Association at the Hotel Statler, according to Bert Nathan, PCA president.

"Thousands of theatre owners, popcorn manufacturers and packers and concessionaires will attend to explore ideas," Mr. Nathan explained, "by which the processes of distribution, selling, promotion and advertising can keep up with the challenges and opportunities offered by the great increase in America's spendable income and the changing pattern with which this income is distributed. The purpose of these meetings, this year as in the past, is to bring together outstanding experience and talent so that we may share and benefit from it."

KOKEN PLANS PROGRAM

Lee Koken of RKO Industries Corporation, New York, acting as general convention chairman, will direct six separate segment programs representing as many business interests of the popcorn and concession industries. Assisting him in the theatre-concession field will be Nat Buchman of Theatre Merchandising Corporation.

Social functions are being planned now by a special entertainment committee headed by Larry Blumenthal, Flavo-Rite Foods, Inc., New York. Members of the committee are Ben Newman, Ben Newman Associaties, New York; Kenneth Wells, Theatre Confections, Ltd., Toronto, Ontario; Mel Rapp, APCO, Inc., New York; L. D. Harris, L. D. Harris Company, New York; Leonard Pollack, Loew's Theatres, New York; Morrie Yohai, King Kone Corporation, New York; Frank Strean, Canadian Automatic Candy Company, Toronto, Ontario; Charles Okun, Coca-Cola Company, New York; and Alan Finley, Pepsi-Cola Company, New York.

Affairs already scheduled are a "house of friendship" cocktail party on Thursday evening, September 20th at the Hotel Statler, sponsored by all allied supply firms to the popcorn and concession industries; the Pepsi-Cola party in the grand ballroom of the hotel on Sunday, September 23rd and the combined PCA-TOA-TESMA-TEDA president's banquet and champagne supper on Monday evening, September 24th in the grand ballroom of the Waldorf-Astoria.

Working closely with the general entertainment committee is a special ladies' program committee headed by Mrs. Charles Okun and Mrs. Harold Newman, both of New York. Serving on the committee are Mrs. Arthur Segal; Mrs. Irving Singer; Mrs. David Adlman; Mrs. Bert Nathan; and Mrs. Ben Newman. The ladies' program will include a tour of New York City, a visit to and luncheon at the United Nations, brunch and style show at B. Altman and Company, and a luncheon-bingo party at the Statler.

The PCA trade show will be on the third floor of the new Coliseum adjacent to that of the motion picture industry. In the "Popcorn-Candy and Concession Hall" section, consisting of 180 booths, equipment for all types of refreshments will be exhibited, according to Lester Grand of the Confection Cabinet Corporation, Chicago, and PCA exhibit chairman.

FIRMS WITH SPACE

He reported recently that 60% of the booths have already been purchased. Among the firms which have already reserved space are:

APCO, Inc., Blevins Popcorn Company, Blumenthal Brothers Chocolate Company, Canada Dry Ginger Ale, Carbonic Dispensers, Coca-Cola Company, Cole Products Company, Continental Can Company, Cretors Corporation, Curtiss Candy Company, Dell Food Specialties Company, Diamond Crystal Salt Company, F & F Laboratories, Flavo-Rite Foods, GHR Enterprises, Gold Medal Candy Company, Heat Exchangers, Henry Heide, Hershey Chocolate Corporation, Hollywood Brands.

Also Hollywood Servemaster, Jet Spray



Plans for the 1956 convention and trade show of the Popcorn and Concession Association, scheduled for September 20th to 24th in New York, were formulated at a meeting in that city recently at which Bert Nathan, PCA president, appointed convention committees. The PCA events will again be held this year in conjunction with the conventions and trade show of the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Association. Shown above at a dinner following the PCA pre-convention meeting are (standing, left to right) Harold Newman, of Century Theatres, New York; Merlin Lewis, executive secretary of TESMA; Charles Okun, special theatre representative for the Coca-Cola Company; Mr. Nathan; Lee Koken of RKO Industries Corp.; Larry Blumenthal of Flavo-Rite Foods, Bronx, N. Y.; and Ben Newman of Ben Newman Associates. Seated are Mrs. Nathan; Mrs. Segal; Mrs. David Adleman; Mrs. Okun; Mrs. Harold Newman; Mrs. Irving Singer; and Mrs. Ben Newman.

Corporation, Walter H. Johnson Candy Company, Kraft Foods Company, Leaf Brands, Inc., Majestic Dispensers, Inc., Manley, Inc., Mars, Inc., Maryland Cup Company, Merkel Foods Company, Mission of California, National Market Equipment Company, Nestle Candy Company, Nehi Corporation, Ben Newman Associates, Northwest Cone Company, Original Crispy Pizza Crust Company, Orange-Crush Company, Pepsi-Cola Company, Perlick Brass Company, Peter Paul, Inc.

Also Pez-Haas, Inc., Planters Nut & Chocolate Company, Popcorn Corporation of America, Quaker City Chocolate and Confectionery Company, Reese Candy Company, Rex Specialty Bag Corporation, Rowe Manufacturing Company, the Savon Company, Schutter Candy Company, Selmix Dispensers, Sportsservice, Steel Products Company, Supurdisplay, Inc., Superior Refrigerator Manufacturing Company and Switzer's Licorice.

Double-Decker Oven To Grill Sandwiches

A TWO-LEVEL infra-red oven designed to toast and grill up to eight sandwiches at a time "within two minutes" has been announced by Daniel H. Sheeler & Sons, Inc., St. Albans, N. Y. It is stated that the oven will also heat frankfurters, hamburgers, pizzas and other specialties just as quickly.

The oven is especially designed to eliminate the need for kitchen facilities at the serving site, it is pointed out. Food may be prepared in advance at a central commissary and then heat-sealed in a transparent cellophane wrapper. It can then be inserted in either deck of the oven or stored at normal refrigeration temperatures for later use.

In the oven the infra-red rays pass through the wrapper, heating the meat, cheese, or other sandwich filler, while



toasting the bread. In this way all of the ingredients "stew" in their own cellophane-entrapped vapors, the announcement asserts.

The exterior of the double-decker oven is mirror-chrome finished. It measures 23 inches wide by 9 inches deep by 12½ inches high. The two decks can be operated separately, with individual timers controlling each deck. It operates on 100 volts, either a.c. or d.c.

A five-color flasher sign reading "delicious infra-red hot toasted sandwiches served in sanitary heat sealed bags" rests on top of the oven. Operating plans and point-of-purchase promotion kits are supplied by the company.

The oven is being distributed in the theatre field by the American Motion Picture Supply Company, Brooklyn, N. Y.

Ingredients for Making Fresh Pizza at Drive-Ins

PRE-MIXED ingredients for making fresh pizza at drive-in theatres have been placed on the drive-in theatre market by Tolona Pizza Products, Inc., Chicago. According to Nick Ponticelli, president, the pizza "takes only four minutes to serve."

The new product, called "Tolona Pizza," is described as an "original, true-flavor" recipe with ingredients as follows: "Orig-

WORLD'S FINEST Over-the-Counter POPCORN MACHINE

The New CRETORS "Olympic"



TWIN ELEVATOR WELLS and AUTOMATIC PUSH-BUTTON SEASONING PUMP

- Greater Warming Capacity—holds equivalent of 200 boxes popped corn.
- New Forced Air Warming—Thermostat controlled; keeps corn crisp, fresh.
- Automatic Electric Seasoning Pump.
- Ample Space for 2 busy attendants.

CRETORS' all-steel gas or electric kettle teamed with dual elevator wells in an over-the-counter popcorn machine with enough popping and storage capacity to handle the heaviest traffic. Gives a concession stand the glamour and sales appeal so necessary for king-size profits. Earning capacity up to $75.00 per hour. Handy, over-the-counter service. See your nearest CRETORS distributor about early delivery of an "Olympic" or any other CRETORS model.

CRETORS POPCORN MACHINES Since 1885

SALES OFFICE: POPCORN BLDG., NASHVILLE, TENN.
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THE SAVON COMPANY
CREATORS OF
FAMILY STYLE PIZZA
FOR
DRIVE-IN THEATRES
EXCLUSIVELY
Sold at 60¢ to 65¢
Complete equipment and ingredients available
WRITE FOR INFORMATION
286 PENNSYLVANIA AVE., PATERSON, N.J.

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inal Crispy Pizza Crust"; fresh mozzarella cheese; oregano and pre-mixed ingredients supplied by Tolona. Since the ingredients are kept separate, it is pointed out, "there is no waste or spoilage."

The fresh pizza has already been introduced by several drive-in circuits in Illinois, Indiana and Wisconsin, it is stated, with "excellent results." The company has made available a trailer in color to promote the product at intermission periods. This trailer, which shows the preparation of the pizza, has been credited by operators with helping sales considerably.

Counter Dispenser with Capacity of 3 Gallons

A COUNTER dispenser for non-carbonated beverages has been announced by the Jet Spray Corporation, Boston. The manufacturer states that it recools and remixes three gallons of beverage every minute, thereby providing "automatic temperature control without hoses, arms, shafts, or loose parts."

The "Jet Rocket Model," as it is tradenamed, has a recently developed, totally enclosed motor with built-in oiling lines to



provide spray power. A new type replaceable bowl seal of pure gum rubber is said to "easily snap on vertically and hold horizontally." There is also a "Steri-lizer" lamp which purifies 1000 cubic feet with ozone and protects the chassis and area around the dispenser, in addition to repelling insects and destroying bacteria.

The drip shelf is of stainless steel and the manufacturer states it is much larger than in previous models, thus enabling multiple one-hand filling for V-cups, glasses, etc. The unit holds four "plus" gallons and takes up one square foot of counter space with shelf overhang. It is 22 inches high.

New Equipment for Soft Serve Products

THE SWEDEN Freezer Manufacturing Company, Seattle, has announced the "212 SoftServer," a machine for preparing and serving soft ice cream products as the newest addition to its line of such equipment. The unit is described as a completely self-contained back bar companion to the company's "ShakeMaker," introduced last year.

The new equipment is 19 inches high 29½ inches wide and 16 inches deep. It has a 5-gallon mix tank and the "Air-O-Metric" mix feed system.

Production capacity is 10 gallons of soft serve product an hour, or nine 2-ounce (by weight) servings a minute. A ¾ h.p. hermetically sealed water cooled condensing unit furnishes refrigeration, while a 1 h.p. General Electric motor powers the dasher. The finish is stainless steel and baked white enamel.

The company has also announced that detachable syrup pumps and jars are now available as accessory equipment to the new model "211 ShakeMaker." An easily in-



stalled stainless steel bracket holds the two standard size jars and pumps. The jars can be removed easily for cleaning, sterilizing and refrigerating.

Premium Coupons Help Build Popcorn Sales

PREMIUM coupons placed in boxes of popcorn have proved themselves powerful stimulants to repeat sales at the box-office and at the theatre refreshment stand, according to a report by William E. Smith of The Popcorn Institute. When these coupons total a specified number, they entitle the holder to a free box of popcorn or to a free pass to the theatre.

Exhibitors have used a coupon device to boost attendance and popcorn sales in different ways, each of them successful. One exhibitor placed in each box of popcorn a coupon good for five cents in trade toward a carton of popcorn. The coupon read, "Good for five cents! This coupon and five cents entitle you to buy a ten-cent carton of popcorn, during week ending ....."

Another exhibitor placed in each box a coupon reading: "Save this coupon! You will find one like it in each box of popcorn you buy. When you have saved ten coupons, you can exchange them for a complimentary ticket to the ..... theatre."

Children and teenagers — with their limited allowances—like to save coupons particularly, it was stated. And while the number of coupons grows, the holder is establishing loyalty to the particular theatre where he receives them. Now, with the summer months here, children will have more time to attend movies.

To build up full interest, the coupon idea should be promoted in local newspaper advertising and in posters and wire-hangers placed throughout the lobby and at the refreshment stand. The exhibitor can have this point-of-sale material, the newspaper mat, and the coupons prepared locally at small cost and with all the individuality he wants.

Pizza Oven with Capacity Of Six 12-Inch Pies

A NEW pizza oven with a capacity of six 12-inch pies designed to "cut baking time to five minutes per pizza," has been announced by the Hotpoint Company, Chicago. The manufacturer states this baking period is possible "because of the oven's high temperature range (300° to 600°) and its very fast heat recovery after refrigerated dough is placed in it."

The temperature range allows the new oven to be used for other baked goods, it is stated, as well as for most roasting operations. The sealed-heat chamber of the oven has insulation on all six sides, designed to minimize heat loss and give cooler, economical operation, "whatever temperature range is used."

The oven is manufactured in Hotpoint's Glamourline finish with stainless-steel veneer and can be banked or stacked with other Hotpoint oven sections to save space. The oven is also available in a finish of all stainless steel.

New Popcorn Seasoning With "Butter" Flavor

A NEW seasoning designed for use with popcorn and described as having a "butter-like" flavor has been announced by the Dell Food Specialties Company, Beloit, Wisc. It is called "Richbo."

The manufacturer states that the product, in addition to "giving a 'butter' flavor, colors product such as popcorn with a rich golden yellow." The seasoning can be applied in either the wet or dry popcorn method. Samples and prices will be supplied upon request.

Infra-Red Food Warmers With Portable Feature

INFRA-RED FOOD warmers that can be moved from place to place in the serving area have been marketed by the Charles L. Dick Company, Kent, Wisc. The units can be mounted under existing shelves of any simple support, or, if portability is desired, can be obtained with steel stands.

The heating units are 6 inches wide and 2½ inches high, permitting them to be built into a confined space. Multiple units can be placed end to end for any length of installation.

•

BACK BAR REFRIGERATORS

A new line of back bar refrigeration equipment has been marketed by the LaCrosse Cooler Company, LaCrosse, Wisc. Models with either three or four doors are available. They have stainless steel fronts and ends but no top panel, which is designed to make it easy to work the equipment into the back bar arrangement. In those cases where it will not be used as a part of the back bar setup, a stainless steel top can be secured.



An outstanding feature of the refreshment stand at Famous Players' Grand theatre in Kingston, Ontario, is the panel of pegboard on the back bar wall which allows for rapid and easy changes of display material. The pegboard was installed by Trueman Walters, theatre manager, who also devised this arrangement for the coming of spring. At the same time he promoted sales of popcorn and soft drinks by offering free flags of the United Nations. (There are 38 different flags to the complete set which patrons are eventually able to make.)

Better Refreshment Merchandising

Inquiry Service

ADVERTISERS' PAGE AND REFERENCE NUMBERS:

Ref. No.		Page No.
1	CANADA DRY GINGER ALE, INC.	50-51
2	THE COCA-COLA COMPANY	42
3	CRETORS CORPORATION	55
4	DUTCH HOUSE, INC.	53
5	HENRY HEIDE, INC.	55
6	MANLEY, INC.	48
7	THE NESTLE COMPANY, INC.	47
8	THE PEPSI-COLA COMPANY	44-45
9	THE SAVON COMPANY	55

INQUIRY COUPON

6956

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

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Name .....**Theatre** .....

Address .....

FOR GENERAL INQUIRY:

• Classes of products on which information is desired may also be indicated in the coupon by the number preceding the item in the following list:

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Candy bars
103—Candy Specialties
104—Candy machines
105—Cash drawers
106—Cigarette machines
107—Coffee-makers
108—Cups & containers, paper
109—Custard freezers
110—Films, snack bar adv
111—Food specialties
112—French fryers
113—Grilles, franks, etc.
114—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malteds, etc.
118—Popcorn machines
119—Popcorn warmers
120—Popping oils
121—Scales, coin operated
122—Soda fountains
123—Soft drinks, syrup
124—Showcases
125—Vending carts
126—Warmers, buns, etc.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

TWO DRIVE-IN THEATRES EACH 450 CAR capacity, only drive-in theatre in each town. Located in Pennsylvania and Maryland. Will sell separately or together. BOX 2922, MOTION PICTURE HERALD.

HELP WANTED

MANAGERS WANTED FOR YEAR AROUND, also for summer season theatre. Apply MAX COHEN, Rialto Theatre, Monticello, N. Y.

EXPANDING PACIFIC COAST THEATRE CIRcuit has openings now for men of potential management calibre. Theatre experience helpful but not necessary. Here is an opportunity for men capable of accepting responsibility to start a business career which is above average in excitement and interest and which is also profitable. State age, marital status, education and experience in reply. BOX 2923, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

IN-CAR SPEAKERS $4.25! YEAR WARRANTY. 4" unit, steel case painted blue, white. Price per set 2 speakers, junction box. $12.25. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

DUAL DEVRY OUTFIT $5,000 VALUE, $2,495! Includes Strong Jr HI Arcs, 45 amp. rectifiers, streamlined pedestals, dual 25 watt DeVry amplifiers, Series II lenses, 2 way speakers. Available on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

INTERMITTENT MOVEMENTS—NEW SURPLUS for Simplex $69.50; DeVry $59.50; Holmes $24.50; Automatic enclosed rewinds $69.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

NEW — FOR THEATRE MANAGERS — "THE Master Guide on Theatre Maintenance," compiled from authorities, handy for reference with hard covers and index. Published by Aaron Nadell. Price $5 postpaid. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

USED EQUIPMENT

LOADED WITH H. I. LAMPHOUSES! PEERless Magnarcs, $395 pr.; Strong Mogul, Brenkert Enarc, Forest U.T., Ashcraft D-18E, Ballantyne $300, all good condition. Available on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak "Sunray" Series I: 2", 3". 3½", 3¾", 5", 5½", 6", 7¾"—$35 pair. Superlite Series III "C" coated 2¾"—3"—3¼" $150 pr. Others available, tell us your needs. Trades Taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

NEUMADE RK-100 FILM RACKS, HOLD 120-1000' reels, $165 originally, new $87.50; Arriflex II 35mm camera complete, $2,000 value, $1,195; 1000W Mazda Spotlamps G48 Mogul bipost, $13.50 list, $6.95; Amer. Cinematographers Handbook, ½ price, $2.50; Bridgamatic Jr. 16mm Automatic Processor, $1,500 value, $975; Maurer 16 Camera, lens, 2 magazines, syncmotor, 12V motor w/battery, all cases, complete $2,395; 5000W Background Projector, reconditioned, $595; Moviola 35mm composite sound/picture, $495. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

A "COMBINATION" TREAT



Coca-Cola and Flavos Shrimp Rolls are being promoted as a "combination" treat in this new point-of-purchase display sign, demonstrated by George DeRisi, general manager for Theatre Popcorn Vending Corporation, Brooklyn, N. Y., which has placed it in all drive-in theatres serviced by that company in New York, Connecticut, Massachusetts and New Jersey.

•

HERSHEY PROFITS UP

Net profits for the Hershey Chocolate Corporation, Hershey, Pa., have jumped to $2,569,120 for the first quarter of the year, compared with $2,269,286 for the same period of 1955. Earnings per share are up from 90c for the first quarter of last year to $1.02 for 1956.

Soft-Serve Freezer With Accessory Groups

A SOFT-SERVE freezer so constructed that one or more accessory groups may be added to it as the operator may desire has been announced by General Equipment Sales, Inc., Indianapolis.

The basic unit is designated as "Model 1131 San-Serv Super 6." Group one consists of a recirculator front spigot and Frigidome spigot insulator. Group two is made up of a scraper blade dasher, instant-serve product recirculator and dispensing spigot, and Frigidome. Group three comprises Sani-Air air conditioning, which is an air conditioning unit designed to be operated from the Super 6's condensing unit, thus not requiring its own.

Machine to Produce Two Sizes of Ice

AN ICE MAKER designed to produce either "large" or "chip-size" ice "at the turn of a switch" has been marketed by the American Automatic Ice Machine Company, Faribault, Minn. The unit is designated as "Model B-200B."

The standard bin of the machine is designed to contain "a full day's capacity of crystal tips or chips" and a full width access door permits easy removal of ice. The unit will fit under counters or bars and occupies less than 6 square feet of space. Among its design features is placement of the air-cooled condenser away from the floor area where dust collects.

•

DOUBLE-PURPOSE DISPLAY SIGN



Two merchandising functions are served at the same time by this elaborate display sign devised for the snack bar at the LeRose theatre in Jeffersonville, Ind., by A. L. Gardner, manager: It promotes both buttered popcorn and the thatere's wide-screen. He calls it his "double-purpose" sign and reports that the 8 by 10-inch frames are constructed so the star portraits can be changed every week. Comments on the sign are "terrific," he adds.

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HERALD

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FOUNDED 1923

Drive-in Playgrounds

. . . their arrangement, operation and equipment

JUNE 1956

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The RCA In-Car Speaker is priced surprisingly low, but its big plus value is its dependability. RCA engineering skill and manufacturing methods assure year-in and year-out operating savings. Look ahead and figure how many repair dollars this RCA Speaker quality can save you . . . how many satisfied patrons will keep turning into your admission lanes because they hear every word perfectly every time.

Pick and choose, from RCA's complete speaker line, the model that best suits your equipment budget. Deluxe Starlite finished speakers, or die-cast aluminum economy units . . . they all deliver sound that's rich and clear and lifelike. And they're all built to perform superbly over a long life with minimum maintenance. RCA's drive-in line also offers the unique Circlite Junction Box—precise electrical connections in an amazingly small space, plus functional post lighting through beautifully colored plexiglas strips . . . available in red, green, and white.

Budgetwise, there's another RCA attraction for wise drive-in men. It's RCA's Budget-Ease Plan . . . to ease your way into an RCA Speaker installation for a small cash outlay and long, low-cost terms. Great idea, because it means *now* is the time you can afford these speakers that actually cost you less because they save you more, and make more for you. See your RCA Theatre Supply Dealer today about the RCA Speaker value no mere price tag can ever touch.

the Line that builds Lines at Your Box Office

RCA THEATRE EQUIPMENT

RCA

THEATRE EQUIPMENT SALES
RADIO CORPORATION of AMERICA
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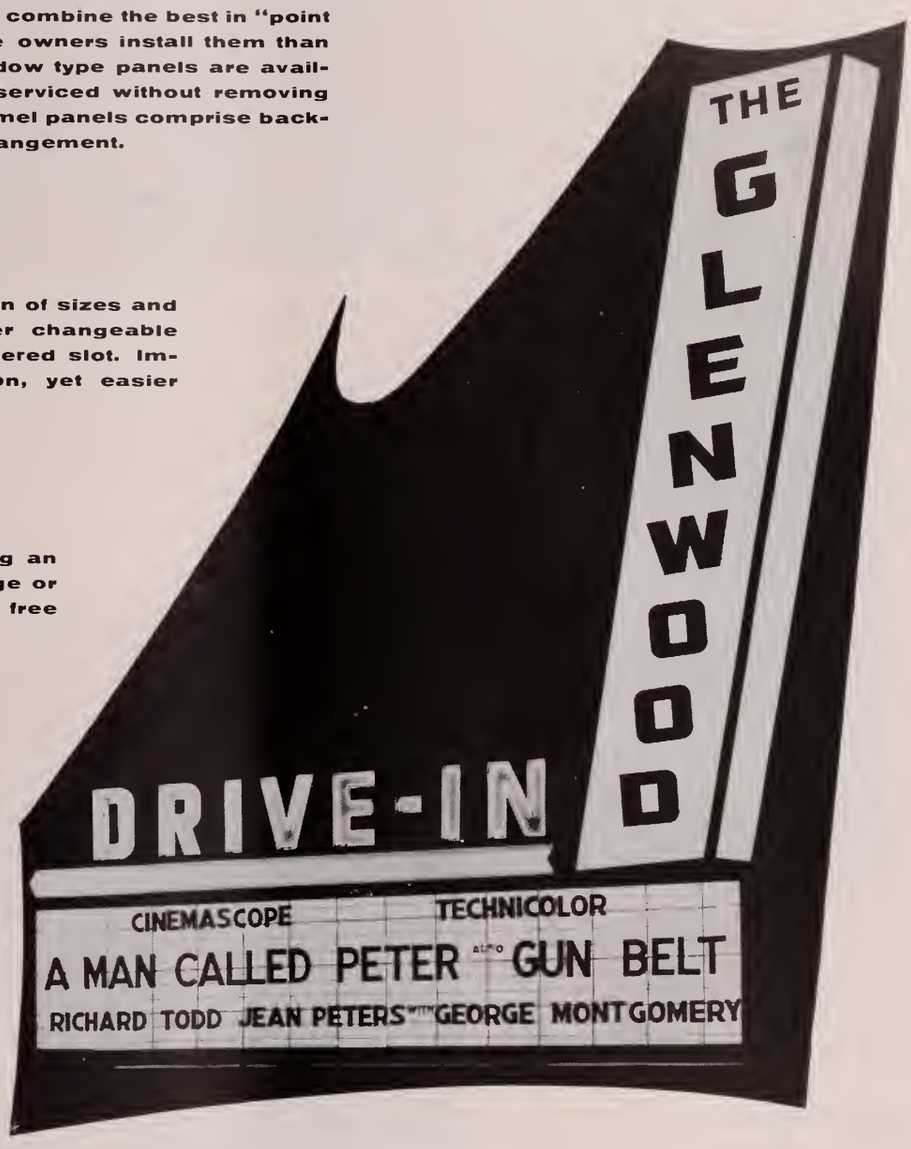
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Please send free literature on Wagner show-selling equipment.

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THEATRE _____

STREET _____

CITY & STATE _____

About People of the Theatre

•

AND OF BUSINESSES SERVING THEM

•

The Twinkle Star drive-in theatre at Auburndale, Fla., has been sold to the Bailey Theatres circuit, Atlanta, by Talgar Theatres, Jacksonville.

Jules Perlmutter, of Albany, N. Y., has acquired a lease on the Star-Lit drive-in theatre at Watertown, N. Y., which was operated last season by Joseph C. Agresta of Massena. This gives Mr. Perlmutter four drive-ins, the others being in Lake George Village, Corinth and Richmondville, N. Y. He also operates six indoor theatres.

Robert Coxe, for the past several years manager of the Broadway drive-in, Talladega, Ala., has been transferred to the Ritz in the same city.

Duke Shumow has assumed operation of the Embassy theatre in Chicago and has announced plans to remodel it for an early reopening. He recently also acquired the Brandt and Liberty theatres there.

Herschel R. Spencer, for many years with Y & W Management Corporation, Indianapolis, is now managing the North Kokomo (Ind.) drive-in for the Alliance Amusement Corporation, Chicago.

Tom Simon of Shea Enterprises, Inc., has been transferred from Manchester, N. H., to the State theatre, Conneaut, Ohio. He succeeds *Lee McFerren.*

Clark Shivley and *Henley Smith* have purchased the Folly theatre, Marks, Miss.

Mrs. Barbara Hanley has been appointed manager of the Coronet theatre in Milwaukee, formerly known as the Hollywood.

George Shepard is the new manager of the Omro theatre in that Wisconsin town.

James Stroud is the new assistant manager of the Lyceum theatre and John Read is the new assistant at the World—both in St. Paul, Minn. The theatres are operated by *Ted Mann.*

Ira Kutok, manager for Edward H. Wolk, Chicago, theatre equipment and parts supplier, has been on a business trip to the West Coast. The trip lasted about ten days.

B. C. Myers of Albany, Ky., is the new owner of the Ray Cooper theatre in Byrdsown, Tenn. Mr. Myers has sold his theatre in Monticello, Ky.

Archie Kayefa has been appointed manager of the Capitol theatre in Binghamton, N. Y., succeeding *Moe Richards,* who resigned to join the St. Lawrence Seaway Commission.

Paul Yurko, who operates an amusement resort at Yankee Lake, Ohio, near Sharon, Pa., has announced plans to construct a drive-in theatre on the property.

Robert McKinley has been appointed assistant manager of Loew's Broad, in Columbus, Ohio, according to an announcement by manager *Robert Sokol.*

Albert Thompson has taken a new four-year lease on the Park theatre in North Vernon, Ind.

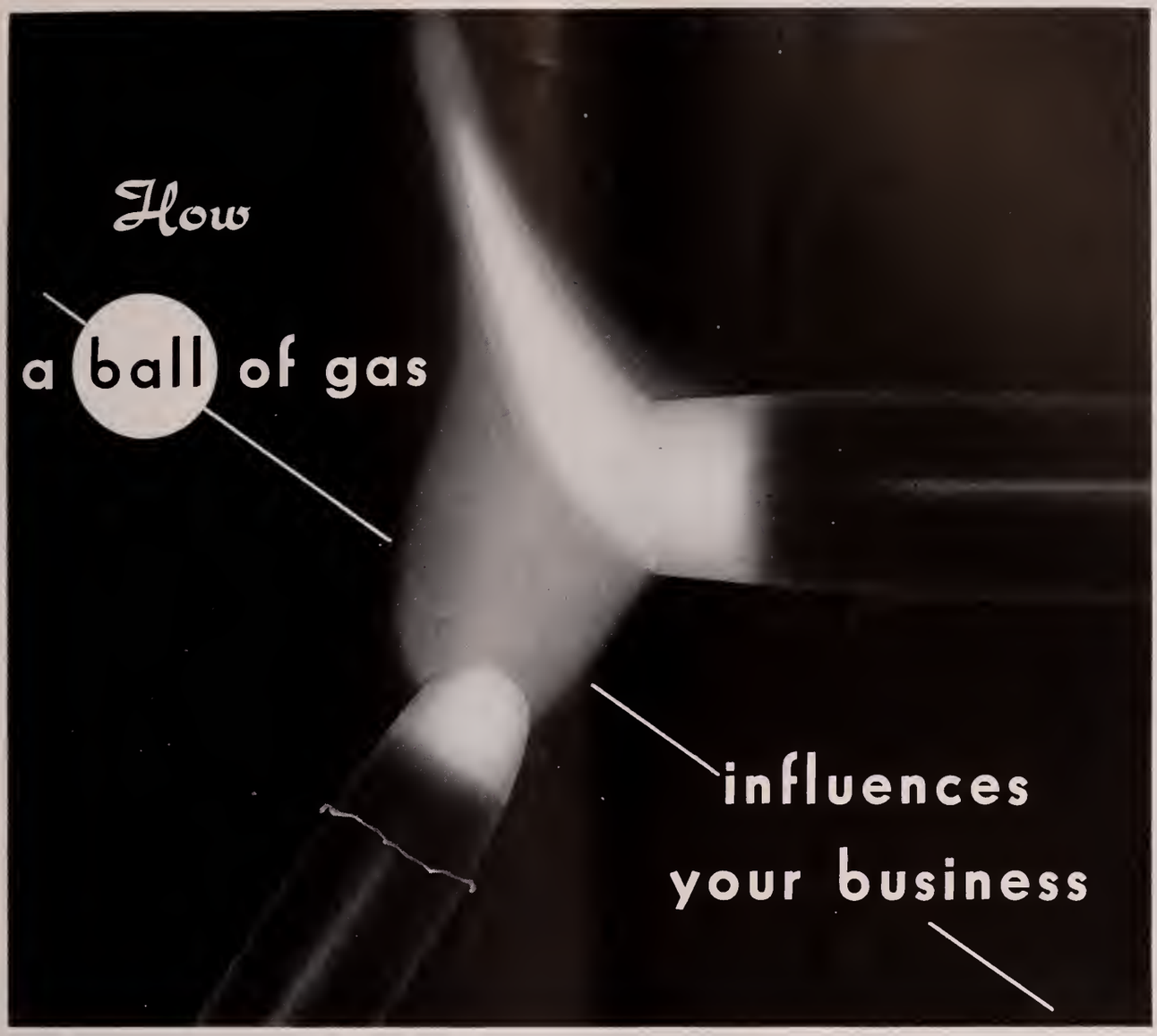
Hoyt Yarbrough, formerly assistant manager at the Florida theatre in Jacksonville, has been appointed manager of the Matanzas theatre in St. Augustine.

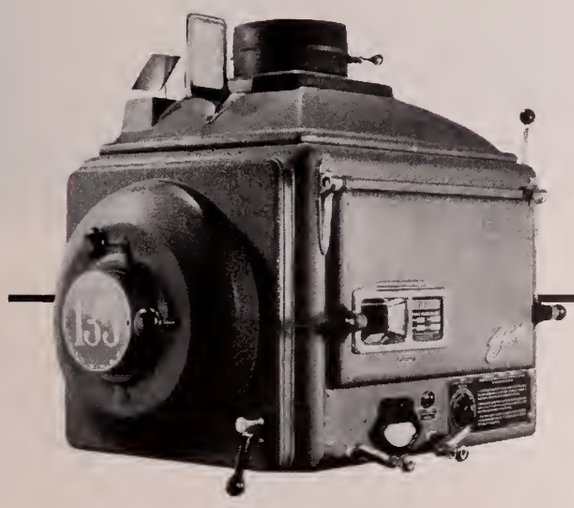
M. C. Roskopf, who has been in the entertainment industry since 1915, has sold his interest in the Odeon theatre in Marshalltown, Iowa, to *Ben Schwartz.* Mr. Roskopf opened the Lyric theatre there in 1915, where he showed one-reel



The Ballantyne Company, which has been producing projection and sound equipment for theatres for 25 years, observed its reaching that age last month with a day of festivities at the plant in Omaha. Attending at the invitation of J. Robert Hoff, president of Ballantyne, and R. Scott Ballantyne, chairman of the board, was a large group of theatre owners, dealers, film industry personalities and friends from all over the country. In the group above are Ilo M. Brown, Ballantyne chief engineer; Herbert Barnett, past president of the SMPTE; Hugh McLaughlin, chairman of the Equipment Committee for Allied of Indiana; and Edward J. Nelson, Ballantyne executive. Among others attending were Bill Gehring, vice-president of Twentieth Century-Fox; Leo Wolcott, chairman of the board for Nebraska-Iowa Allied; and Ray Colvin, executive director of TEDA. Special tribute was paid to the Ballantyne Company's oldest dealer, Jack M. Rice, Jr., of J. M. Rice, Ltd., Winnipeg, Canada, shown below with his wife, receiving the congratulations of Mr. Hoff. The guests enjoyed a cocktail supper, entertainment and tours of the company's manufacturing facilities.







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BRANCH PLANT AT NAHMA, MICHIGAN

Putting up a Front — New and Streamlined



THE STATE theatre in Springfield, Ohio, which is owned and operated by Phil Chakeres, acquired a brand new front recently as part of a remodeling project with the outmoded appearance of the old (right) giving way to a modern, streamlined effect (below). Under the direction of Poblocki & Sons, Milwaukee, the modernization of the front included removing the old wood doors and installing ten new Herculite doors and transoms to the ceiling of the lobby. The old box-office was completely removed and a new one placed on the right. The new double-faced attraction sign beneath the canopy is used to spell out players in the current program on the front and to announce the next feature film on the other side so that patrons see it as they leave the theatre. In addition "Super Deluxe" poster cases were installed: two 23 by 65s on the front columns; two 40 by 65 on return columns and one 100 by 65 on each side of the outer lobby. All cases are illuminated with slimline lamps on both sides, and tops and bottoms. In the lobby proper, six 40 by 60 poster cases of a similar type have been installed.



films at an admission charge of five cents. A year later he built the Casino theatre, now the Casino Arcade. He purchased the Odeon in 1940 in partnership with *Sam Horwitz*.

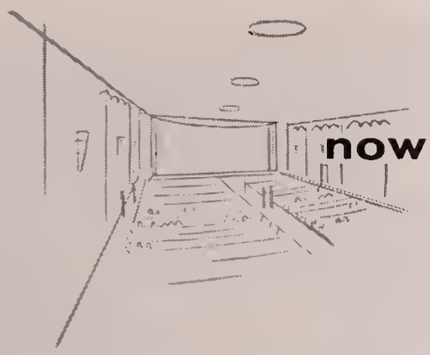
Mrs. A. W. Gathrop, who operates the Linda drive-in at Palatka, presently has a new drive-in under construction there. It will be called the Lindatu.

Fox West Coast Theatres is remodeling the State theatre in Pasadena, Calif., with renovation including a new marquee, front, box-office and carpeting. The manager is *Albert Szabo*.

Jack Grossman, who operates the Magnolia theatre in Burbank, Calif., has announced plans to take over the Montrose theatre in Montrose from *Hugh McKee*. Mr. Grossman will inaugurate a policy of seven-day operation.

Orlando Karr has acquired the Lamont theatre in Lamont, Calif., from *Joe Rogers*.

Al Frank has added an outdoor dance patio to recreational facilities of his Circus drive-in near Atlantic City, N. J. Patrons desiring to do so may dance before the performance begins.



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Better Theatres

For JUNE 1956

GEORGE SCHUTZ, Editor

Tesma Trade Show Going International in 1956

The theatre equipment section of America's motion picture industry absorbs a dash of the international flavor long ago acquired by the three main divisions, with preparations for the 1956 trade show, to be conducted by TOA, Tesma, Teda and the Popcorn & Concessions Association at New York's very new and very capacious Coliseum next September, from the 20th through the 24th.

This year's exhibition is, indeed, called the International Trade Show, and of the 50 manufacturers who already have bought booth space, three are from overseas. One of them, the Sansha Electric Manufacturing Company of Japan, exhibited rectifiers at the 1955 show in Chicago. This year Jovy Rectifiers of West Germany will also have a booth, according to a press release from Tesma headquarters. Another Japanese firm, Victor, manufacturers of projection and sound equipment, will be represented, and yet more exhibits from other countries are in prospect.

Having interests beyond those of theatre refreshment service, the section of the Popcorn & Concessions Association (formerly the International Popcorn Association) will have by far the larger number of booths, as usual. Of the 298 booths scheduled for this exposition, 181 will be devoted to vending equipment and supplies. The 117 of the Tesma section compares, however, with general theatre equipment representation of recent years.

•

It is announced that 70% of all the available space has been sold, with 50 manufacturers having taken 81 booths in the Tesma section. A total of 111 manufacturers already had taken space by the last week in May. More than three months remaining for disposal of the remainder, so the 1956 exposition seems certain of continuing the pattern of growth established, rather surprisingly to many of us, soon after the little Tesma-Teda display in Toledo ten years ago.

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BETTER THEATRES is published the first week of the month, with each regular monthly issue a bound-in section of Motion Picture Herald; and in an annual edition, the Market Guide Number, which is published under its own covers in March as Section Two of the Herald.

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The impact of a picture score in stereophonic sound is given convincing recognition in RKO's announcement that multiple-channel trailers for "The Brave One" will be available. The score of this production, by the Munich Symphony Orchestra, under the direction of Victor Young, has proved "exceptional" and warrants, in RKO's appraisal, the cost of 250 stereophonic trailers in addition to optical channel strips. The announcement does not specify a fourth track. The importance of surround speakers for the score seems so obvious that perhaps we can assume their use here.

—G. S.

Playgrounds for extra lure

. . . which means, of course, bigger profits for the drive-in. Told here are factors entering into the construction of children's play areas and the possibilities for further expansion to include facilities for adults.



Happy youngsters with ready smiles for the photographer at the Bayshore drive-in on Long Island.

LONG LINES of patrons waiting to secure entrance to an attraction are a sure sign of a "smash hit" in show business, and some of the longest lines to be observed these days are those in front of the children's playground at drive-in theatres. Eager anticipation of the "thrills" to be had while whirling around on a carousel or flying through the air on a swing apparently makes the youngsters willing to queue up, if necessary, to await their turn.

Those signs of the "smash hit" at many drive-ins which the children's playground has become provide a clear indication of its status in an outdoor theatre field today. Starting out as an "added attraction" put in hesitantly by a few enterprising operators, it presently is standard equipment—just as important as the refreshment stand. (A recent estimate puts the number of drive-ins having a playground or planning to install one, at 90%.) And it has gained that place for a very good reason — it attracts more families, brings them earlier, and thus builds both admissions and refreshment sales.

The explanation for the success of the playground is not hard to find: what has "kiddie appeal" also has family appeal, and where the youngsters want to go, the older folks follow. Realizing this, many operators have recently begun to expand their original playground facilities and some have branched out even further to include the installation of sports facilities for adults as well.

Nor do the proven advantages of the plaground to drive-in operation stop with this original boost at the box-office. It also helps to bring the crowds out early, thereby easing traffic jams before the first performance starts. And pre-show play stimulates the thirsts and appetites of the youngsters, bringing a bigger demand for all the refreshments on sale at the concession stand.

LOCATING PLAYGROUNDS

This latter consideration has greatly influenced the placement of play facilities on the drive-in grounds. At first it was common practice to install them in the area in front of the screen tower, but today the favored position is behind the refreshment-restroom building. In that central location the playground is more convenient of access for parents as well as children, and the advantages of such proximity to the snack bar are obvious.

The size of the playground area and the amount of equipment to be installed there will quite naturally have to be dictated by the space available and the money which the operator is able to invest. In contemplating a playground, however, it is important to remember that one can spend as little as $600 and still have an attraction with sufficient equipment.

For an instance of a small installation there is the Hilltop theatre near Escanaba, Mich., which is a drive-in with a capacity of 600 cars. The equipment there illustrates what might be a basic layout. It consists of a primary castle walk, a 12-foot all-steel slide, a merry-go-round, a see-saw

set, and two swing sets, one of which is equipped with chair-type nursery seats for the smaller tots. The equipment at the Hilltop (which is pictured in an accompanying photo) was supplied by the American Playground Device Company.

Larger drive-ins, of course, require more expansive facilities. The same company has also equipped a drive-in at Norfolk, Va., for Visulite Theatres in a triangular area 300 by 215 by 185 feet. This playground is divided into two sections—a "junior" and a "senior" division. This practice of separating the age groups has been found to be advisable and should be followed whenever possible.

The senior area at this drive-in has the following equipment: a combination unit on a frame 10 feet high above ground, consisting of two see-saws, four swings, two trapeze bars, and two sets of flying rings; a castle tower, 7 feet, 9 inches high, capable of holding 36 children; an all-steel slide, with a 16-foot long chute; a horizontal ladder, 6 feet high, 12 feet long; and a wave stride, which children can whirl around by gripping the handrail and pushing against the ground with their feet.



Having found power-driven rides to have exceptional appeal for the younger folks, Prudential Theatres has introduced a third one—the "Mono-Rocket" at its Bayshore-Sunrise drive-in. It is located to the right of the screen tower on a circular track 300 feet in length. Seats are provided for 21 children. The equipment is manufactured by Ray Maker, Oakland, Calif.

THE "JUNIOR" LAYOUT

The junior section has the following equipment: a six-swing set, with chair-type nursery seats suspended from a frame 7 feet high; a merry-go-round with a seat board 10 feet in diameter and an enclosed safety platform, which one child can easily propel when it carries the capacity load of 25; a castle walk with the walk 6 feet long and 5 feet, 3 inches high and towers 7 feet high; a six-swing set on 8-foot high frames; and an all-steel slide, with a 12-foot chute.

On opposite ends of the battery of devices in the junior area are two small triangular sections, each equipped with three park benches, a picnic table and a portable see-saw set for the very small youngsters. The benches are provided for parents who wish to sit at the edge of the playground and serve as volunteer supervisors—a practice greatly to be encouraged.

It will be seen from these representative installations that several types of equipment are basic, both for their practical nature and appeal: swings, see-saws, climbers and slides.

These types have each been installed at the 11 drive-ins on Long Island, New York, operated by Associated Prudential Theatres, and in their larger operations they have in addition introduced power-driven rides with great success. For instance, at the Bayshore-Sunrise drive-in at Bayshore, they have a ferris wheel and a carousel (made by the Miracle Equipment Company and described further on page 15), which nightly produce some of those long lines of youngsters mentioned.

Attesting further to the great popularity of these rides, in the experience of Prudential executives, is their recent decision to install still another ride—a "Mono-rocket" ride which operates on a track—at the Bayshore (see accompanying photo). This all-steel ride which seats 21, has been installed with 300 feet of circular track in front of the screen tower to the right of a special section for adult games (which will be discussed further on).



Drive-ins of small capacity with limited space can still avail themselves of the advantages of a children's playground with basic installations such as that at the Hilltop drive-in, Escanaba, Mich. There are an American primary castle walk, a slide, a merry-go-round, a see-saw set and two swing sets.

CHARGING ADMISSION

No charge is made for these power-driven rides at Prudential theatres, although the policy of charging 5c or 10c for them has been adopted by some drive-in operators. They feel that this helps to pay for the cost and upkeep of such equipment as well as the additional personnel that its installation involves.

The carousel and the ferris wheel at the Bayshore, for instance, each require two men each evening—one to operate the equipment, the other to assist children on and



This is the playground area at Walter Reade Theatres' Absecon drive-in, Absecon, N. J., where play facilities are at the rear of the refreshment-restroom building instead of at the base of the screen as at most of the circuit's other drive-ins. The merry-go-round, swings, slides and Miracle Whirl were supplied by the Miracle Equipment Company, and the remainder by the J. E. Burke Company. In addition, pony rides are available free of charge for children attending the Absecon.

off. In all, the Bayshore has a playground personnel of ten men, including a clown, who is on hand to greet and play with the youngsters.

This crew includes maintenance men whose function is to repaint the equipment regularly and to make any repairs that may become necessary. Slide side rails, swing seats and see-saw boards are regularly examined as are swing chains, hooks, hangers and frame fittings.

As for the regular attendants at playgrounds, it is important that they be thoroughly grounded in rules for using the equipment and see that these are strictly enforced.

IMPORTANCE OF FENCING

The Bayshore playground has been fenced in on all sides with an attractive white picket fence, which is also used to separate the power-driven rides from the other sections, which are further divided into two parts according to age groups. Fencing is an important consideration for a drive-in playground—not only for the obvious safety factors but also for the colorful, decorative appearance it can give to the whole area.

In further regard to the construction of the playground, there is the matter of ground surfacing. Sand has been used for this purpose; it is safe but otherwise objectionable as it will soil clothes, get into shoes, etc. A good surface is one made of ⅝-inch crushed stone covered with half an inch of very fine white crushed stone.

Of late there has been a trend at drive-ins to expand their recreational facilities to include adults. The Bayshore is an example of one which has found this profitable. There is a special section in front of the screen tower where shuffleboard may be played and horseshoes pitched. Furthermore, a patio in front of the refreshment pavilion is used for dancing.

And on the right side of this drive-in is a picnic area in the shade of several large trees. This section is equipped with benches and chairs to accommodate whole families.

Behind this is the practical and profitable theory that the drive-in can be made a popular play center for the whole family.

READE CIRCUIT PRACTICE

The experience of one of the leading indoor-outdoor circuits in the East—Walter Reade Theatres—is particularly interesting for its bearing on most of these aspects of playgrounds, because it has involved considerable experimentation in highly competitive areas of New Jersey. In response to inquiry, the circuit observes:

"The choice of location between the front of the screen and the back of the refreshment area almost evens itself out—with a slight preference for the concession area. We have experimented with both locations and there is no loss of usable space in either place.

"The 100 feet in front of the screen are wasted because of the sightlines, and approximately 80 feet from the rear of the concession building (two car ramps, back-to-back) are not usable for the same reasons. The concession area has the preference because of the proximity to the restrooms and the refreshment stand, and because it somewhat limits the hazards of children running between the ramps. (In one case, however, the playground was placed *behind* the ramps. It was desired here to make the facilities visible from the main highway, which has heavy traffic.)

"While our play areas are an important and vital part of our operations, and a proven attraction to the children, it is seldom that many children congregate there at one time. The maximum is usually about 50 children, and a corresponding number of parents. The area is usually laid out in a square, approximately 80x80 feet behind the concession stand, and 80x100 feet (the width of most of our screens) at the front of the theatre.

"As a rule, we install in each drive-in about ten pieces of playground equipment, including one mechanical ride, banks of swings, self-propelled merry-go-rounds, sliding ponds, jungle bars, monkey cages, sand boxes, see-saws, flying rings, and a mechanical carousel. All equipment is heavy-duty, solidly embedded in concrete. We have

(*Continued on page* 36)



Adults can join in the playtime fun at drive-ins through such games as shuffleboard, a section for which is provided at the Bayshore-Sunrise drive-in underneath the screen tower.

Leading Lines of Playground Equipment

Describing and illustrating some of the representative models of equipment available for the drive-in theatre playground

American Playground

PLAYGROUND equipment manufactured by the American Playground Device Company, Anderson, Ind., includes a complete line of heavy-duty units from swings, see-saws, and slides to merry-go-rounds and climbers and combination sets.

The American "heavy-duty" steel swing sets incorporate the "two swings to the section" principle, whereby the child can mount or dismount the swing safety next to the divisional supporting frame, eliminating any possibility of his being struck by adjacent swings. These swings are fabricated with upright supports of 1⅞-inch and top supports of 2⅜-inch structure steel pipe. Frames are available in heights above the ground of 8, 10, or 12 feet.

Also in the company's line are "extra-heavy-duty" steel swing sets, with upright supports of 2⅜-inch and top beam supports of 3½-inch structural steel pipe. Frames are available in heights above the ground of 10, 12 or 14 feet. The line also includes "nursery swings" for children of pre-school age and special three-swing sets.

The "Type C" see-saw units have rugged frames fabricated from 2⅜-inch hot galvanized structural steel pipe, locked rigidly together by certified, malleable fittings. The boards are of 8/4-inch Oregon fir and are 10 feet long and 10 inches wide. Each is



The American Type C see-saw.

equipped with two safety-type handles and with three-way adjustable fulcrums complete with holding chains.

For playgrounds where equipment must be moved from one location to another or stored out of season, the company has portable, two-board units with strong, rugged frames. They are furnished with two Type-C see-saws.

A variety of all-steel slides is manufactured by American, one of which is also a portable type. Its "extra-heavy-duty" construction incorporates all-steel chutes with 1⅞-inch tested pipe supports, stair risers and a portable base. Full 18-inch wide stairways and chutes have malleable stair treads with ⅞-inch safety handrails and guardrails.



The American all-steel slide.

Among the climbers in the American line are its "castle towers," which are made 1 1/16-inch in diameter so that even the smallest child can grasp and maintain a firm handhold on *all* the members. Their circular construction is designed to eliminate sharp corners and ends and provide large capacity. They are constructed of steel pipe.

Other equipment made by American includes "heavy-duty" merry-go-rounds—the "M-4" with a capacity of 40 children and the "ME-3" with a capacity of 25. Both have a diameter span of 10 feet. In addition there are "wave strides," "ocean waves," and "giant strides."

Among the company's combination sets are the "Victory" units, one of which has as standard equipment two sets of flying rings, two trapeze bars, two horizontal bars readily adjustable to desired heights, and a climbing ladder.

Another unit is the American No. 360 combination, especially developed for play areas where ground space or child load is limited. Its standard equipment includes one heavy-duty see-saw, two swings, and an all-steel chute slide.

•

C. W. Doepke Company

FOR DRIVE-IN theatre playgrounds, the Charles William Doepke Manufacturing Company, Roosmoyne, Ohio, has developed a motor-driven pint-size train, complete with track, crossings, and switch turnouts. The company last year introduced its "Yardbird" railroad. The new ride, called the "Super Yardbird Streamliner," is a motorized train in both gasoline and electric operated units.

The locomotive, gleaming in red with aluminum trim, is designed to look like a modern diesel train, complete with "piercing horn and powerful headlamp." It will operate as a separate unit, or will pull two flatcars with a child on each. The flatcars are equipped with handrails so the passengers can hang on. For the littlest patrons there is an easily attached stake body designed to hold them safely aboard.

The new train is manufactured for an eight-inch wide track and can be added to existing track layouts. The company is now manufacturing extra track packages,



The Super Yardbird Streamliner.

along with switch turnouts and crossings, allowing wide varieties of layout possibilities. Sidings can run into sheltered areas for loading, unloading and storage. Rubber bumpers are available for power locomotives, hand cars and trailers.

In the gas-operated model, a throttle

comes through the wall at the rear of the completely covered four-cycle engine. Preset at the factory, it will chug along at a little more than two miles per hour. A standard lawn-mower type engine, it will use "regular" gas, with no need to mix gas and oil, according to the manufacturer.

The throttle has an automatic safety return, so that when the engineer lifts his hand off it, the train will stop in neutral. Additional handles near the driver's seat give him "plenty to hang onto," it is pointed out, while foot-rests are provided for his feet.

The electric unit is operated from a standard automobile six-volt battery. This unit also has the safety return feature, which is incorporated into a toggle-switch. The electric unit has both forward and reverse speeds. Supplied with it is a trickle-charger with which the battery-power can be renewed.

•

King Amusement Company

A LINE of playground equipment, including a ferris wheel, merry-go-round, roller coaster, "jet fighter" ride, train rides, "air plane" rides, and others, has been marketed by the King Amusement Company, Mt. Clemens, Mich. Nine of the rides are pictured below.

The "Kiddie Ferris Wheel" is equipped with five seats in cast-aluminum, each of which has a capacity of three children. It is 10 feet high and requires a floor space 7 by 9 feet. Constructed of steel, it has self-locking gears so that it does not need balancing. Two clusters of light give illumination, and the ride comes complete with a 1 h.p. electric motor and 50 feet of lead cable. It is controlled with a push button switch.

The "Midget Merry-Go-Round," designed for truck or trailer mounting, requires a 60-inch circle. A standard trailer installation is to have two of these machines mounted on a 16-foot trailer along with one music box. This gives a capacity of 12 children. The horses and saddles are made of fibreglas and painted in several colors. The ride comes complete with a 1/3 h.p. electric motor and automatic clutch.

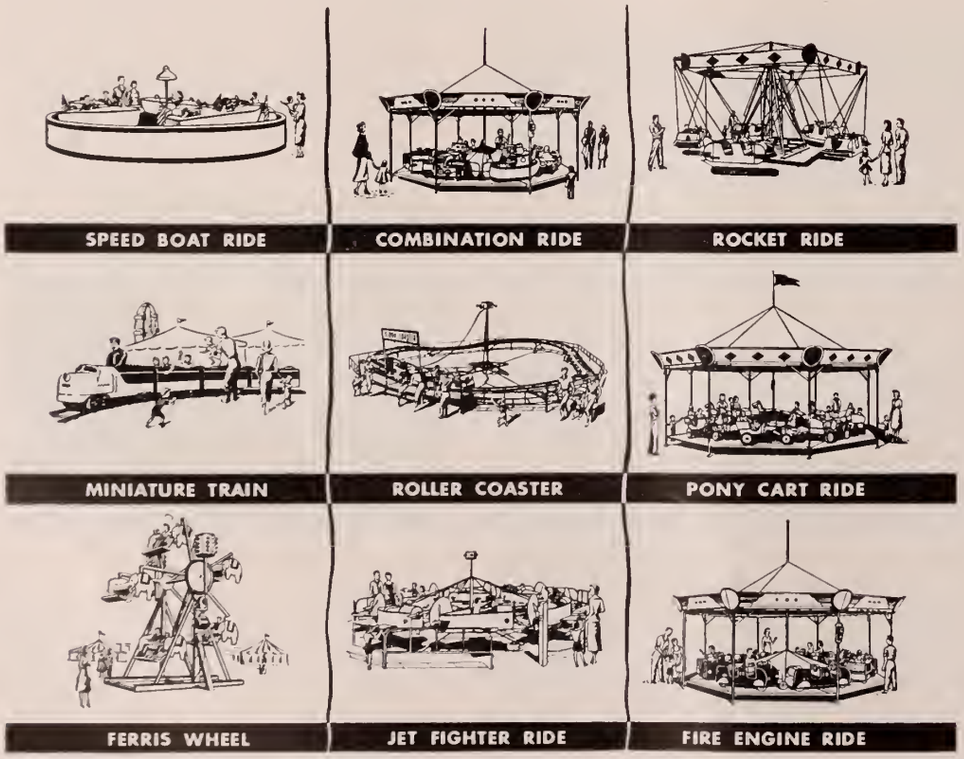
The "Kiddie Roller Coaster" is a miniature roller coaster with the cars locked in the track and safety seat bars to hold the children in securely. The triangular structure has straight and curved sections and three dips in its circumference. A train of five cars seats "two average children or three tiny tots, giving a capacity of 400 passengers per hour." Of all steel construction, this ride can be operated by one person. It requires a space of 35 feet in diameter.

The "Kiddie Jet Fighter Ride" is equipped with eight planes, each with a capacity of two children. The planes are built of marine grade plywood, and each has four lights and a toy machine gun, which "gives a loud report." The center is of all-steel construction and designed so that it can be erected and ready for operation in less than 30 minutes. The outside diameter is 22 feet. Power comes from a 1 h.p. electric motor.

The "Kiddie Pony and Cart Ride" is designed for portability; it can be set up by two men within one hour, the manufacturer states, and requires no foundations. Telescoped pipe standards are used and can be adjusted to set on the ground, wood floor or cement walk. Equipped with eight fibreglas ponies and eight fibreglas carts, each seating two children, it has a capacity of 16. It requires a space of 20 feet in diameter.

Other rides available from the company include an "air plane" ride with a capacity of 10 children; a "fire engine" ride with eight cars, each holding four children; a "combination" ride featuring army tanks, two fire engines, two railway engines and two tug boats; a "sabre-jet auto ride" with eight cars; a "motorcycle" ride; and a "supersonic rocket" device with planes in the shape of rockets. These latter can be adapted to present airplane rides of most makes, according to the manufacturer.

There is also a miniature railway, called the "Streamlined Flyer," with trains driven by an electric motor built in the engine. It requires no engineer or operator, being put into operation by simply throwing a switch lever. The train comes complete with engine, three coaches and track and its seven cockpit type seats will hold a total of 14 small children or seven large ones.



Equipment in the line of the King Amusement Company.

•

Smith & Smith, Inc.

THE LINE of rides for playgrounds manufactured by Smith & Smith, Inc., Springville, N. Y., includes those equipped with miniature boats, automobiles and "jet fighter" and "space" airplanes.

The "Atomic Jet Fighter," is designed to provide not just a circular motion but "to start from the ground and fly skyward." It is equipped with eight reinforced fibreglas plastic jet fighters for two seats and three passengers. Each has two stationary-mounted, noise-making guns with controls in the cockpit and two jet exhaust tubes.

The "Kiddie Boat Ride" has eight six-foot boats, one a pilot boat in which the only motor—a 1 h.p. heavy-duty unit, single phase, 110-220, 60 cycle — is mounted. Entirely made of heavy gauge aluminum, weighing 41 pounds each, they are exact miniatures of a real speed boat. The boat comes completely equipped with plexiglas windshields, a bell, two steering wheels, a flag and it is trimmed with marine chrome molding. Each boat is painted a different bright color. Waterproof covers which snap on are included. The canvas tank is 20 feet in diameter and 20 inches high.

The "Kiddie Auto Ride" is a trailer-mounted unit equipped with ten reinforced fibreglas plastic cars "patterned after America's leading ultra-streamlined autos." The cars are painted with a bright shiny two-tone finish and come complete with steering wheel and headlights. The platform is of steel and the trailer frame is all steel welded. The capacity is 20 children.

The "Kiddie Space Plane" is constructed with five planes of "interplanetary" design;

each is made of reinforced fibreglas plastic and is a two-seater for three children. The ride operates by center drive which involves an automatic clutch system with speed reducer and a 1 h.p., 60 cycle, 110-220 single phase electric motor. Automatic clutch simplifies the operation and provides push-button control. The planes are equipped with two stationary-mounted, noise-making guns with control in the cockpit and two-jet exhaust tubes.

The "Kiddie Chairplane" is built much the same as the airplane ride except that chairplane seats are hung from the sweeps



instead of airplanes. The center drive system involves a clutch speed reducer and electric motor. The seats are especially designed for children with safety chains to fasten them in securely. The seating capacity is 20 children—ten inside seats, ten outside.

The company also manufactures a ferris wheel, which has one lever operation and is powered by an International U-1 engine. It has a seating capacity of 30 in 10 all-steel seats. It comes with a fence and lights.

•

Miracle Equipment

THE LINE of equipment made by the Miracle Playground Equipment Company, Grinnell, Iowa, is listed in three divisions: general, motor-driven, and auxiliary.

In the general section are whirls, swings, see-saws, climbers and regular slides.

The "Miracle Skyway Climber" can be used both as a climber and also as a hand-over-hand ladder. It is of all electrically welded construction with a stainless steel rod and is fabricated in four ladders, 10 feet long and bent on a 5-foot radius, which telescope and lock together.

The "Miracle Lifetime Whirl" operates like "pumping up" a swing. Its special "off-center" balancing motion propels it by

(*Continued on page* 26)



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—the convenience and value of a complete record of what was installed, and when

by **CURTIS MEES**



HOW ACCURATE is your knowledge of the property you have under your jurisdiction? Do you *know* every single item of equipment and furnishings in the theatre, with price, date of purchase and related information essential for book-keeping? Or do you only have a sketchy record of these things, primarily retaining knowledge of major items, such as a sound system?

For many, many reasons, it is to your advantage to keep a perpetual inventory, itemizing every single piece of equipment, except for expendable materials, which are handled separately at each inventory period.

WHY AN INVENTORY?

An accurate, detailed inventory is important for tax purposes; but many other reasons make it abundantly clear that all theatres, large and small, should maintain such a record. Petty theft can be minimized, with positive means of identification afforded to recover any stolen property.

In the event a sale might be under consideration, valuations can be quickly arrived at and nothing need be overlooked in the writing of contracts which might arise later to plague an otherwise satisfactory bargain as buyer and seller wrestle over whether certain items of equipment were, or were not, included in the sale.

Should you be a landlord, renting your premises to another operator, adequate identification would be available to prove ownership and condition at time of transfer so that subsequent purchases by the lessee would not mix up the situation at expiration of the leasehold.

If you are a tenant using someone else's theatre, it is to your best interests to insist upon an opening inventory, with maintenance of a separate inventory of purchases made during the period of the lease. This may later prove to be of inestimable value to you.

Furthermore, as such questions arise, it may be well to give thought to major purchases connected with improvements on leased property to determine which are so-called *permanent* improvements, or *fixtures,* that become the ultimate property of the landlord through prohibition of removal. Generally, anything which is physically attached to the property becomes a part of that property, as, for example, a new marquee, display frames attached to walls with permanent holdings, toilet fixtures connected to fixed drains, etc.

Prior to the installation of any major equipment which might conceivably be considered a permanent installation, it would be advisable to consult an attorney and have a waiver prepared for the landlord's signature, acknowledging your right to remove same at the expiration of the lease. A new stereophonic sound system, for example, costing thousands of dollars, might be considered a permanent property improvement because of the attachment of speakers and cables and be lost to you for salvage or transfer to a later location.

Some permanent improvements might be considered desirable, where the landlord cannot be induced to make them for you, and a perpetual inventory of this nature would remind you of this, as well as suggesting the requirement that they be fully depreciated during the period of the leasehold for your own tax advantage.

HOW TO INVENTORY

For tax purposes, a running inventory is a matter of yearly concern. The price, anticipated life and the depreciation rates can be quickly and accurately determined with a thorough inventory, which is accepted by taxing authorities without question (accepted, that is, so long as one does not try to set up a second set of books!).

If you are starting the preparation of an inventory from "scratch," you will first want to secure or prepare some forms to assist you. Any office supply firm can provide sheets or books for these entries, though a combination of different forms may be desirable for bookkeeping, according to your particular needs.

As to the actual preparation, you and an assistant should start on the sidewalk in front of theatre and go through the house methodically, missing absolutely nothing. Even questionable items should be included in the rough pencil copy, which can be edited later to exclude those not proper to such a record, or to place them in their proper categories. In the interest of accuracy, one person should call out each item as it appears in the walk-through, and the other should write it down.

WHAT TO LIST

Since the objective is a running, or perpetual, inventory for various uses, pertinent comment might be jotted down as you go along in anticipation of later need for such information. If columns are not provided in the form with which you are working, take another line below each listing to enter this information. If you are making up your own forms, using ruled paper, you might list the more important factual material according to such topics as LOCATION, QUANTITY, ITEM & DESCRIPTION, PURCHASE DATE, PRICE, ESTIMATED LIFE.

The items that should go into such an inventory will vary, of course, from theatre to theatre, but in most cases they will include at least those given below, and usually some others. The following classified list is offered here as a helpful guide:

Front—Signs, marquee, display frames, special lighting fixtures.

Box Office — Ticket register, window drapes, admission signs, change machine, fans and heaters.

Refreshment Stand—Stand itself, cash register, vending machines, refrigerators and freezers, permanent signs, popcorn machines, soda fountain equipment.

Lobby — Floor runners, standee rails, curtains and drapes, ticket chopper, furni-

ture, paintings and pictures, special (removable) lighting.

Auditorium—Seats, wall drapes, special lights.

Stage—Curtains and scenery, traveler tracks, lights, movable screen, sound equipment, orchestra stands, chairs, lights, pianos, miscellaneous special equipment.

Property Room—All props, flats and drops.

Electrician's Room — Movable switchboards, spots, floodlights, spare motors, work bench equipment, stepladders.

Engine Room—Furniture, work bench, cabinets, movable pumps, motors, etc., tools.

Boiler Room—Stokers or oil burners, shovels, tools, etc., pumps, control equipment, storage facilities.

Art Shop—Cutawl, photographic equipment, tables, easels, etc., lobby frames, etc., special tools.

Janitorial Dept.—Vacum cleaners, floor polishers and cleaners, ladders, storage facilities.

Projection Room — Projectors, sound equipment, turntable, benches, tables, chairs, rewind equipment, storage cabinets.

Offices—Safe, typewriters, adding machines, desks, chairs, etc., files, storage cabinets, electric fans and heaters, desk lamps.

Rest Rooms—Lounge furniture, floor lamps, pictures and paintings, scales, combs, napkin vendors.

Sign Service Room—Ladders, marquee letters, flasher parts and motors.

EXPENDABLE SUPPLIES

Under each of the above separate categories, as the inventory outlined is entered on the form, it would be advisable to set aside a special sub-section where expendable supplies are listed. A periodic recheck on these expendables would indicate whether they are being properly ordered and used, help to prevent excessive overages, and minimize pilferage.

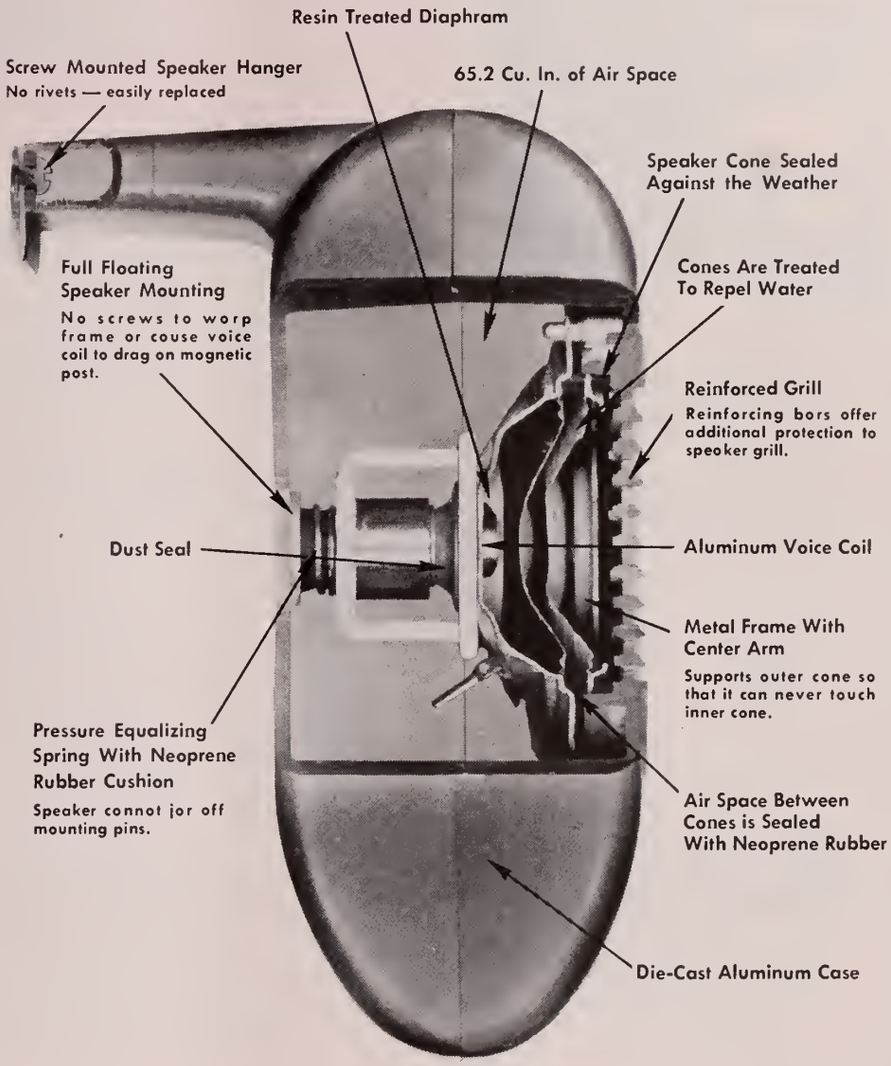
These represent very heavy operating expenses during the course of the year, and anything which will serve to reduce these charges will contribute in large measure to the financial success of the theatre. Bearing in mind that it takes about $10 or more at the box-office to net a dollar's profit, every dollar saved on supplies and equipment actually represents a saving of $10 of hard earned box-office dollars!

BUILDING EQUIPMENT

Items of major equipment installed in the building, either prior to leasing, or by the tenant operator, which might be considered "permanent" in the sense they become part of the building itself, should be inventoried also. These are improvements which can be depreciated for tax purposes and they add to property values in resale.

Dub'l-Cone

the speaker that has **Everything**



Dub'l-Cone outpoints any single cone

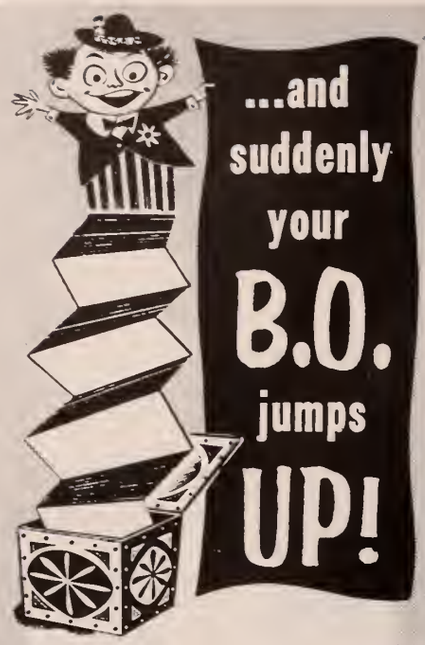
Lower Maintenance Cost—The Dub'l-Cone gives far greater protection against damage and weathering. Rugged Dub'l-Cone construction means one to three years more service.

Quality Sound—Listen to it. Compare it with any other speaker and you'll agree with the hundreds of drive-ins who use the Dub'l-Cone exclusively.

Easy to Service—Service it *at the post*. The outercone which protects the expensive inner cone can be replaced by removing two screws. No special tools. No glue. And you do it without removing the speaker from the post.

The Ballantyne Company

1712 Jackson OMAHA, NEBRASKA



We're not magicians, we're *theatre seat specialists.* We know what your customers like in the way of comfort. We know from experience how freshly clean, repaired and renovated theatre seats pull them in at the box office. Worried about the cost? It's much lower than you think. No interruption of your show schedule, either. Call, write or wire today for a free estimate.



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MANUFACTURERS—
Foam Rubber & Spring Cushions, back and seat covers.

DISTRIBUTORS—
Upholstery fabrics and general seating supplies.

theatre seat service co.
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Nashville, Tenn.

FUN TO KIDS GIVES $$$ TO YOU

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MERRY-GO-ROUNDS . . .
BOAT RIDES . . .

For PLAYGROUND EQUIPMENT
——Call JUdson 6-8040——
NORPAT, INC.
530 Ninth Ave., N. Y. 36, N. Y.

A Chance for Theatres To Help Save Main Street



reported by *Charlie Jones*

. . . owner-manager of the Northwood Theatre, Northwood, Ia.

ONE OF THE activities inherent in showmanship is *promotion.* Whether or not we theatre owners in small towns are merely exhibitors or showmen depends considerably on the amount of promotion that goes into our operation.

Limitations of a promotion vary with the size of a person's potential, but the exhibitor who goes through a year without at least a few promotions has no right to call himself either a showman or a promoter. He is simply an exhibitor, an unlighted display window on the back street of entertainment.

Recent economic facts of life have shown us that there does exist the bona fide failure of a theatre business, but the failure that is caused by mere *exhibiting,* unaccompanied by consistent, vigorous showmanship is unworthy of sympathy.

When we speak of recent economic facts of life, we refer to developments of the past ten years which have had many of us reeling under their impact, not fully realizing what is going on, but blaming first one thing and then another for what is actually inevitable change. We become advocates of the *status quo,* longing for the "good old days" of little sowing and great reaping.

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Realization of these economic facts have come into much sharper focus the past year or two. We are confronted, not only with an economy, but with a whole society that is changing into a new species of Bigness.

I doubt seriously that it has a damn thing to do with politics. Take a look at your own community and see if it isn't following the same pattern that is changing our society generally. The big fish is eating up the little fish in every field of endeavor. Big farms are replacing the little farms, big business is pouring it on little business, big schools are devouring little schools, a little church merges with a big one and loses its traditional identity.

Whether or not the progress we are making is actually change, or simply growth, we'll have to leave to those better qualified to decide—along with the question as to whether or not it is improvement. We ourselves are an offspring of a change which saw the replacement of the opera house, vaudeville and the travelling troupe. Progress is not an invariable law of nature, but *change* is.

Now the whole point of all this is that there is a change going on in *your* home town—in your community's way of life. Many of you are like myself, doing business in a small town and feeling the impact of this change in a very unpleasant way. We know that if we fail we are simply another of the building blocks falling out of the original structure which constitutes our town.

Each business in it is a building block in your town and in your own personal future. If the small town is important to our individual life and our society as a whole, then steps must be taken to stem the tide of those processes which are devouring us.

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This is where you, as a showman-promoter, steps into the picture. You won't caulk the dike with a finger-plug, but you can point out the cracks in the wall and do something that will educate the very people who are being hurt as to what is happening to *them* and *their* community. It is paradoxical that despite the trend to dispersion of industry, we are becoming more and more urbanized. The real small town and the village are getting clobbered.

There is a guy out here in Iowa, Al Myrick of Lake Park, who has co-authored a plan to help stop the flood of customer desertion due to people being attracted to bigger towns and bigger businesses. The idea of the plan is that if our little communities are to remain a reality, then we as business people must be just as big as our community will allow, and we must educate our public on the importance of their support.

A small town or village owes its existence to the businessman on Main Street. Without him there is no basis for such a community. Without him the burden of

(*Continued on page* 36)

Better Theatres THEATRE SUPPLY MART

WITH BUSINESS REPLY POSTCARDS FOR CONVENIENT INQUIRY

- **INDEX OF PRODUCTS ADVERTISED IN THIS ISSUE: refer to Advertisers Index for postcard reference numbers.**
- **INDEX OF PRODUCTS DESCRIBED EDITORIALLY in this issue (following page) with postcard reference numbers.**
- **KINDS OF EQUIPMENT AND SUPPLIES listed and numbered on following page for further use of inquiry postcard.**

ADVERTISERS

NOTE: See *small* type under advertiser's name for proper reference number where more than one kind of product is advertised.

Page

1—Adler Silhouette Letter Co..... 22
Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.

2—American Playground Device Co.... 6
Drive-in playground equipment. Direct.

3—American Seating Co..... 22
Drive-in stadium seating. NTS.

4—Ashcraft Mfg. Co., C. S..... 25
Rectifiers. Unaffiliated dealers.

5—Ballantyne Co. 17
In-car speakers. Unaffiliated dealers.

6—Bausch & Lomb Optical Co..... 33
Projection lenses. Direct, branches and affiliated dealers in all major cities.

7—Blue Seal Sound Devices..... 22
Projectors (7A), projector bases (7B), soundheads (7C), magazines (7D), stereophonic attachments (7E), amplifiers, (7F), speakers (7G). Direct.

8—Bodde Screen Co..... 27
Projection screens. Direct.

9—Carbons, Inc. 29
Projection carbons. Franchise dealers.

10—Carpenter Co., Inc., L. E..... 7
Projection screens. Direct.

11—Country Specialties 36
Portable debris and incinerator cart. Direct.

12—Eprad 15
In-car speakers. Unaffiliated dealers.

13—F & Y Building Service, The..... 24
Architectural design and building service.

14—Heywood-Wakefield Co. 36
Auditorium chairs. Unaffiliated dealers and branches.

15—International Projector Corp..... 23
Complete projection and sound equipment system. NTS.

16—LaVezzi Machine Works..... 28
Projector parts. All dealers.

17—National Theatre Supply.....8, 36
Distributors.

18—Norpat, Inc. 18
Distributors.

19—Payne Products, Inc..... 25
Carbon savers. NTS and unaffiliated dealers.

20—Playsculpture Div. of Creative Playthings, Inc. 15
Drive-in playground equipment. Direct.

21—Projection Optics Co..... 35
Projection lenses. Distributor: Raytone Screen Corp.

22—Radio Corp. of America, Theatre Equipment Sales .....2nd Cover
In-car speakers.

23—Rank Precision Industries, Inc..... 23
Auditorium chairs. Direct.

Page

24—Raytone Screen Corp. 30
Projection screens. Direct.

25—RCA Service Co. 23
Projection and sound equipment maintenance service.

26—Robin, Inc., J. E..... 27
Rectifiers. Direct.

27—Ruscoe Co., W. J..... 27
Drive-in screen paint. Direct.

28—S. O. S. Cinema Supply Corp..... 22
Projection lenses. Direct.

29—Star Cinema Supply Corp..... 36
Distributors.

30—Strong Electric Corp..... 5
Projection arc lamps. Unaffiliated dealers.

31—Theatre Seat Service Co..... 18
Theatre chair rehabilitation service. Direct.

32—Tibbatts Co., J..... 27
Screens for cars at drive-ins. Direct.

33—Todd Shipyards Corp., Combustion Equipment Div. 24
Insecticide fogging equipment for drive-ins. Direct.

34—Vocalite Screen Corp..... 24
Projection screens. Direct.

35—Wagner Sign Service, Inc..... 3
Changeable letter signs: Front-lighted panels for drive-ins (35A), back-lighted panels (35B), and changeable letters (35C). Unaffiliated dealers.

36—Westrex Corp. 25
Foreign distributors.

37—Williams Screen Co. 23
Projection screens. Direct.



For information concerning products, write corresponding numbers and your name and address in spaces provided on postcard and mail. Card requires no addressing or postage.

To Better Theatres Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in Better Theatres for June 1956—

....

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....

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NAME .....

THEATRE or CIRCUIT.....

STREET ADDRESS .....

CITY ..... STATE.....

To Better Theatres Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in Better Theatres for June 1956—

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NAME .....

THEATRE or CIRCUIT.....

STREET ADDRESS .....

CITY ..... STATE.....

Market Information Service

CONTINUED FROM PRECEDING PAGE

PRODUCTS DESCRIBED EDITORIALLY IN THIS ISSUE:

SELENIUM RECTIFIERS—one single-phase, one three-phase: *Story on page 21* . **POSTCARD REFERENCE NO. E38.**

NEW LITERATURE on electric generating plants: *Story on page 21* . . . . **POSTCARD REFERENCE NO. E39.**

IN-CAR SPEAKER, small in size and with fibreglas case: *Story on page 21* . . **POSTCARD REFERENCE NO. E40.**

LANTERN AND INSECT destroyer for drive-ins: *Story on page 22* . . . . **POSTCARD REFERENCE NO. E41.**

ROTARY POWER motor with built-in mulcher: *Story on page 23* . . . . . **POSTCARD REFERENCE NO. E42.**

CARPET CLEANER made with silica and colorless dyes: *Story on page 24* . . **POSTCARD REFERENCE NO. E43.**

LENTICULAR VINYL projection screen with patented seam: *Story on page 25* . **POSTCARD REFERENCE NO. E44.**

CHROME CLEANING agent to remove rust and grease: *Story on page 25* . . **POSTCARD REFERENCE NO. E45.**

CLASSIFIED LIST OF EQUIPMENT AND SUPPLIES: Indicate on postcard by number

ADVERTISING
101—Display frames
102—Lighting fixtures
103—Changeable letters
104—Attraction signs
105—Theatre name sign

AIR SUPPLY
201—Air-conditioning, complete
202—Air washers
203—Blowers and fans
204—Compressors
205—Unit conditioners
206—Filters
207—Heaters, unit
208—Outlets (diffusers)

ARCHIT'RE & DECORATION
301—Acoustic material
302—Decorating service
303—Wall fabric
304—Mirrors
305—Tiles, ceramic
306—Wall boards and tiles
307—Wall paper and plastics
308—Plywood

DRIVE-IN THEATRES
401—Admission control system
402—Design service
403—Electric cable (underg'd)
404—In-car heaters
405—In-car speakers
406—Insecticide foggers
407—Lighting fixtures (outd'r)
408—Screen paint
409—Screen towers
410—Signs, ramp and traffic
411—Stadium seating
412—Vending carts

GENERAL MAINTENANCE
501—Blower, floor cleaning
502—Carpet shampoo
503—Ladders, safety
504—Lamps, germicidal
505—Sand urns
506—Vacuum cleaners

FLOOR COVERINGS
601—Asphalt tile
602—Carpeting
603—Carpet lining
604—Linoleum
605—Mats, rubber

LIGHTING
701—Black-light supplies
702—Dimmers
703—Downlighting equipment
704—Luminaires
(See also Advertising, Stage)

PROJECTION and SOUND
801—Acoustic materials
802—Amplifiers
803—Cabinets, accessory
804—Cabinets, carbon
805—Cabinets, film
806—Effect projectors
807—Exciter lamps
808—Fire shutters
809—Hearing aids
810—Lamps, reflector arc
811—Lamps, condenser
812—Lenses, condenser
813—Lenses, projection
814—Lenses, anamorphic
815—Magazines
816—Microphones
817—Motor-generators
818—Non-sync. turntables
819—Photoelectric cells
820—Projectors, standard
821—Projectors, 16-mm.
822—Projector parts
823—Rectifiers
824—Reels
825—Reflectors (arc)
826—Rewinders
827—Rheostats
828—Screens
829—Screen frames
830—Speaker systems (screen)
831—Speakers, surround
832—Splicers
833—Splicing cement
834—Soundheads, optical
835—Soundheads, magnetic
836—Stereopticons
837—Rewind tables

SEATING
901—Auditorium chairs
902—Upholstering fabrics

SERVICE and TRAFFIC
1001—Crowd control equip't
1002—Directional signs
1003—Drinking fountains
1004—Uniforms
1005—Water coolers

STAGE
1101—Curtains and drapes
1102—Curtain controls & track
1103—Lighting equipment
1104—Rigging and hardware
1105—Switchboards

TICKET SALES
1201—Box-offices
1202—Changemakers
1203—Signs, price
1204—Speaking tubes
1205—Ticket boxes
1206—Ticket registers

TOILET ROOMS
1301—Hand driers, electric
1302—Paper dispensers
1303—Soap dispensers
(See also Maintenance)

FIRST CLASS
PERMIT NO. 8894
(Sec. 34.9, P.L. & R.)
NEW YORK, N. Y.

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ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

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NEW YORK, N. Y.

BUSINESS REPLY CARD
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NEW YORK 20, N. Y.

about Products . .

★ news and views of the market and its sources of supply

TO PROCURE FURTHER INFORMATION about products described editorially, postcards of the Theatre Supply Mart insert (pages 19-20) may be employed. Convenient reference numbers are given in the insert (page 20).

Two New Kneisley Selenium Rectifiers

THE ADDITION of two new selenium rectifiers—one a 135 ampere, single-phase unit; the other a 180 ampere, three-phase unit—to its line of projection arc rectifiers has been announced by the Kneisley Electric Company, Toledo.

The 180 ampere, three-phase model was designed to be used with arc lamps employing 13.6mm rotating carbon trims, it is stated. The 135 ampere, single-phase unit was designed for application in rural areas where three phase power is not available.

Both of the rectifiers feature down-draft ventilating fans systems, current adjustment by a front-panel rotary tap switch, heavy transformer and reactor designs, and pro-rated selenium stacks.

The transformer mass is in the base of the unit. The four-blade silent, ball-bearing fan, which is centrally located above the transformers, exhausts 1500 cubic feet of air per minute over the stack and transformers out of the base, resulting in "extremely cool operating temperatures," according to the manufacturer. The selenium stack is on the top for easy cleaning, where all terminals are also located. The rectifiers are housed in a welded steel cabinet.

•

SHIPS GET "HILUX-VAL" LENSES

Theatres on ships of the Cunard Steamship Line, in addition to the Queen Mary and the Queen Elizabeth, have been equipped with "Hilux-Val" projection lenses, according to Peter Simonis, London manager for the Projection Optics Company, Inc., Rochester, N. Y. Mr. Simonis is presently in the United States to celebrate completion of the first year of production of "Hilux" anamorphic lenses in Great Britain.

•

NEW LITERATURE

Electric Generating Plants: A new catalogue, printed in eight pages and three colors, describing its complete line of electric generating plants has been published by D. W. Onan & Sons, Inc., Minneapolis. The illustrated brochure is designed, it is stated, "to make it easy for the reader to select the proper type of generating plant and necessary accessories for his particular needs with a minimum of effort." Presented in two-page spreads, each separate series of plants is listed in complete detail: 1-cylinder, air-cooled models; 2-cylinder air-cooled models; 4, 6, and 8-cylinder water-cooled models and air-cooled diesel models. For example, one spread shows the entire range of single-cylinder, air-cooled gasoline-driven Onan plants in alternating and direct current models, with both the size of the unit and the starting method listed. Below each photo spread is a detailed "model selection guide" giving model number, description, starting method, type of engine and dimensions and weights of each plant. Optional accessories available for the units listed on each spread are described and pictured. The literature, designated as catalog A-428, is available without charge from the manufacturer (Minneapolis 14, Minn.).

63-FOOT SCREEN AT GRAUMAN'S CHINESE



The famed Grauman's Chinese theatre in Hollywood, scene of many a world premiere, has installed a new screen—a Bodde with an aluminized surface, 63 feet wide by 28 feet high. The screen is "seamless," having been cast in one piece, and has a 2:1 gain factor, according to B. M. Bodde, general manager of the Bodde Screen Company, San Fernando, Calif. It was installed by R. L. Grosh and Sons of Hollywood. This is the second Bodde screen to be placed at Grauman's Chinese, the first, which was a white matte, 24 by 18 feet, having been installed in 1938.

New In-Car Speaker In the Eprad Line

AN IN-CAR speaker, which is small in size and constructed with a Fiberglas case has been added to its line of drivein theatre equipment by Eprad, Inc., Toledo. The speaker, called the

BOOST DRIVE-IN PROFITS

with American Seating Walk-In Chairs!



American Seating Walk-In Chair

American Seating Walk-In Chairs are convenient, durable; invite pedestrian traffic for increased drive-in profits!

Steam-bent, solid-wood slats provide genuine comfort for patrons — in cradleform seats and deep-curved backs. Full 21 inches wide. Quiet, ball-bearing seat hinge. Wood and metal parts durably enameled. Aluminum hardware.

More theatres buy American Seating Chairs than any other make. Write us today about your seating area, and let us recommend a profitable installation.

AMERICAN SEATING

Grand Rapids 2, Michigan

WORLD'S LEADER IN PUBLIC SEATING

Grand Rapids 2, Michigan. Branch Offices and Distributors in Principal Cities. Manufacturers of Theatre, Transportation, School, Auditorium, Church, Stadium Seating, and Folding Chairs.

You Need More Light for Wide-Screen and Cinemascope

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ALL IN GOOD CONDITION

Peerless Magnarcs ..... $395 PR.
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Can be rebuilt to look and operate like new for $200 per pr.

CINEMATIC IV *Only* $375 PAIR
Adjustable Prismatic Anamorphic Lenses with Permanent mounting brackets for all projectors.

BEST VALUES in Metallic Seamless Screens, Aperture Plates and Everything for CinemaScope

S.O.S. CINEMA SUPPLY CORP. Dept. A, 602 WEST 52nd St., N. Y. C.
Phone: PLaza 7-0440 — Cable: SOSOUND

ADLER

NEW 'SNAP-LOK' PLASTIC LETTERS

Snap on and off frames easily; spring clip keeps its gripping power after being used 20,000 times. Tests show these 4"-6"-8" letters stay on frames even in a 60-mile wind.

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.
11843-B W. Olympic Blvd., Los Angeles 64

- Superior Model "A" 35mm Projectors
- Superior DeLuxe Bases
- Superior Magazines 2000 ft. or 5000 ft. cap.
- Blue Seal 35mm Optical Sound Heads
- Blue Seal 4 track Stereophonic
- Attachments
- Complete line of Amplifiers
- High Fidelity Speaker Systems

BLUE SEAL SOUND DEVICES

P. O. BOX 1008, NEW CANAAN, CONN.

"Eprad Hum-Dinger," is 6-¾ inches by 4-5/16 and has a 3½-inch cone.

Other features include an aluminum grill, a volume control knob of plastic, and



a hanger plate designed so that the speaker "will fit most junction boxes." The manufacturer states further that the case has "molded-in" colors that will not require painting and that it will not chip or rust.

The speaker is available for immediate delivery from independent theatre supply dealers. Other speakers in the Eprad line include the "Universal," which has a case of die-cast aluminum; and the "Stereo 2," and the "Star," both of which have a fiberglas case.

Combination Lantern and Insect Destroyer

A COMBINATION "garden lantern" and insect electrocutor to control night-flying insects at drive-in theatres has been developed by the Detjen Corporation, Pleasant Valley, N. Y., which also manufactures an "electrocuting fly screen" for door and window openings.

Called the "Detjen Insectocutor Lantern," the new device consists of two electrically charged grids of wires around a medium lamp socket in which any conventional light bulb up to 200 watts can be used, although a daylight blue lamp is preferable, the manufacturer states. The grid is energized by a special low current transformer enclosed in an aluminum hood.

Flying insects are electrically destroyed as they try to reach the source of light. It is pointed out by the manufacturer that the electric current is small enough to be completely harmless to human beings or animals yet deadly to the flying insects.

A hook is provided for easy hanging of the unit and a removable catch basket is provided to collect the dead insects. The portable device plugs into any standard volt a.c. outlet. Where illumination is not important and when the unit is primarily used as an insect destroyer, a 2-watt Argon

lamp may be employed. This lamp emits "black light," which, while barely visible to human eyes, is a strong magnet to night insects which are photogropic.

The lantern is 17 inches high with a



diameter of 9½ inches. It weighs 6½ pounds. Tne hoods are furnished in six colors—silver, gold, red, black, blue and green.

New Rotary Power Motor with Built-In Mulcher

A NEW HEAVY-DUTY rotary power mower and mulcher has been marketed by the General Industrial Company, Chicago. It has a 19-inch cutting width and a built-in mulcher shreds the cut grass, then evenly spreads it as mulch between the blades. The mulcher also shreds leaves, eliminating raking in the fall.

The wheels are recessed to permit mow-

Bill Permits Import of Trade Show Equipment

A House Bill permitting import into this country of foreign-made equipment for the TESMA trade show, to be held September 20th to 24th at the New York Coliseum, has been signed into law by President Eisenhower. The bill permits manufactured material to enter the U.S. without going through customs and also permits the sale of such material for delivery in the U.S. at the conclusion of the trade show. If such material is not sold, it can then be returned to the country of its origin without any customs interference. The bill (H.R. 8942) was submitted by Representative Ralph W. Gwinn (Westchester, N. Y.).

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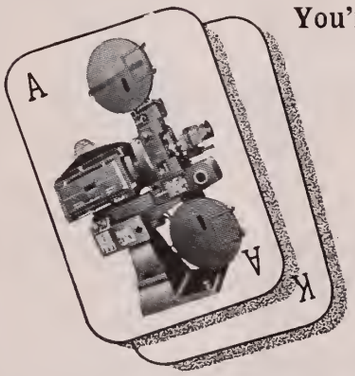
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ing to within ¼-inch of fences, buildings, etc. The chassis is one-piece, ribbed and reinforced steel. The motor is a 1¾ h.p. gas engine.

To eliminate sharpening the blade tips can be inexpensively replaced. A suction-lift blade bar pulls grass upright for it to be cut off smoothly. The blade is fully surrounded by the steel housing. Cutting height is adjustable from 1 to 3 inches simply by removing the front safety guard. Weeds 10 feet high can be cut, according to the manufacturer. The mower is finished in baked enamel.

•

CENTURY LIGHTING IN MIAMI

Century Lighting, Inc., has announced the opening of new offices in Miami, Fla., to serve theatre, television, film, and architectural clients in the south, Cuba and Puerto Rico. Century now maintains offices in New York and Los Angeles, in addition to Miami, and has sales representatives throughout North and South America. The new southern office will be headed by George Gill.

•

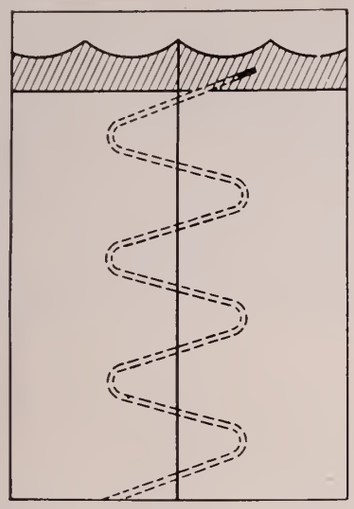
USING NEW CARPET CLEANER



One of the carpet areas most susceptible to soil in theatres is that adjacent to the refreshment stand. At Stanley-Warner's Suburban theatre in Ardmore, Pa., the grease spots in that section—as well as others in the theatre—are now being treated with "duo-dellay," the new rug and upholstery cleaner developed by the Artloom Carpet Company, Inc., as shown being applied above. The cleaner (which was described in detail in *Better Theatres* for November, 1955) contains DuPont's soil-resistant silica, "Lucox," in addition to colorless, fluorescent dyes designed to revitalize fabric colors and a detergent. The manufacturer states that theatre operators using "duo-dellay" find it necessary to clean carpeting thoroughly only about every 18 months if they do "touch-up" jobs with the product in between times on high traffic areas. No special equipment is required to apply the cleaner, which is distributed by National Theatre Supply.

Lenticular Vinyl Screen With New Patented Seam

A LENTICULAR screen with seams formed by a new patented process has been announced by L. E. Carpenter & Company, New York. Marketed as the "Vicra-Lite" screen, it is of all-vinyl construction with aluminized surface embossed in a system of lenticles, or tiny lenses, controlling light angles for a maximum of reflection into the audience area with substantially uniform distribution.



Schematic drawing of a seam of the "Vicra-Lite screen seam prdouced by the "Nichro-Weld" process.

The problem of producing seams which do not interfere with the function of the lenticular system has been solved, according to the manufacturer, by a process called the "Nichro-Weld." This is said to join the panels with the required uniformity of surface.



Thomas J. Mulroy

Thomas J. Mulroy, formerly of the Bausch & Lomb Optical Company, has joined the company as sales manager of the Vicra-Lite Screen Division. For the past five years Mr. Mulroy has been product supervisor of Bausch & Lomb in charge of sales of projection and anamorphic lenses.

•

CHROME CLEANING AGENT

A new cleaning agent designed to remove rust and grease from metal equipment, fixtures, and appliances has been announced by the Rooto Corporation, Detroit. Called a "chrome cleaner," it is to be applied by sprinkling it on a moist sponge or coarse cloth. It will remove rust from chrome plumbing fixtures, enameled metal surfaces, stainless steel and other such equipment, according to the manufacturer.



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Research, Distribution and Service for the Motion Picture Industry

Lines of Playground Equipment

CONTINUED FROM PAGE 15

centrifugal force with no "pushing" required. Constructed of steel, it is said to require no maintenance beyond occasional painting. One model, 302, is designed to accommodate up to 40 children while a junior size will handle up to 12.

The "Miracle Swing Set" is constructed with its frames painted in a candy stripe design over a rust-proof primer. The swings are suspended from an all-steel hanger. Seats are available in seasoned hard wood, safety belts or chairs, as designated by the purchaser. The frame is also available in different styles and comes in 3, 4, 6 and 8 swing sets.

Utilizing the same basic design, the company has a four-unit all-steel "Miracle Hobby Horse Swing." (See photo.) The hobby horse units are also available for



Miracle Hobby Horse Swings

single installation on Miracle swing sets or conventional swing standards.

Slides with either permanent or portable bases are manufactured by Miracle, and, in addition to those of regular design, it has the "Animal Slide" as illustrated in the photograph. These come in two heights—the junior model, which is 5 feet high and has a 10-foot bedway; and the senior slide, which is 7 feet high and has a 14-foot bedway. The elephant slide is standard design but others are available at additional cost.

Among the company's motor-driven rides is the "Star Gazer," which is a ferris wheel (photo on page 10). It is simply constructed with telescoping pipe design for fast erection or disassembly within one hour's time. The motor of the unit is equipped with a Dodge reduction gear sealed in oil, which is designed to prevent the ride from moving backwards. There is also a safety brake and safety-lock seats.

The ferris wheel is 16 feet high with 26-inch wide, all-metal seats accommodating two children each. The driving mechanism is located in the hub of the wheel, 8 feet from the ground and seats. The frame is painted black and white in a candy stripe design to contrast with the bright pink seats.

In its auxiliary playground equipment



The Miracle Animal Slide

line, Miracle has horizontal ladders in both junior and senior models. The line also includes see-saws, the "Pony Ride" merry-go-round, the "Miracle Chair Ride," bicycle racks and picnic table and bench sets.

In addition the company offers cut-out fairyland characters which can be used to decorate picket fences or placed at playground entrances. The characters are fabricated of 18-gauge cold-rolled sheets and weigh approximately 12 pounds each. They are screen-processed and finished in baked enamel in a wide variety of colors.

•

Miniature Train Company

THE MINIATURE Train Company, Rensselaer, Ind., has a line of miniature trains for drive-in playgrounds manufactured in two sizes—one, a "kiddie" ride with a capacity of 14 passengers, the other a ride which is also equipped to handle adults.

The first of these is the "Model G-12," which consists of one locomotive, three cars and 270 feet of track as standard equipment. Basically a "kiddie" ride, it was originally designed as a portable unit but a number of drive-in theatres have used it as a permanent installation, according to the manufacturer.

The G-12 is powered by an air-cooled motor driving through fluid clutches on both ends of the motor to power trucks, through four axles and eight wheels. The motor will handle one, two or three extra cars. The coaches are constructed of all-steel and have plastic windows. There is corrugated matting in each car. Passengers are enclosed on both sides.

The company's "Model G-16" has been designed as an adult ride of a semi-permanent nature, the manufacturer states, "since many parents like to participate with their children." It is available in a variety of models for different seating capacities as follows: the "Limited" for 48 adults; the "Transcontinental" for 84; the "Suburban" for 36 and the "Commuter" for 24.

•

Play Sculptures

A LINE of children's playground equipment of sculptured design in reinforced concrete, cast stone, fiberglas, and steel has been marketed by Play Sculptures, a division of Creative Playthings, Inc., New York. The line includes equip-



The Miniature Train Company's Model G-16 "Suburban." (See text above.)

ment in the shape of play mountains, animals and other nature forms, free-form sculptures, arches, caves, tunnels, etc.

Included in the category of equipment of reinforced concrete is the "turtle tent," which is a large structure (see photo) with



The Turtle Tent and baby turtles.

a variety of functions for play activity. "Children can slide down its tail, climb its back, straddle its neck, feed its mouth and hide in the shade of its hollowed out shell," it is pointed out. It comes in a choice of terra cotta, charcoal grey, or natural grey colors. In addition baby turtles are available (also shown in photo) which can be grouped by themselves or with the massive "turtle tent" to establish a sculptural environment.

Also of concrete is the "tunnel bridge" (see photo) with which a flat playground



The Tunnel Bridge.

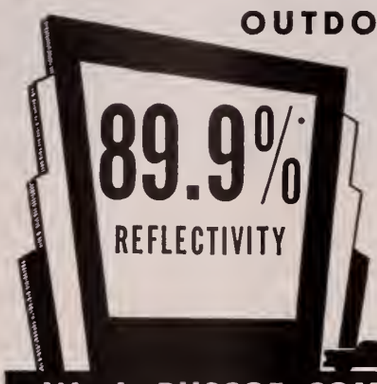
area can be converted into a sculptured hilly surface by the arrangement of two, four or eight tunnel bridges. Abstract in form, they can become "mountains, valleys, caves and other props for imaginative play." Small children can burrow and dig among the bridges, while older ones can jump directly or diagonally from tunnel to tunnel.

Other equipment of concrete includes the "fantastic village," consisting of five playhouses arranged to form a village square. The five different slab designs are interchangeable as walls or roofs, and make each playhouse different in character to appeal to "different facets of a child's imagination." Varying arrangements can create a house, church, store, cage or firehouse,

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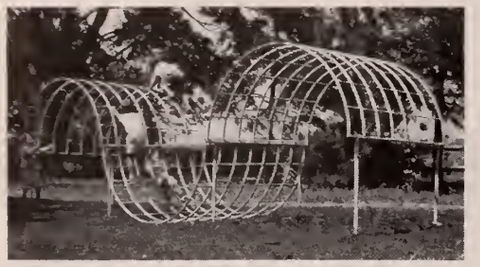
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crawling from one house to another, across roofs, out of windows, etc.

The company's "spiral slide" is a massive slide of polished stone with a cave-like entrance at its base. Inside is a ladder which children can climb to the top for the descent, which grows wider as it approaches the ground. It is 9 feet, 4 inches high and 11 feet wide at its base.

Made of fiberglas is the "playpuddle," a unit designed to "suggest natural waterways," such as "streams, inlets, lagoons, and lakes."

The company's line of steel equipment includes climbers and ladders in a variety of shapes. One of these is the "playweb magic carpet" (shown in illustration) which is designed to suggest "natural sea or land formations or modern structures."



Its large scale permits accommodation of many children at once. It is 5 feet, 10 inches high and 2 inches wide by 18 feet long.



Jamison equipment at a drive-in in San Gabriel, Calif.

It has a finish of royal blue enamel with golden yellow enamel legs.

All equipment made by Play Sculptures is described and pictured in detail in a new brochure of 24 pages.

•

Jamison Company

PLAYGROUND equipment in the line of the Jamison Manufacturing Company, Los Angeles, is demonstrated in a recent installation at the Edwards San Gabriel drive-in theatre in southern California, as shown in the accompanying illustration.

The swing sets are of "unitized" construction consisting of vertical supports and a "lack of slanting legs" to permit more extensive installations in less space as well as to "avoid the possibility of injurious falls in darkness," the manufacturer explains. The swings are made in sets of three to a section.

The other equipment shown in the photograph is a "Steelspin Merry-Go-Round," of which there are two at this drive-in.



Better Projection

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Determining Proper Output of Projection Light Systems

Are you getting as bright a picture as you should with your projection installation? Is the picture too big for the equipment? What should the conditions be for a picture of optimum physical quality? These and related questions can be readily answered by means of the tables accompanying this article.

by GIO GAGLIARDI

WHEN THE small, squarish picture was standard for theatres, the necessity to maintain peak efficiencies in projection equipment did not seem so obviously and urgently important as it does today. In many of the theatres which have converted to "wide-screen" projection, the light producing properties of lamphouses and projectors are being strained to their very limits, while screen conditions may also be aggravating a lack of sufficient brightness for a good quality of performances.



GIO GAGLIARDI

This therefore seems a very good time to take stock of our projection equipment in order to determine whether it is functioning at its proper efficiency, and whether it can be improved, or should be replaced. In order to go about this investigation logically and with a minimum amount of effort, there are certain data which we should have on hand.

First we should have information concerning the *maximum* possible output of all possible combinations of carbon trims, and of all projection systems, listed in such a way that proper comparison can be made under standard operating conditions.

Obtaining such data is a difficult task. Manufacturers have been somewhat chary of divulging such information. This may be because there are so many variable factors involved in a projection train, or because there are so many different manufacturers involved in the components of a projection installation.

It is extremely important, however, that such data be made available and that it be accurate and not misleading. When we know what any given projection system can produce, and what size picture is required, it should be a simple matter to determine the screen illumination and the screen brightness.

BASIS OF CALCULATIONS

In order to correlate such data, it is necessary to make certain assumptions which, however, should be related to actual operating conditions. These assumptions must be stated clearly so that a proper basis for comparison may be used between different systems and different carbons. Different carbon trims, operated at various arc currents, produce different amounts of light on the screen.

The National Carbon Company has published in the SMPTE *Journals,* and in their own handbooks, considerable data pertaining to the light output of different carbon arc systems. Unfortunately, this information is dated 1953, and a great deal of change and improvement has occurred since then. These changes have been particularly evident in the newer types of projection lamps and carbon combinations. Lenses, as well as lamps, have been improved in

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55-65	34-37	8x14	544C	7x9	545C
70	38	8x14	544-10C	7x9	545C
65-70	35-37	9x14	544C	7x9	545C
75-80	39-40	9x14	544C	8x9	545C
80-85	37-40	9x14	544-01C	8x9	545C
80-90	50-55	9x20	552-09	5/16x9	557C
100-110	54-60	10x20	552-09	11/32x9	557C
115	62	10x20	552-09	3/8x9	557C
115-130	60-66	11x20	552-09	3/8x9	557C
135-150	48-55	13.6x18	552-09	7/16x9	555C
130-150	65-67	13.6x22	553-01	7/16x9	557C
150-160	68-70	13.6x22	523	1/2x9	555C
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the last two years. These advancements mean that new light output data should be obtained and published for use in the field.

Figure 1 contains a summary of presently known data on the light output of a number of the most important carbon arc and projection combinations. This information is not necessarily *absolutely* accurate. It comes from various publications and from manufacturers' advertised data and claims. A great deal of this information has been checked in the field, however, and further confirmation by other engineering personnel should prove very important and valuable.

The light output in lumens is given in *Figure* 1 for each combination, but these outputs are all based on a standard aperture of .825x.600 inches, and on a CinemaScope aperture of .912x.715 inches. Naturally, many of these apertures are being cropped, but in order to be able to make proper measurements and comparisons, all actual

(*Continued on page* 33)

FIGURE 1—Total and net light output for various projection systems.

Total lumens delivered to the screen are shown for both the traditional standard aperture and for the CinemaScope four-track magnetic print aperture under various lamp conditions. Lens speeds indicated are minimum.

Positive Carbon Trim	Lamp Arc Rating Amps.	Lamp Arc Rating Volts	Reflect. Diam. or Condsr. Speed	Proj. Lens Speed (min.)	TOTAL LUMENS TO SCREEN 60% Light Distribution .825x.600 apert. No S* No F* No PG*	.825x.600 apert. 50% S 85% F 90% PG	.912x.715 apert. No S No F No PG No An*	.912x.715 apert. 50% S 85% F 90% PG 90% An
8mm suprex	60	36	14" R	f/2.0	11,000	4200	13,800	4750
8mm suprex	65	38	14" R	f/2.0	12,700	4850	16,000	5500
8mm suprex	70	40	14" R	f/2.0	14,000	5350	17,500	6000
9mm suprex	65	41	14" R	f/2.0	13,000	4950	16,200	5500
9mm suprex	75	45	14" R	f/2.0	15,000	5700	18,800	6500
9mm regular	75	52	16" R	f/1.9	15,500	5900	19,500	6700
9mm regular	82	55	16" R	f/1.9	16,500	6300	20,500	7100
9mm regular	85	58	16" R	f/1.9	19,500	7400	24,000	8300
9mm regular	90	60	16" R	f/1.9	21,000	8000	26,000	9000
10mm regular	96	60	16" R	f/1.9	17,500	6700	21,500	7400
10mm regular	100	60	16" R	f/1.9	20,000	7600	25,000	8600
10mm regular	105	64	16" R	f/1.9	21,500	8200	27,000	9300
10mm Hitex	120	60	16" R	f/1.9	20,500	7800	25,500	8800
10mm Hitex	125	64	16" R	f/1.9	24,000	9200	30,000	10,400
10mm Hitex	130	66	16" R	f/1.9	25,500	9800	31,800	11,000
10mm Hitex	135	70	16" R	f/1.9	26,000	10,000	32,500	11,200
11mm regular	115	63	16" R	f/1.9	20,000	7600	25,000	8600
11mm regular	120	65	16" R	f/1.9	22,500	8600	28,000	9600
11mm regular	125	68	16" R	f/1.9	23,500	9000	29,300	10,100
11mm regular	125	68	18" R	f/1.7	27,000	10,300	33,700	11,700
13.6mm regular	125	68	f/2.0 C	f/1.9	14,600	5600	18,200	6300
13.6mm regular	150	74	f/2.0 C	f/1.9	19,500	7500	24,300	8400
13.6mm regular	160	77	f/2.0 C	f/1.9	20,500	7800	25,600	8800
13.6mm Hitex	170	70	f/2.0 C	f/1.9	20,700	7900	25,800	8900
13.6mm Hitex	180	74	f/2.0 C	f/1.9	24,800	9500	31,000	10,700
13.6mm regular	160	62	f/1.7 R	f/1.7	36,000	13,800	45,000	15,500

* S--shutter; F--filter; PG--port glass; An--anamorphic lens

FIGURE 2: Total Screen Lumens, using "Standard" Aperture (.825" x .600").

Pict.	CENTER ILLUMINATION IN FOOT-CANDLES FOR A SIDE-TO-CENTER RATIO OF 60%																				
Width	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
20	440	670	890	1110	1330	1555	1775	2000	2220	2440	2665	2885	3110	3330	3550	3775	3995	4220	4440	4660	4884
22	540	800	1075	1345	1610	1880	2150	2415	2685	2955	3220	3490	3760	4030	4295	4565	4835	5105	5370	5640	5910
24	640	960	1280	1600	1920	2235	2555	2875	3195	3515	3835	4155	4475	4795	5115	5435	5755	6075	6390	6715	7030
26	750	1130	1500	1875	2250	2625	3000	3375	3750	4125	4500	4875	5250	5625	6000	6380	6755	7130	7500	7880	8255
28	870	1305	1740	2175	2610	3045	3480	3915	4350	4785	5220	5655	6090	6525	6960	7395	7830	8265	8700	9135	9570
30	1000	1500	2000	2495	2995	3495	3995	4495	5000	5495	5995	6495	6995	7490	7990	8490	8990	9490	9990	10490	10990
32	1140	1705	2275	2840	3410	3980	4545	5115	5685	6250	6820	7390	7955	8525	9095	9660	10230	10800	11360	11935	12505
34	1280	1925	2565	3205	3850	4490	5130	5775	6415	7055	7700	8335	8980	9625	10265	10905	11550	12190	12830	13475	14115
36	1440	2155	2875	3595	4315	5035	5755	6475	7190	7910	8630	9350	10070	10790	11510	12225	12950	13665	14380	15105	15825
38	1600	2405	3205	4005	4810	5610	6410	7210	8015	8815	9615	10420	11220	12020	12820	13625	14425	15225	16020	16830	17630
40	1780	2665	3330	4440	5330	6215	7105	7990	8880	9770	10655	11545	12430	13320	14210	15095	15985	16870	17760	18650	19535
42	1960	2935	3915	4895	5875	6855	7830	8810	9790	10770	11750	12725	13705	14685	15665	16645	17620	18600	19580	20560	21540
44	2150	3225	4295	5370	6445	7520	8595	9670	10755	11820	12895	13970	15040	16115	17190	18265	19340	20415	21480	22565	23640
46	2350	3525	4695	5870	7045	8220	9395	10570	11745	12920	14090	15265	16440	17615	18790	19965	21140	22315	23480	24660	25835
48	2560	3835	5115	6395	7670	8950	10230	11510	12785	14065	15345	16625	17900	19180	20460	21740	23015	24295	25570		
50	2780	4160	5550	6935	8325	9710	11100	12485	13875	15260	16650	18035	19425	20810	22200	23585	24975				
52	3000	4500	6000	7505	9005	10500	12005	13505	15005	16505	18010	19510	21010	22510	24010	25510					
54	3240	4855	6475	8090	9710	11330	12945	14565	16185	17800	19420	21040	22660	24275							
56	3480	5220	6960	8700	10440	12185	13925	15665	17405	19145	20885	22625	24365								
58	3730	5600	7470	9335	11200	13070	14935	16805	18670	20535	22405	24270									
60	4000	5995	7990	9990	11990	13985	15985	17980	19980	21980	23975										
62	4270	6400	8535	10665	12800	14935	17065	19200	21335	23465	25600										
64	4550	6820	9095	11365	13640	15910	18185	20460	22730	25005											
66	4840	7250	9670	12085	14505	16925	19340	21760	24175												
68	5130	7700	10265	12830	15395	17965	20530	23100													
70	5440	8160	10880	13595	16315	19035	21755														
75	6345	9365	12485	15610	18730																
80	7105	10655	14210	17760	21310																
85	8020	12030	16040	20050	24060																
90	8990	13485	17980	22480																	
95	10020	15025	20035	25040																	
100	11100	16650	22200																		
105	12235	18355	24475																		
110	13430	20145																			
115	14680	22020																			
120	15985	23975																			
125	17345	26015																			
130	18760																				
135	20230																				
140	21755																				
145	23335																				
150	24975																				

FIGURE 3: Total screen lumens, using CinemaScope aperture (.912" x .715").

Pict. Width	CENTER ILLUMINATION IN FOOT-CANDLES FOR A SIDE-TO-CENTER RATIO OF 60%																				
	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
20	230	350	465	580	695	810	930	1045	1160	1275	1390	1510	1625	1740	1855	1970	2090	2205	2320	2435	2550
22	280	420	560	700	840	980	1120	1265	1405	1545	1685	1825	1965	2105	2245	2385	2525	2665	2805	2945	3085
24	335	500	670	835	1000	1170	1335	1505	1670	1835	2005	2170	2340	2505	2670	2840	3005	3175	3340	3505	3675
26	390	590	785	980	1175	1370	1570	1765	1960	2155	2350	2550	2745	2940	3135	3330	3530	3725	3920	4115	4310
28	455	680	910	1135	1365	1590	1820	2045	2275	2500	2730	2955	3185	3410	3635	3865	4090	4320	4545	4775	5000
30	520	785	1045	1305	1565	1825	2090	2350	2610	2870	3130	3395	3655	3915	4175	4435	4700	4960	5220	5480	5740
32	595	890	1185	1485	1780	2080	2375	2670	2970	3265	3565	3860	4155	4455	4750	5050	5345	5640	5940	6235	6530
34	670	1005	1340	1675	2010	2345	2680	3015	3350	3685	4020	4360	4695	5030	5365	5700	6035	6370	6705	7040	7375
36	750	1125	1505	1880	2255	2630	3005	3380	3760	4135	4510	4885	5260	5635	6015	6390	6765	7140	7515	7890	8270
38	835	1255	1675	2095	2510	2930	3350	3770	4185	4605	5025	5445	5860	6280	6700	7120	7535	7955	8375	8795	9210
40	930	1390	1855	2320	2785	3250	3710	4175	4640	5105	5570	6030	6495	6960	7425	7890	8350	8815	9280	9745	10210
42	1025	1535	2045	2555	3070	3580	4090	4605	5115	5625	6140	6650	7161	7675	8185	8695	9210	9720	10230	10740	11255
44	1130	1685	2245	2805	3370	3930	4490	5050	5615	6175	6735	7300	7860	8420	8985	9545	10105	10665	11230	11790	12350
46	1225	1840	2455	3070	3680	4295	4910	5520	6135	6750	7365	7975	8590	9205	9820	10430	11045	11660	12270	12885	13500
48	1335	2005	2670	3340	4010	4675	5345	6015	6680	7350	8015	8685	9355	10022	10690	11360	12025	12695	13365	14030	14700
50	1450	2175	2900	3625	4350	5075	5800	6525	7250	7975	8700	9425	10150	10875	11600	12325	13050	13775	14500	15225	15950
52	1570	2350	3135	3920	4705	5490	6273	7055	7840	8625	9410	10195	10980	11760	12545	13330	14115	14900	15685	16465	17250
54	1690	2535	3380	4230	5075	5920	6765	7610	8455	9305	10145	10995	11840	12685	13530	14375	15220	16065	16910	17760	18600
56	1820	2730	3635	4545	5455	6365	7275	8184	9095	10000	10915	11820	12730	13640	14550	15460	16370	17280	18188	19100	20000
58	1950	2925	3900	4875	5855	6830	7805	8780	9755	10730	11705	12680	13655	14635	15610	16585	17560	18535	19510	20485	21460
60	2090	3130	4175	5220	6265	7310	8350	9395	10440	11485	12530	13570	14615	15660	16705	17750	18790	19835	20880	21925	22970
62	2230	3345	4460	5575	6690	7805	8920	10030	11145	12260	13375	14490	15605	16720	17835	18950	20065	21180	22295	23410	24520
64	2375	3565	4750	5940	7125	8315	9500	10690	11880	13065	14255	15440	16630	17815	19005	20195	21380	22570	23755	24945	
66	2525	3790	5050	6315	7580	8840	10105	11370	12630	13895	15160	16420	17685	18950	20210	21475	22740	24000	25265		
68	2680	4020	5365	6705	8045	9385	10725	12070	13410	14750	16090	17435	18775	20115	21455	22795	24135	25480			
70	2840	4265	5685	7105	8525	9945	11370	12790	14210	15630	17050	18475	19895	21315	22735	24155	25580				
75	3260	4895	6525	8155	9785	11420	13050	14680	16310	17940	19580	21200	22840	24470	26100						
80	3710	5570	7425	9280	11135	12990	14850	16700	18560	20420	22270	24130	25980								
85	4190	6285	8380	10475	12570	14670	16760	18860	20950	23050	25140										
90	4700	7045	9395	11745	14095	16445	18790	21140	23490	25840											
95	5235	7850	10470	13005	15705	18320	20940	23560	26170												
100	5800	8700	11600	14500	17400	20300	23200	26100													
105	6395	9590	12790	15985	19185	22380	25580														
110	7020	10525	14035	17545	21055	24560															
115	7670	11505	15340	19175	23010	26850															
120	8350	12530	16705	20880	25055																
125	9060	13595	18125	22655	27185																
130	9800	14705	19605	24505																	
135	10570	15855	21140	26425																	
140	11370	17050	22735																		
145	12195	18290	24390																		
150	13050	19575	26100																		

(*Continued from page* 30)

data should be converted, or confirmed, according to these two classes of aperture dimensions.

The first *lumens column* in each of the two classifications refers to the light output *without shutter* running, *without heat filters* in place, and *without any projection port glass*. This is the maximum possible output; however, under actual operating conditions, the effect of these various factors should be considered. Therefore the second column has been computed using assumptions which are fairly accurate under field operation.

It has been assumed that the projection shutter has a light transmission factor of 50%. Dicroic heat filters have a transmission of approximately 85%, and projection port glass has a transmission of 90%. Good anamorphic attachments have a transmission of 90% and this factor is included in the CinemaScope table. Where heat filters are not necessary, or port glasses are not used, the proper correction should be made. A further condition had to be stipulated: The light on the screen was assumed to have a side-to-center distribution ratio of 60%.

HOW TO USE TABLES

Let us take an example: A 10mm regular carbon trim operating in a 16-inch reflector lamp at 105 amperes produces a maximum of 21,500 lumens, using a standard .825x.600-inch aperture. However, after the corrections are applied, the net light reaching the screen is only 8200 lumens. This same system when using full CinemaScope apertures, can deliver a gross value of 27,000 lumens, or a net to the screen of 9300 lumens.

Having determined these values we now must go to the tables in *Figure* 2 and *Figure* 3. Here are shown the computed values of the amount of light which *must reach a screen* for a given picture width in order to produce a required *center incident illumination* when the side-to-center ratio is 60%.

At the top of the tables are given the *center light value in foot-candles*. At the left are given the *screen widths,* and the body of the table contains the values of the *resultant amount of light in lumens.*

Now let us continue our example: Since the net value from a standard aperture is 8200 lumens, from *Figure* 2 we can see that, for a 40-foot picture, we should have at least 9 foot-candles at the center of the screen; or, conversely, if we wanted a center reading of 12 foot-candles we should limit the picture width to 34 feet.

This same system can deliver 9300 lumens net with a CinemaScope aperture. From *Table* 3 we see that a 50-foot picture can have a center light reading of 12 foot-candles. However, if we were satisfied

(*Continued on page* 35)

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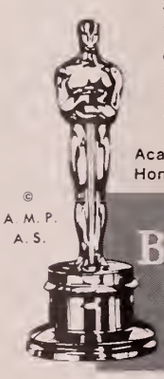


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"LIGHT GAIN" OF METALLIC SCREENS

The demonstration of screen brightness factors presented here is the major portion of the article, "What 'Light Gain' Means to Actual Screen Performance," by Gio Gagliardi, published in Better Theatres for May. Two of the "cuts" unfortunately became transposed in the process of printing the May issue, so that the brightness curves for low-gain surfaces ultimately appeared above the caption referring to lenticular surfaces, while the curves for lenticular screens appeared above the caption referring to low-gain surfaces. The data offered are deemed of importance to advising republication of the entire demonstration.

To compare the performance of different types of screen surfaces, it is necessary to establish a *standard*. There are no surfaces which can be considered *perfect* reflectors. All surfaces have inherent losses which tend to reduce the efficiency of total light energy reflection to some value less than 100%.

It has been customary to use a surface consisting of freshly scraped magnesium oxide as a secondary standard of the best possible *diffuse* reflection. If we assume that the efficiency of this type of surface is 100%, then by actual comparison, the efficiency of perforated *matte* ("White") screens ranges from 75% to 80%, and the efficiency of *aluminum-surfaced* perforated screens ranges from 62% to 65%.

These values indicate that the metallic-surfaced (aluminum) screens actually have *less* overall relative efficiency than the white matte-surfaced screens. Of the *total amount of light* falling upon a white matte screen, about 78% is reflected back somewhere into the auditorium. The rest is lost through the perforations and absorbed by the screen itself. A similar process happens to the aluminum-surfaced screen, but more of the light energy is absorbed by the aluminized surface; only about 63% of the total light is reflected back into the seating area of the auditorium.

That being the case, then why are we always talking about the higher *reflectivity gains* of the metallic-surfaced screen as compared to the white screen? The reason is principally that the diffuse surface of a white screen reflects light in *all* directions away from the screen, and the reflected light energy is *distributed* into a hemispherical zone. The specular surface of an aluminized screen, however, *concentrates* the reflected light energy into a restricted zone looking somewhat like an elongated balloon.

Even though the total light energy from a metallic screen is actually *less* than from a white screen, the apparent brightness of the metallic screen, *as observed from certain directions*, may be considerably greater because the characteristics of a metallic screen tend to concentrate this energy into a smaller or more confined space.

REFLECTIVITY CHARTS

The selection of a screen for any given theatre should be done very carefully. The picture is best lighted for most of the audience when the *curvature*, the *gain*, and the *brightness distribution characteristics* of the screen are properly designed to fit the dimensions (geometry) of auditorium seating areas.

The values of light reflectivity may be plotted easily on graph paper. The horizontal scale represents the viewing angle and is plotted for every 10° point on each side of a perpendicular to the screen. The vertical scale represents the reflectivity of the screen sample in percentage of the reflectivity of the standard magnesium carbonate surface, which is assumed to be 100% reflective at all angles. The values on the curves of reflectivity in the various figures will then represent *reflectivity gains* if they are *greater* than 100%, and *reflectivity losses* if they are *less* than 100%.

METALLIC SURFACES: FIGURE 1

Metallic screens have surfaces which *combine diffuse and specular* properties. The effective ratio of these properties determines the resultant characteristics of the screen. Three types of metallic screen surfaces are represented in the charts. *Figure 1* shows a family of curves obtained from a number of low-gain sprayed aluminum smooth surfaces. The brightness value for each sample was plotted for every 10°, using the same scale so they could be compared. From these different plots, an average curve (shown in heavy line) was obtained for *final* comparison in *Figure 4*.

FIGURE 2

The same procedure was followed with the *high gain* smooth-surfaced aluminum screens. *Figure 2* shows the results of measurements of several samples of very bright surfaces and here again the average for this family was plotted for later comparison in *Figure 4*.

FIGURE 3

A third series of curves were plotted in *Figure 3*. Here samples of aluminum *lenticular*

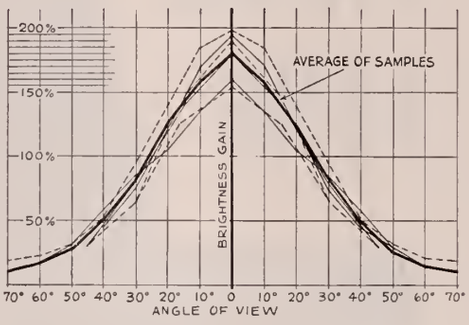


FIGURE 1—Brightness characteristics of similar "low gain" samples of aluminum surfaced screens.

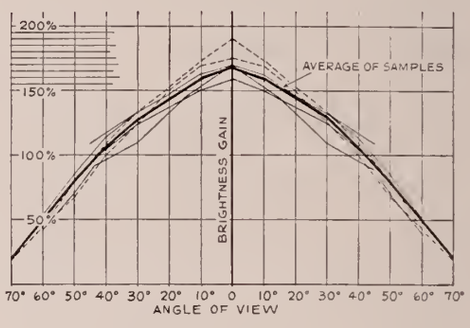


FIGURE 3—Brightness characteristics of similar samples of aluminum surfaced lenticular screens.

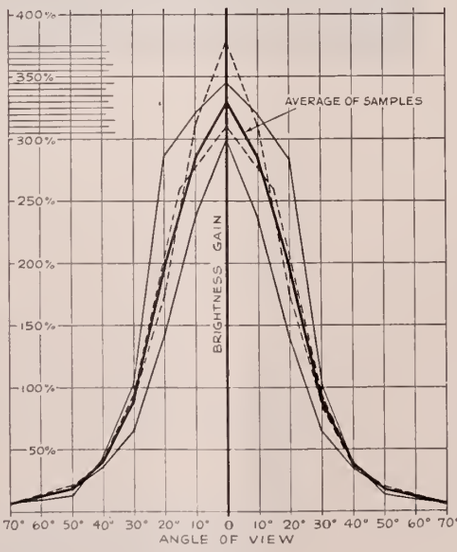


FIGURE 2—Brightness characteristics of similar "high gain" samples of aluminum surfaced screens.

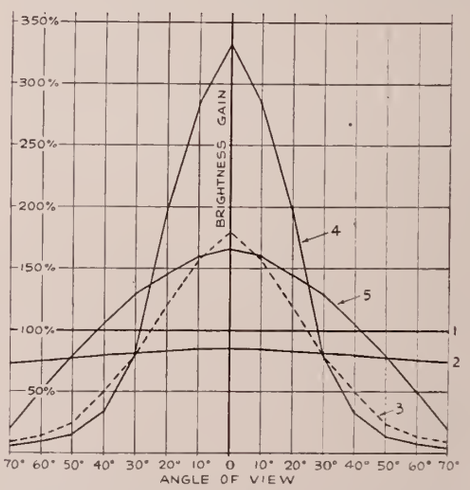


FIGURE 4—Comparison between average characteristics of different types of screen surfaces. Curves refer to (1) unperforated magnesium oxide, (2) perforated white coated screen, (3) "low gain" aluminized plastic screen, (4) "high gain" aluminized plastic screen, (5) aluminized lenticular screen.

surfaces were used. The surfaces were all very bright, but the lenticular formation served to introduce a desired amount of diffusion so as to increase the relative amount of light energy reflected at angles of 20° to 60° from the perpendicular. An average curve has been plotted for this group and is shown in heavy line.

BRIGHTNESS COMPARED: FIGURE 4

Figure 4 shows a direct comparison of the brightness characteristics of five different types of surfaces or screens. *Curve 1* represents the magnesium carbonate surface. This surface is used as a standard, *without perforations,* and it shows 100% reflectivity, not only at 0°, but for all angles of view up to 70°, which is the limit of the charts. (There actually is a slight deviation from these values at the larger angles, but these were disregarded, for simplification.)

Curve 2 shows the brightness values for a *white matte screen.* You will note that this surface has lower reflectivity than the "standard" and a slight fall-off at 60° and 70°. However, this curve is very similar to the "standard," except for its lower efficiency due to perforations and surface material.

Curve 3, which represents the average brightness values for *low gain* aluminum screens, shows that at an observation angle of zero degrees (head-on) the brightness *has been increased* over the "standard" to 180%. *This is the principal reason why this screen would be classified as having a gain of 1.8 over the standard.*

However, let us look at what happens to this *gain* as the viewing goes from head-on over to the side of the center line. At 10° the gain becomes about 1.5; at 20° the gain becomes 1.2; at 30° the gain is less than the "standard," or .80; and at 50° the gain has dropped to .25, or 25% of the "standard."

This is the principal reason why the simple statement of screen *gain* is valueless unless it is accompanied by a plot of the *actual* gain and *distribution brightness characteristics for all angles of view.*

Curve 4 shows the average plotted values for a *high gain* aluminum screen. The head-on gain is equal to 330% of the white "standard," but at 20° viewing angle the gain is 200%, and at 30° the gain has dropped to .8, or 80% of the white "standard."

Curve 5 shows the brightness values for a metallic-surfaced *lenticular* screen. The center, or head-on, gain for this screen is about 1.65, or 165% of the "standard" white. The brightness gain for side viewing, however, is considerably better than the plain-surfaced screen of *Curve 3.*

At 10° the lenticular screen has 160% gain, at 20° the gain is 145%, at 30° the gain is 130%, and at 40° it is still better than "standard," being 105%. *In fact, this lenticular type of screen does not drop below the brightness of a regular white screen until the viewing angle exceeds 50°.*

Figure 4 demonstrates that, where reflective efficiencies are equal, *brightness gain* may be increased for a selected viewing angle, *but only at a sacrifice of brightness for the wider, or side, viewing angles.* The higher the gain for the narrow viewing angles, the greater the loss for the side angles (compare *Curves 3* and *4* with *Curves 1* and *2*).

The embossing on the surface of a lenticular screen produces tiny optical reflectors so designed and adjusted that the brightness pattern of this surface may be re-arranged for a better light distribution to seating having the wider viewing angles. Compare *Curve 5* (for a lenticular screen) with *Curve 3* (for an unlenticulated metallic screen of similar "gain").

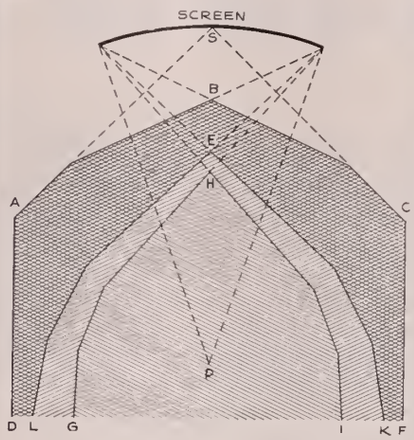


FIGURE 5—Seating areas covered by different screen characteristics. Brightness range between maximum and half maximum values far each type. Screen Curve 3 covers area under LEK. Screen Curve 4 covers area under GHI. Screen Curve 5 covers area under ABC.

ANGULAR RANGE: FIGURE 5

In order to demonstrate the angle of coverage for different screens, we have taken the brightness distribution values represented by *Curves 3, 4* and *5* and set them out in *Figure 5.* In this sketch, GHI is the seating area in which all parts of the *high gain* screen from *Curve 4* would appear to have a brightness ranging from maximum to half of maximum. Any greater difference in brightness is bad.

The total area under curve *LEK* represents the seating space similarly covered by a *lower gain* aluminized screen, such as demonstrated by *Curve 3.*

The lenticular screen of *Curve 5,* because of its greater angle of coverage, can produce similar brightness ratios in seating area traced by *ABC.*

•

PROPER LIGHT OUTPUT

(*Continued from page* 33)

with a center reading of 10 foot-candles, a picture 56 feet wide could be projected.

The data which has been collected in these three tables should help the theatre operator and his projection staff to select the proper size of picture for a required center light intensity for almost any given projection arc system.

By taking a center reading of the incident light on a screen, *Figure* 2 or 3 will give the net value of the total light on the screen. Having this net value, and the carbon trim, arc current, and projection optics, *Figure* 1 determines whether the existing system agrees closely with the theoretical maximum output value.

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Saving Main Street

(*Continued from page* 18)

schools, churches, streets, sewers, fire departments and all the social and civic installations become an unbearable burden. And his existence is being increasingly threatened by faster, more diversified and more widely available methods of communication.

Al is speaking to Commercial Clubs, Chambers of Commerce and the like in these small towns, trying to prod them out of their lethargy and convincing them that there is at least a fighting chance to stem the tide of attraction to bigger places.

•

In promoting this worthy cause, Al and his partners have made up a series of "Trade at Home" trailers which he sells to the merchants of the town for screening nightly for thirteen weeks at local theatres. The subject changes weekly. Each subject points out the value to the town of the local grocery and dry goods stores, the clothier, service station, insurance agency, bank, etc. They carry a lot of punch and they sell like hot cakes.

After a certain minimum of sales, Al contributes all remaining sales of sponsorship to the local Chamber of Commerce, the money to be spent to further promote the Trade-at-Home idea in whatever medium the sponsors choose. The campaign ends with two or three days of free shows put on by the exhibitor, in which all thirteen subjects are repeated.

To participate in this kind of promotion is one of the finest services that a theatre can render his fellow businessmen. It is an educational campaign to bring home to the customer his importance to his community's welfare simply by trading where his dollar will mean the most to home—*at home.*

It took a lot of promotion to start this thing. It takes promotion by the exhibitor to help sell it. But it offers small town theatres a chance to help themselves by helping all the other businesses on Main Street in a promotion that has no smaller purpose than salvation of the community itself.

•

Drive-In Playgrounds

(*Continued from page* 12)

found that in the long run the installation of good equipment proves more economical than lightweight material that will not stand up to the test of constant use and weather conditions. Further, it requires less maintenance and gives the parent a feeling of security. The mechanical carousel serves two purposes: (1) It acts as a 'come-on' to the children, and (2) the operator of the carousel also acts as supervisor of the area.

"Our entire play area is fenced in with either picket fencing, corral posts, wire protections or some other suitable material. The area is covered with at least 1 foot of soft sand to minimize the possibility of children injuring themselves, and the border is lined with parents' benches with a seating capacity of one hundred.

"We have investigated the practicality of extensive installations of paid mechanical rides and find that they are not suitable. The investment (approximately $10,000 for an array of carousels, whips, scooters, ferris wheels, etc.) is prohibitive, as is the maintenance and labor costs. In addition, parents seem to resent having to pay additional money for entertainment, once they have paid an entrance fee to the theatre.

"The situation is further complicated in that respect by the fact that the family often comes to a drive-in rather than a conventional theatre because it *saves* money. If they pay for rides the saving factor goes out the window.

"The decoration motif of the area is usually cartoon characters done in a gay bright color scheme. The area is thoroughly painted each season, and inspected weekly by the theatre manager. Touch-up jobs are done once or twice during the season, as needed. Safety inspections and maintenance are a constant and never-ending chore.

"Parents, however, have come to expect a diversified program of play activities at our drive-in theatres, and we feel that it is one of the most important inducements to get the family into the theatres early. Obviously, we open the concession stand at the same time we open the play area."

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HERE'S THE AMAZING DEAL: 2 — Holmes Ball Bearing 35 mm. Portable Sound Projectors, constant speed motors, 1000 watt Mazda lamphouses, 2000' upper and lower magazines, photocells, exciter lamps, etc. (Brand New). 2—Series 1 4" lenses, with adapters (New). 1—Set projector, photocell and exciter lamp cables (New). 1—Amplifier, late model, 25/30 watt output (Rebuilt like New). 1—Jensen Heavy Duty 12" PM speaker, with baffle and 75 feet cable (Reconed and refinished), guaranteed same as new).

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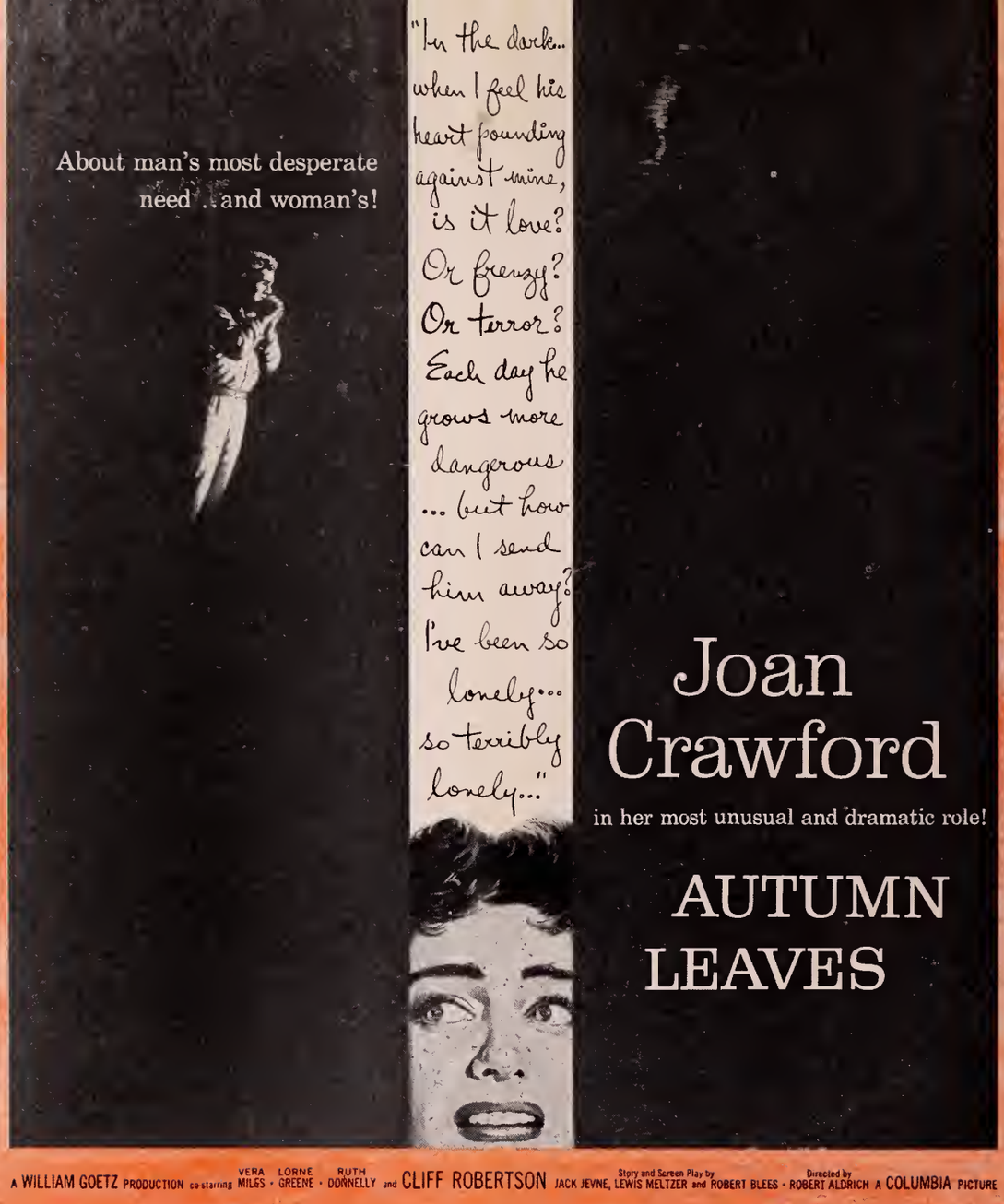
FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres This report covers 106 attractions, 3,849 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
African Lion, The (B.V.)	1	8	19	14	21
All That Heaven Allows (U-I)	5	27	16	19	4
Anything Goes (Par.)	–	4	–	9	13
Apache Woman (A.R.C.)	1	7	2	2	–
Artists and Models (Par.)	10	33	19	7	2
At Gunpoint (A.A.)	–	1	11	26	2
Backlash (U-I)	–	12	3	16	2
Battle Stations (Col.)	–	5	–	2	1
Benny Goodman Story, The (U-I)	1	12	14	28	17
Big Knife, The (U.A.)	–	–	1	11	14
Blood Alley (W.B.)	–	8	29	21	3
Bottom of the Bottle (20th-Fox)	–	2	8	14	26
Carousel (20th-Fox)	1	10	3	19	8
Come Next Spring (Rep.)	–	1	4	17	4
Comanche (U.A.)	–	4	1	2	18
Conqueror, The (RKO)	5	8	10	4	–
Count Three and Pray (Col.)	5	10	24	11	7
Court Jester, The (Par.)	–	9	8	6	6
Court Martial of Billy Mitchell (W.B.)	1	41	28	10	1
†Creature Walks Among Us (U-I)	–	1	3	2	1
Day the World Ended (A.R.C.)	–	21	1	1	–
Deep Blue Sea, The (20th-Fox)	–	–	1	2	12
Desperate Hours, The (Par.)	1	1	11	20	19
Diane (MGM)	–	–	1	8	29
Dig That Uranium (A.A.)	–	4	1	–	–
Duel on the Mississippi (Col.)	1	1	7	2	2
Flame of the Islands (Rep.)	–	1	2	7	3
Forbidden Planet (MGM)	1	3	8	–	5
Forever Darling (MGM)	7	29	29	8	8
Fort Yuma (U.A.)	–	–	5	13	2
Fury at Gunsight Pass (Col.)	–	1	3	2	2
Gentlemen Marry Brunettes (U.A.)	–	10	20	15	16
Girl in the Red Velvet Swing, The (20th-Fox)	–	3	20	31	23
Glory (RKO)	1	3	6	8	7
Goodbye, My Lady (W.B.)	–	4	2	5	–
Good Morning, Miss Dove (20th-Fox)	1	16	13	34	12
Guys and Dolls (MGM)	20	7	4	3	4
†Harder They Fall, The (Col.)	–	1	–	8	1
Helen of Troy (W.B.)	–	7	27	2	11
Hell on Frisco Bay (W.B.)	–	8	12	11	26
Hot Blood (Col.)	–	1	1	6	3
I Died a Thousand Times (W.B.)	–	1	5	11	9
I'll Cry Tomorrow (MGM)	9	17	6	1	–
Indian Fighter (U.A.)	–	13	26	13	6
Inside Detroit (Col.)	–	–	1	4	2
Invasion of the Body Snatchers (A.A.)	–	1	–	–	19
Jubal (Col.)	–	7	–	3	–
Kettles in the Ozarks (U-I)	–	7	12	12	3
Kismet (MGM)	–	4	17	22	25
Last Frontier (Col.)	–	3	18	18	6
Last Hunt, The (MGM)	–	3	15	20	6
Lady Godiva (U-I)	–	1	5	7	6
Lawless Street (Col.)	1	6	14	5	1
Lieutenant Wore Skirts, The (20th-Fox)	–	10	27	25	3
Littlest Outlaw (B.V.)	5	11	9	8	22
Lone Ranger, The (W.B.)	8	27	9	1	2
Lucy Gallant (Par.)	–	–	23	17	11
Man Alone, A (Rep.)	–	9	23	10	12
Man in the Gray Flannel Suit (20th-Fox)	3	3	2	2	5
Man Who Never Was (20th-Fox)	–	18	13	–	14
Man With the Golden Arm (U.A.)	7	19	19	11	–
Man With the Gun (U.A.)	1	20	16	8	13
Meet Me in Las Vegas (MGM)	–	9	2	3	4
Miracle in the Rain (W.B.)	–	5	3	9	9
Naked Dawn (U-I)	–	–	3	5	3
Never Say Goodbye (U-I)	–	18	5	7	14
On the Threshold of Space (20th-Fox)	–	2	1	9	14
Our Miss Brooks (W.B.)	–	–	4	4	5
Picnic (Col.)	16	22	11	–	–
Prisoner, The (Col.)	1	–	2	2	4
Queen Bee (Col.)	–	–	12	16	11
Quentin Durward (MGM)	–	–	5	12	26
Rains of Ranchipur, The (20th-Fox)	–	9	33	27	9
Ransom (MGM)	1	2	18	18	11
Rebel Without a Cause (W.B.)	11	55	20	8	1
Red Sundown (U-I)	–	6	5	4	3
Return of Jack Slade (A.A.)	–	2	11	3	–
Revolt of Mamie Stover (20th-Fox)	–	8	–	–	–
Rock Around the Clock (Col.)	5	6	6	1	–
Rose Tattoo, The (Par.)	11	9	15	8	3
Running Wild (U-I)	3	15	6	2	–
Second Greatest Sex (U-I)	–	8	9	18	8
Serenade (W.B.)	–	1	–	4	4
Shack Out on 101 (A.A.)	–	4	9	1	2
Sincerely Yours (W.B.)	–	1	10	18	20
Slightly Scarlet (RKO)	–	2	3	4	7
Song of the South (B.V.)	6	1	4	2	16
Spoilers, The (U-I)	1	11	16	16	4
Square Jungle (U-I)	–	1	1	11	36
Swan, The (MGM)	–	8	3	–	–
Tall Men, The (20th-Fox)	7	44	19	5	3
Tarantula (U-I)	2	14	4	6	–
Target Zero (W.B.)	–	1	5	3	4
Teen Age Crime Wave (Col.)	–	6	7	2	–
Tender Trap, The (MGM)	9	30	33	15	2
Texas Lady (RKO)	–	2	10	14	7
There's Always Tomorrow (U-I)	–	–	6	7	23
Three Bad Sisters (U.A.)	–	3	3	1	–
Three Stripes in the Sun (Col.)	1	8	17	10	10
Treasure of Pancho Villa (RKO)	–	1	14	14	21
Trial (MGM)	1	11	42	20	6
Tribute to a Bad Man (MGM)	–	5	2	4	5
Trouble With Harry (Par.)	10	2	7	9	1
Twinkle in God's Eye, The (Rep.)	–	2	9	2	–
Uranium Boom (Col.)	–	–	–	2	3
World in My Corner (U-I)	–	–	4	12	25



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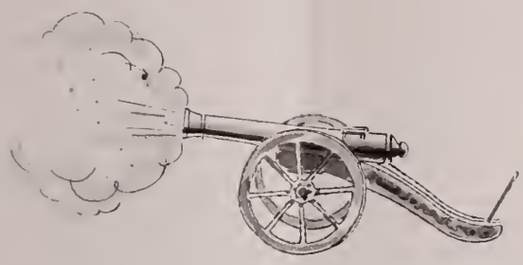
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1052 Bway - 2:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. - 2:00 P.M.

BOSTON
20th Century-Fox Screening Room
115 Bway - 2:00 P.M.

BUFFALO
Motion Picture Operators Hall
498 Pearl St. - 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. - 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. - 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
12 E. 6th St. - 8:00 P.M.

CLEVELAND
20th Century-Fox Screening Room
2219 Payne Ave. - 2:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. - 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. - 2:00 P.M.

DES MOINES
20th Century-Fox Screening Room
1300 High St. - 12:45 P.M.

DETROIT
20th Century-Fox Screening Room
2211 Cass Ave. - 2:00 P.M.

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JACKSONVILLE
Florida Theatre Bld
128 E. Forsyth St. -

KANSAS CITY
20th Century-Fox Sc
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WARNER BROS. PRESENT

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PRODUCTION OF HERMAN MELVILLE'S

MOBY DICK

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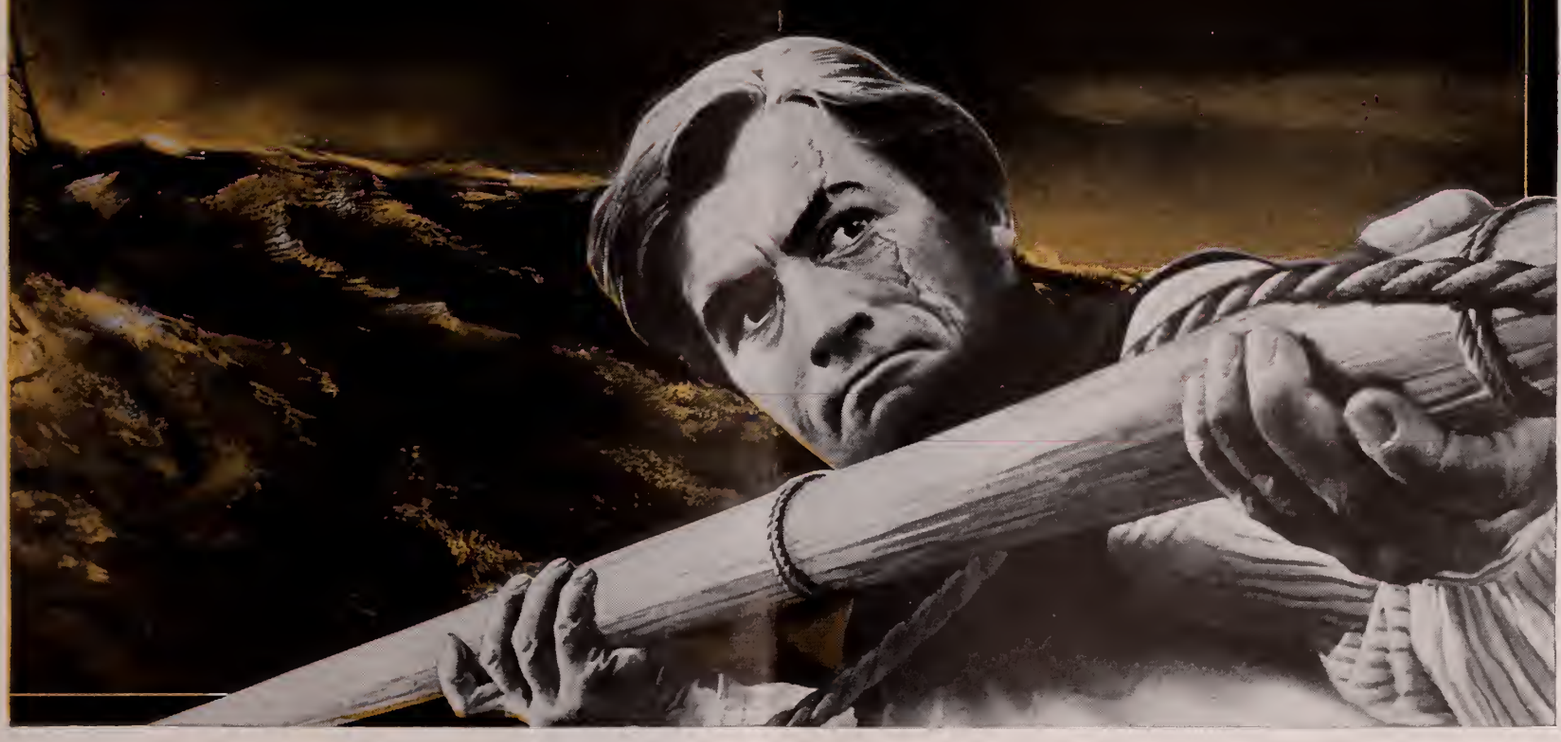
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2:00 P.M.

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· 1:30 P.M.

LOS ANGELES
Fox Westcoast Sc. Rm.
1837 So. Vermont Ave. · 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. · 3:00 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. · 8:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. North · 2:00 P.M.

NEW HAVEN
Stanley Warner Screening Room
70 College St. · 1:30 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 Liberty St. · 2:00 P.M.

NEW YORK
Home Office
321 W. 44th St. · 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. · 10:00 A.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. · 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. · 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of the Allies · 1:30 P.M.

PORTLAND
Star Screening Room
925 N.W. 19th Ave. · 2:00 P.M.

SALT LAKE CITY
20th Century-Fox Screening Room
316 East 1st South · 1:00 P.M

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. · 1:30 P.M.

SEATTLE
Egyption Theatre
2:00 P.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. · 1:00 P.M.

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 203, No. 11

June 16, 1956

Allied & the Justice Department

SOME future historian of the motion picture industry will have a fascinating time charting the relations of Allied States Association and the Department of Justice. There is no doubt that in the 1930s and 1940s Allied had a strong influence at the Department of Justice. Certainly the protests of Allied and its members played a part in the initiating and prosecution of the Paramount et al anti-trust suit.

In recent years, especially since the advent of the Eisenhower Administration, there have been increasing signs of a deterioration of the relationship between Allied and the anti-trust division of the Department of Justice. Now Allied charges that division with a laxity in law and decree enforcement and a lack of sympathy with the plight of small independent exhibitors. For its part the Department of Justice in a long statement prepared for the Senate Small Business Committee asserts that all the motion picture consent decrees are being properly applied.

The key point of dispute is whether, as the Department of Justice maintains, there now exists an "equality of opportunity" for independent exhibitors and for all distributors. Also, certain of creating additional controversy is the Department's position that a distributor may create an additional run or runs, at will, in front of the usual first run. Somewhat Pickwickian is the Justice view that an exhibitor has to tell a distributor what admission he plans to charge but that he (the exhibitor) can change his mind with impunity and charge less.

Unless there is a change in the attitude of the officials of the Justice Department it would seem that any trade practice relief sought by Allied must come elsewhere. This means there should be a return to direct negotiations with the distributors. That may well be the best course of action anyway. A common front of exhibitors and distributors would have the best chance of getting action from the Administration or from Congress, if the consent decrees need revision.

■ ■ ■

Out of Bounds

BOSLEY CROWTHER, the eminent motion picture critic of the New York *Times*, continues to be a source of grave concern to responsible elements in the motion picture industry. His critical attentions recently have been running the gamut from ridicule (on one occasion expressed in heavy-handed verse) to devastating assault and abuse. Objectivity and fairly-worded comment seem to have become estranged from his typewriter.

In a long list of instances neither the theatre-going public nor many industry persons of qualified judgment and experience are able to make head or tail out of his observations in respect to various particular pictures. His many prejudices and favoritisms seem to have gotten the upper hand over anything in the way of balance, comparison and judgment.

A particularly aggravated case—which has aroused widespread indignation in the industry — was the Crowther review of "Trapeze", a picture which reckoned by any reasonable standard is an important and outstanding attraction. The indignation is by no means confined to persons interested directly or indirectly in "Trapeze". The Crowther review was a solid blasting in no way related or fairly based upon what the screen displays. This fact is confirmed by the attendance records which the public is lavishing upon it.

So much for the review—but the worst is yet to come. Mr. Crowther in his special Sunday article this week returned to the attack on "Trapeze". The burden of this article as expressed in bold headline is " 'Trapeze' won't save the screen but films like 'Rififi' can."

This "Rififi" film which Mr. Crowther is so enthusiastic about and which encouraged him to offer the invidious and unethical comparison with "Trapeze" as a type of industry savior, curiously enough was adapted for the screen and directed by Jules Dassin who has been identified before a Congressional committee as a member of the Communist Party. Mr. Dassin has escaped subpoena service by continuing to reside abroad. "Rififi" is an import from France where it was produced. It contains a number of incidents which in Mr. Crowther's own words are in violation of the United States Production Code.

Alongside of Mr. Crowther's collection of curious prejudices he has often given evidence of several curious favoritisms. The instance of "Rififi" and what goes along with it is one that is not likely to be soon forgotten.

■ ■ ■

¶ Operators of drive-ins as well as conventional theatres should follow developments in the anti-trust suit filed two months ago by the Department of Justice in Omaha. If the Government wins the relief sought, widespread changes might be required in operating practices. The Department of Justice asserts that the defendants agreed to fix uniform prices for admissions, food and beverages and to limit the amounts to be spent for newspaper advertising. It was also asserted that the defendants threatened to refrain from dealing with distributors who sold pictures to drive-ins charging lower admissions.

—Martin Quigley, Jr.

Letters to the Herald

On N.Y. Times' Trapeze & Rififi

To the Editor:

There are a group of Americans who seem to intensely dislike the American motion picture industry. Foremost among these, it would appear, is Mr. Bosley Crowther, chief motion picture editor of the *New York Times*. Mr. Crowther never misses an opportunity to criticize, as destructively as possible, American pictures and the American motion picture industry. Since Cinerama and wide screens are American inventions, he dislikes wide screens. Since color has predominated in American pictures, he dislikes color—he prefers black and white. He criticizes the industry for the inadequacies of the Code, and yet praises everyone who successfully disregards it. He never fails to praise a foreign picture far beyond its worth, particularly if there is connected with the picture someone who belongs to what is commonly referred to as "the left wing."

Mr. Crowther's current rave is a French picture entitled "Rififi" which was produced and directed by Jules Dassin, who was identified before the House Committee as a member of the Communist Party and whose constant presence in Europe has made it impossible for the House Committee to serve him with a subpoena.

Mr. Crowther, in his most recent column in the Sunday *New York Times*, compares "Rififi" and "Trapeze." The headline of Mr. Crowther's column says "'Trapeze' won't save the screen but films like 'Rififi' can." He sees in pictures such as "Rififi" the salvation of the American industry.

I think I would admit that "Rififi" would have a greater appeal to the American audience than the average foreign language picture, but by critical standards it falls far short of those set by American pictures and it is hardly the type of picture on which we would want to base the future of the American industry. Its hero is an ex-convict and jewel thief. During the course of the one hour and forty-five minutes of the picture, some eight persons are brutally murdered in front of the camera. Interspersed into the picture, without much purpose except to make it spicy, are bawdy scenes of prostitution. Concerning this point Mr. Crowther shyly admits "'Rififi' contains about five things that would not get past the Hollywood Production Code but which are essential to the pungency of it." What Mr. Dassin has turned out is a good, fast moving, bloody, brutal, gangster picture, typical of the pictures turned out by our American companies in the early 1930s. Had this picture been produced in America, I am sure Mr. Crowther would have criticized it for having been 25 years behind the times.

The American industry has taken a firm stand against the use of persons in American motion pictures who have, in the past, been identified with Communist activities and who have neglected or refused to make known their relationship with the Party.

It is no secret that Mr. Crowther disapproves of this policy and has said so. Whether or not his disapproval of this policy in any way influences his apparent fondness for foreign pictures made by persons whose politics are on the left, would be difficult to determine, but from where I sit much of his criticism just doesn't add up. This is particularly true of his present position. If the American industry has to be "saved" for the purpose of presenting such pictures as Dassin's "Rififi," then a lot of people might appropriately ask—Why? —*RUSSELL M. MOSS, business agent and executive vice-president, Local H-63 (IATSE), New York.*

•

Censorship

To the Editor:

It seems that every time censorship is abolished by some state or city, there is a great outcry for the return of censorship because of the influx of immoral and indecent motion pictures. There are always a few exhibitors out to make a fast buck at the expense of the good name of the industry.

The only solution seems to be a continuation of censorship where it exists and censorship laws in states where they do not exist. Now, I realize that censorship to most exhibitors is a dirty word, but the censorship I am talking about would be instigated by and be beneficial to the exhibitors themselves. They would not be unrealistic laws set up by civic-minded groups.

The basic idea of the industry-sponsored censorship law would be to require review by a local censor board of all reels not bearing the Production Code seal. Sure, this would be censorship to an extent, but it would be favorable to the industry as a whole. It would also put teeth in the Code.

The motion picture producers would for the first time have a common set of rules to follow in determining what or what not is objectionable about their motion pictures.

Of course, what happens if the Production Code were amended to leave the door open for indecent motion pictures is another question.—*ROBERT ZILLER, Minneapolis.*

MOTION PICTURE HERALD

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On the Horizon

"DYNAMIC FRAME" SHOWN

The British Film Institute sponsored a demonstration to the press and film industry in London this week of the first film to be made in the "Dynamic Frame" technique, a process whereby the size and shape of the picture frame are viewed according to the dramatic needs of the story. Glenn Alvey, originator of the technique, adapted H. G. Wells' short story, "The Door in the Wall" and directed the film, which was made in color by Technicolor and VistaVision. The technique has been designed to overcome what may be considered a major drawback of wide screen systems: that of composing every shot, regardless of its subject matter, within a vast but rigid format. In the new process, the setting, action and mood of each scene determine its space requirements, and the appropriate horizontal or vertical formal can be varied imperceptibly or suddenly, as required.

OUTLOOK ABROAD

Universal - International's outlook in Continental Europe is highly encouraging over the next two years because of the company's product lineup, manpower, and hard work in selling its pictures, according to Americo Aboaf, vice-president and general sales manager of Universal - International Films, Inc. Mr. Aboaf recently returned from France, Germany and Italy, where he presided at regional sales meetings. Declaring that business will be generally good for the industry, he predicted that U-I's business for this year will at least be as high as last year's record.

EXTEND CANTOR OPTION

Cantor, Fitzgerald & Company's 60-day option to buy the operating control of Republic Pictures from Herbert J. Yates and associates has been extended to September 4, it has been announced by the banking investment group. The extension was said to be due to the complexity of Republic's books and records. The announcement also revealed that George V. Delson, New York tax analyst, is making a study of Republic's tax situation.

TV IN EUROPE

American Broadcasting-Paramount Theatres has established a relationship with European television interests with an eye toward future expansion there, according to Leonard Goldenson, AB-PT president. According to Mr. Goldenson, he went abroad recently "to establish a relationship with European television organizations, to work with them, and help them if possible, and to learn their problems." He said he was impressed with the growth of the TV medium in England, France, Italy and Germany.

TAX PROTEST

METZ, FRANCE: Rather than pay municipal taxes, five theatres here have decided to close. These taxes have been disliked by exhibitors for a long time. Last year exhibitors throughout the country protested against the taxes on the more expensive seats and many decided to reduce the price of these seats below the taxable minimum but this policy could not continue. There is a possibility that this movement may spread. The theatres affected distributed leaflets throughout the city explaining their position with apologies to the public.

MORE FROM RKO

A speedup in the production program of RKO Pictures was announced Wednesday by William Dozier, vice-president in charge of production, and Daniel T. O'Shea, president. A total of 8 top bracket feature films are scheduled to go into work in the next 70 days with a total production investment of $11,000,000. Of these, three are to start in June, 2 in July and 3 in August, it was announced.

WHEN AND WHERE

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

June 25: Annual golf tournament and dinner party of Albany Variety Club, to be held at Shaker Ridge Country Club, Albany, N. Y.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association to be held at the Coliseum, New York City.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, Los Angeles.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, Roosevelt Hotel, Jacksonville.

November 24-28: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

DRIVE-IN GRAB BAG

For an admission price of $1.75, a patron gets a variety of features at Stanford Kohlberg's Starlite Drive-in theatre, Chicago. All this, and fresh air, too, are offered: two feature pictures, a stage show, free milk for children, free diaper service, free candy, souvenirs and dancing. Starting August 17 there will be an ice show with a company of 30 skaters. As an added attraction, there will be circus aerial acts at every show.

William R. Weaver--Lawrence J. Quirk--James D. Ivers



IT'S DOCTOR DISNEY now. He's a Doctor of Fine Arts, courtesy of the Chouinard Art Institute, of Los Angeles. In array at the left are James Normile, school assistant director; Walt Disney; Mrs. Nelbert Chouinard; and Dr. Clarence Thurber, director. Mr. Disney gave school officials a scroll signed by Disney artists educated there.



SOUND IS THE SUBJECT, at the Carroll Theatre, Carroll, Ia., as manager Bill Arts, left, editor Howard Wilson, and J. R. Brown of Altec, right, listen to Altec publicity director Bert Ennis as he points out a magazine article on his company's campaign for better sound.

This week in pictures



EDWIN "PETE" GAGE... five years a vice-president, he becomes executive vice-president.



ALBERT FLOERSHEIMER, JR., vice-president in charge of catering and food concessions.

CHARLES S. STODTER, right, in early July becomes executive secretary to the Society of Motion Picture and Television Engineers. He succeeds Boyce Nemec. He is an electrical engineer who has had a long and important army career.



THE PERSONAL PUSH. Promoting his "The Animal World" in 12 cities, Irwin Allen in New Orleans is welcomed by Paramount Gulf president Henry Plitt, right, booker T. J. Howell, left, and vice-president Maurice Barr, also left.

AUTHORITY is the story, at the Walter Reade circuit, Oakhurst, New Jersey. Men who had been specialist executives have been made officers and their departments given autonomy. Mr. Reade commented: "We are no less interested in exhibition than before, but we are becoming more interested in other (growing) aspects of the motion picture industry and allied fields."



SHELDON GUNSBERG, vice-president in charge of advertising and publicity.





JACK P. HARRIS, vice-president in charge of film buying and booking.



NICHOLAS SCHERMERHORN, vice-president in charge of theatre operations.

FRITZ LANG, left, a director of vast experience and some renown, said in New York last week he saves money on pictures such as "Beyond a Reasonable Donbt," his latest, by conferring with writers before their errors are unreversable. As for the industry these days: how do you give "new faces" to showmen and bankers who insist on "star values."



ARTHUR J. HATCH, new president of Strong Electric, Toledo, sneceeding the late Harry Strong.



by the Herald

THAT'S A FLYING SAUCER Clarence Greene is describing, at the New York office of United Artists, where he went to ascertain how his "U.F.O." is doing. The pietnre, you guessed it, is about unidentified flying objects. Mr. Greene opines the topical and even the provocative is that something different the public wants. His next three pictures, made along with Russel Rouse, will be "from life" and "sugar-coated with entertainment." His theory is, a certain segment of the public (enough to give you a profit) will like your type of picture and come when they see your brand name.



by the Herald

SOME CRITICAL WORDS on a crisis, from Dino DeLaurentiis, produeer (along with Carlo Ponti) of Paramount's "War and Peace." At the home office in New York last week, he declared the crisis is truly international and people want different treatment, new ideas. Such as, for instance, his picture gives. The battle scenes are awesome, the acting superb, the picture one of ineffable quality. Also, he adds, one such picture is worth in playing time five poor ones, something the exhibitor who asks continually for "more pictures" should heed and believe.



by the Herald



THE FRIENDLY EXHIBITORS. In the Philadelphia exchange pitching for United Artists Week, July 1-7 are Al Davis, Freid Circuit; Charles MacDonald, York; Gene Tuniek, their host (UA manager); and Max Chasins, Atlantic City.



THIS IS THE CAST MGM has put into "High Society" which in its sneak previews has the industry's "ins" excited, and which New York's Radio City Music Hall will screen beginning Labor Day. Here are renowned performers Margalo Gillmore, Sidney Blackmer, Celeste Holm, Frank Sinatra, Grace Kelly and John Lund. Bing Crosby is also a star of the film which is in VistaVision.

U.S. DEFENDS DECREE AS ALLIED COUNTER-PUNCHES

WASHINGTON: What is informally known (in the film trade, anyway) as THE Senate subcommittee, but officially called the Subcommittee on Retailing, Distribution and Fair Trade Practices of the Senate Select Committee on Small Business, has settled down to work. By mid-July, it should have ready a report on its recent hearings on motion picture industry trade practices. The record was closed late last week with the submission of three documents:

A 25-page letter from the Department of Justice which declared that the Paramount consent decrees have succeeded in creating "equality of opportunity" for independent exhibitors and all distributors, and which at the same time vigorously defended the Department's record in enforcing the consent decree;

A 26-page "reply statement," prepared by Abram F. Myers, Allied States Association general counsel, to answer the series of strong distribution attacks on exhibition which Mr. Myers described at length as "the Great Dispersal"; and

A 19-page sworn affidavit, submitted by Rube Shor, Allied president, designed to answer charges made against him personally before the subcommittee by Charles Reagan, vice-president and general sales manager of Loew's, Inc., and by Louis Phillips, vice-president and general counsel for Paramount Pictures.

With their work for the next few weeks clearly cut out for them, subcommittee officials said Monday that they did not expect any other material to be filed with the subcommittee. However, because of the not unexpectedly controversial elements in the newest documents, the officals pointed out that individuals and groups could always file additional information later directly with Senators who are members of the subcommittee.

Analyzes Testimony

Mr. Myers launched his "reply statement" with a careful analysis of distribution testimony concerning the most recent failure of the industry to agree on an arbitration system. Calling it a "red herring issue," Mr. Myers said that it was irrelevant to the business at hand unless it could be demonstrated that "the current arbitration draft will aid measurably in the solution of the present-day problems." Distribution, he said, "made little or no attempt at such a demonstration."

Declaring that Allied's views on arbitration have long been known and that at all times Allied officials have acted to carry out the will of its membership, Mr. Myers said that "the distributors' position boils down to this: Allied leaders merit castigation because they have not disregarded the express wishes of their members and made a deal with the distributors for an elaborate and expensive arbitration system which would make no contribution toward the solution of the problems that are now keeping exhibitors awake nights.

"In light of the foregoing, how can the subcommittee escape the conclusion that the hullabaloo about arbitration is merely a diversionary tactic designed to divert attention from the exhibitors' grievances and as an excuse for name calling?"

Mr. Myers was particularly irritated by the testimony of Adolph Schimel, Universal general counsel, on the damages provision in the latest arbitration draft. The Allied general counsel prefaced his remarks with the statement that the distributors could solve any threat of damages by arbitration on the run of a picture by simply instituting competitive bidding, which would leave the exhibitors no better off than before. On the matter of damages themselves, the exhibitor, under arbitration, could win only actual damages or, in addition, exemplary damages, not to exceed the actual damages, when deliberate purpose to injure the complainant was proved, he said.

Pointing out that the anti-trust law affords the winning complainant treble damages, and that efforts are being made to have this amended to let the judge use his discretion in the amount of damages, Mr. Myers said that should the film companies secure the approval of the subcommittee and the Attorney General to the damages clause in the arbitration draft "they would have a potent element to use before the Judiciary Committee in their efforts to sap the vitality from the treble damage clause."

Mr. Myers also vigorously attacked the arbitration draft in respect to its clauses on clearance, print availability and competitive bidding. "Only a comparatively few years ago," he said, "the several products were divided among the exhibitors without resort to bidding. . . . This system made for peaceful coexistence. What has stimulated competitive bidding among exhibitors is the product shortage."

Some sort of division of product among exhibitors, he continued, "may not be acceptable in all situations, it may not work in some others, but it holds the promise of hope to many distracted bidders."

"Special" Releases Cited

Mr. Myers made note of the distributors' careful differentiation between "pre-release" pictures and "special release" pictures, and said that "Guys and Dolls" is "the current horrible example" of the latter practice, "the normal and logical outcome of the indulgent attitude of the Department of Justice toward the film companies." He took exception too to the Department's attitude on admission price "fixing." Brushing aside the Department's opinion that a distributor has a right to know what the exhibitor is going to charge, Mr. Myers said that "it is elementary that an offer to buy based on a certain admission price, when accepted by the distributor, becomes an agreement."

Further in his statement, Mr. Myers answered distribution testimony on the film companies' earnings statements. "Upon close scrutiny, their apparent candor in dealing with this subject turns out to be a disingenuous attempt to overcome the force of net profit figures by bold assertions or irrelevant facts whilst concealing from the subcommittee pertinent information contained in the corporate books to which they alone have access. The clumsy attempts to negate the normal and natural inference that the film companies have drained off a disproportionate share of the tax relief benefit impose a different kind of tax on all of us—a tax on our credulity."

In conclusion, Mr. Myers expressed his disappointment that the film company presidents had not appeared before the subcommittee and that "not a single constructive proposal was offered. This seems to indicate a lack of responsibility in high places." He declared "established and manifest" two points: "The distributors' assaults on the exhibitors' case, when analyzed, are trivial and of no force. The mood of the distributors is such that they will take no steps to

(*Continued on Opposite Page*)

MYERS' SHARP COMMENT ON PRACTICE REPORT

WASHINGTON: Shortly after the Justice Department made public its 25-page statement to the Senate Small Business subcommittee studying film industry trade practices, Abram F. Myers, the articulate general counsel of Allied States Association, was ready with a comment. Mr. Myers said tersely that the Department "automatically sides" with the distributors and called the statement "Judge Barnes' brief for the defendants." The statement, he continued, "will not surprise anyone in Allied, where it is a subject of outraged comment that the anti-trust division as now constituted automatically sides with the film companies on all issues between them and independent exhibitors."

improve conditions unless (a) they are shamed into doing so or (b) suitable legislation is recommended for enactment by the next Congress."

Mr. Shor's sworn affidavit was directed to Senator Hubert Humphrey (D., Minn.) chairman of the subcommittee, to whom, in a covering letter, Mr. Shor wrote that although the subcommittee did not require a sworn statement, "I feel I do not want to leave any doubt in anyone's mind."

Charges "Half-Truths"

In making his rebuttals, Mr. Shor declared that statements affecting him made by the distributor representatives were not accurate and that the information given by Paramount's Mr. Phillips consisted of "half-truths." Mr. Shor was particularly bitter over Mr. Phillips revealing what Mr. Shor regarded as confidential data taken from his books, which were submitted in connection with an anti-trust suit. He charged that Mr. Phillips abused his privileges and mal-used the information.

[Mr. Phillips Tuesday released the text of a letter written June 11 to the subcommittee in which he admitted the existence of an agreement between Mr. Shor's lawyers and Paramount lawyers to the effect that Paramount could only make "defensive" use of the Shor financial information. Mr. Phillips said at the time of his testimony he knew of no such agreement, but that if he had, he would have been justified in using the information "since Mr. Shor's attack upon Paramount made it perfectly proper for me to use the relevant facts defensively, which was exactly what I did."]

Mr. Shor pointed out that at exhibition's hearings before the subcommittee, he was not pleading for himself nor for the larger theatres, of which he owns two, but as the president of Allied in behalf of the small independent exhibitors, "who were being ruined by the actions of the distributors."

Tax Returns Defended

As to Mr. Phillips' statements made before the subcommittee, Mr. Shor said that the "efforts on the part" of Mr. Phillips to insinuate income tax irregularities against the Shor companies were "despicable." All the income tax returns of the companies that have thus far been audited have been cleared by the Internal Revenue Service, he said.

Mr. Shor said it would be "interesting, indeed," to look at the Paramount income tax returns and see if deductions are taken by the company which would be as rigorously honorable as in the case of the Shor companies. "The reference to the fact that S & S Amusement Corporation has two automobiles, is ridiculous. In addition, for his own private use," the affidavit said, Mr. Shor has two cars in his own name, which he paid for, and for which he pays all expenses.

The use of the station wagon for use in connection with the theatre is very apparent, the National Allied leader said, adding that the Cadillac car is also a necessity because one of the important factors in any successful theatre operation is showmanship and promotion.

"The entire attitude and half-truths in the statement . . . indicates one of the main troubles that the exhibitors are having," Mr. Shor said in the affidavit. "It is apparent that Paramount resents the fact that any exhibitor should be reasonably successful," he stated. Mr. Shor said it would be a bad day for this country if here, where free enterprise "has been the cornerstone of the success of our system, the distributor were permitted to dictate how much any exhibitor is going to be permitted to make. They do their best to take everything they can away from exhibitors," he said, adding that "in fact, Paramount particularly, when negotiating for film rental and settlements, uses as an attempted criterion, not how much Paramount is getting, but what they are going to permit the exhibitor to have left."

TOA's Reply to Distributor Charges Included in Senate Committee Record

Theatre Owners of America's official reply, contained in a telegram to the Senate Small Business subcommittee studying motion picture industry trade practices, to charges made by distribution before the Senate group, has been included in the subcommittee's records, Senator Hubert Humphrey (D., Minn.) announced in a statement this week.

Myron Blank, TOA president, last week wired Senator Humphrey declaring that "much of the distributors' testimony before your honorable committee was reckless and intemperate and exhibitors are shocked and disturbed." He continued: "The claim that TOA's conduct in temporarily withdrawing its approval of the proposed arbitration system as a shameless betrayal is a baseless accusation. It is well known to distribution that TOA's decision was because they wanted to seek a broader scope of arbitrability and to block distribution's attempt to obtain a whitewash. . . . This was the almost unanimous vote of the members of our board and executive committee. . . .

"The proposed system does not offer adequate scope of arbitrability and TOA is willing now, as it has always been, to explore avenues of broadening that scope. To this offer, distribution has been significantly silent. We shall appreciate an opportunity for rebuttal. If that is not proper nor possible, then we ask that the contents of this telegram be placed in the record.

"We very much regret that because of distribution's stubborn and illogical refusal to sit around the conference table as men of good faith to attempt to solve industry problems, much of your honorable committee's important time was consumed. All of us express to you . . . our deepest gratitude for your patience, for your courtesy and for your sympathetic understanding of our troubles. . . ."

The Justice Report

Meanwhile, the Department of Justice, in defending its enforcement of the consent decrees, also defended against exhibitor charges many current policies of the distributors and divorced circuits. It defended, for example, the special handling of top pictures' the licensing of specific films in specific instances and recent theatre acquisitions by divorced circuits. Like distributor officials who testified before the subcommittee, the Department placed much of the blame for current exhibitor difficulties on competition from television and drive-ins.

The Department pledged itself to do all it could to help the independent exhibitor, but warned that many distributor policies come within "legitimate business prerogatives" and cannot be challenged by the Government. The record of enforcing the Paramount case judgments, the Department said, must be read with the recognition that "the motion picture industry has recently undergone and still faces a time of difficult transition." Citing the drop in attendance in recent years, it said "this decline stems in the main from the growth of television." At the same time, it added, many theatres have suffered from the competition of new drive-ins.

Cites Assistances

The Department said it can and does help exhibitors in many ways in their difficulties with distributors, and that the dstributors, knowing the department's attitude, "have developed business procedures to effectuate" the aims of the consent judgments. "The result has been improved compliance," it stated.

The Department declared it had done all it could to increase the supply of films, and cited its approval of the Makelim Plan and its talk concerning production by the Exhibitors Film Financial Group. Noting the recent request of Allied States Association and the Theatre Owners of America for permission for divorced circuits to produce films, the Department said it did not know "whether any of such circuits will decide to enter into production and distribution, or whether it will be possible to devise adequate safeguards against the return, as a result, of any such new integration" of the illegal practices existing before the Para-

(*Continued on page* 16)

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PROMOTION MEN SEEK MEETINGS

. . . Ad-publicity executives of major distributors stress their willingness to meet exhibitors to discuss any proposals

Advertising and publicity executives in distribution have said they would meet with exhibitors and their promotion executives at any time to discuss any proposals which will help revitalize the box office.

This followed a call by Allied Theatre Owners of New Jersey last week for an industry conference to discuss what can be done promotionally to bring the public back to the theatre. The advertising and publicity executives reported that such a meeting "would be good for all concerned if tangible proposals are discussed."

The exhibitor organization had sent letters to the distribution sales heads asking for "cooperation and harmony with exhibition" and to set up the conference. The letters were accompanied by a resolution adopted by the organization at its recent annual convention.

The resolution states: "Whereas we believe that the motion picture industry is a great industry and has an important place in community life; that it has a strong healthy future and that we intend to stay and prosper in it, and whereas, the only way that this can come about is by cooperation, instead of complaints and invectives, and that production, distribution and exhibition must start to work in closer harmony and, whereas, the major cause of hardships and trouble is falling box office receipts, we hereby resolve to endeavor to have a conference called of the leading publicity, advertising men in distribution and leading exhibitors to discuss what is wrong on both sides in advertising campaigns and to develop new plans, new ideas and new methods of stimulating interest in movies and in our theatres."

Seek Viewpoints

The advertising and publicity officials pointed out they are interested in hearing viewpoints from exhibition on ways to improve advertising and merchandising. The Advertising and Publicity Directors Committee of the Motion Picture Association of America, in its meetings thus far to formulate a program of boosting the box office, has not talked to any theatre people. The committee has discussed a number of proposals presented by its members and appointed five subcommittees to report on proposals.

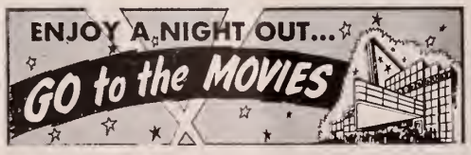
At a meeting last week, several subcommittee reports were presented. Paul Lazarus of Columbia discussed a proposal which dealt with research and survey, and Rodney Bush of 20th-Fox reported on the Hollywood press symposium proposal under which critics and newspaper film editors would go to the studios and study production.

"Go to the Movies" Is Theme of Crescent Circuit's Business-Building Promotion

An elaborate "Go to the Movies" cultivation program was "kicked off" this week by the Crescent Amusement Company of Nashville in all its theatres and drive-ins in Tennessee, Alabama and Kentucky. Among the promotional material used are billboard signs in color, bumper strips, pennants, doorway decals and restaurant menu cards.

A few weeks ago, in Sulphur Dell, Southern Association baseball park, a giant billboard depicting the central idea of the "Go to the Movies" promotion was unveiled. And last week, in conjunction with the annual convention of the Tennessee Theatre Owners Association, Crescent's uptown houses were decked out with campaign materials.

According to John J. Link, head of the concession department and publicity manager for the campaign, Crescent would like first to interest all other theatre owners in the state and then project it on the widest possible scale in the industry.



Cards for street distribution are one of the accessories for the campaign. They carry slogans such as "Give the family a treat," "Leave your troubles behind," "Forget your worries."

Crescent will pass along to anyone, anywhere, all items of promotion material at cost, including a film trailer, according to Mr. Link. He has made an itemized list showing the entire cost at less than $40.

U. S. DEFENDS

(*Continued from page* 13)

mount case. However, it said, being intensely aware of the problems caused by a product shortage, it has "taken the proposal under advisement."

The Department then turned to specific exhibitor charges. It said the Paramount case did not bar licensing of pictures based on a percentage of box office receipts, and that since an exhibitor's admission prices obviously had direct bearing on the size of the receipts, distributors could base policies on the exhibitor's admission prices.

With respect to exhibitor protests against Paramount's "merchandising engagements," Justice said "the creation of a new run when licensing a picture is not unlawful."

"Any clearance between any such new run and the runs following it is governed by the same judgment provisions as the clearance between other runs," the Department said. It stated it was perfectly logical for this new special release run to take clearance over the first run.

"Guys and Dolls" Case

The Department reviewed the circumstances surrounding Mr. Rembusch's attempts to license "Guys and Dolls" in Columbus, Ind. The statement generally defended the actions of Loew's in this matter, but said that on Mr. Rembusch's request the Department is again reviewing the situation now.

Pointing out that all but 24 of the original 1,200 Paramount case divestitures have now been carried out, the Department said "the vigilance of the Anti-Trust Division had something to do with getting the job done."

The Department vigorously replied to Allied charges that it was laying down on the job by permitting divorced circuits to acquire theatres. It emphasized that the Department had insisted that the divorced circuits be barred from acquiring theatres until their divestiture programs had been completed, and that as a result the divorced circuits had been barred until February 1955 from acquiring any theatres.

Drive-In Ownership

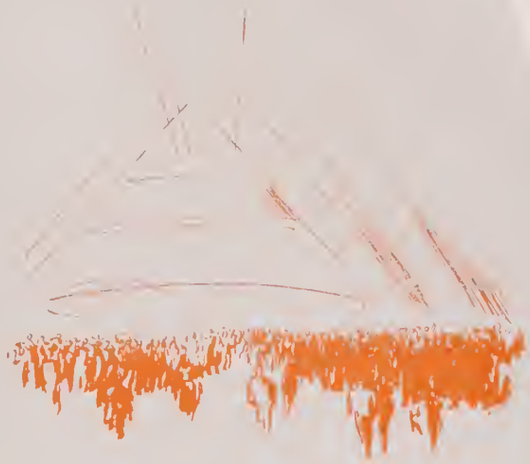
This fact, the Department said, has been of great benefit to independent exhibitors, especially with respect to drive-in theatres. It declared that almost all the 4,600 drive-ins in the U.S. have been built since World War II, during most of which period the divorced circuits could not acquire theatres. As a result, the Department said, most drive-ins are independently-owned, and the independent exhibitor has "an important head start" in the drive-in field.

The Department promised to continue to review carefully each acquisition proposal by a divorced circuit, and to oppose any acquisition "which we feel will unduly restrain competition." It pointed out that in the 16 months since the first acquisition by a divorced circuit, there have been only 13 acquisitions.

OUTLINE OF AN IDEA

Plan to Revitalize Theatre Attendance

by RAYMOND LEVY



Facing the facts:

Under the conditions which now prevail, merely to revert to the belief so often proved to be correct in the past—that "there is nothing wrong with this industry that can't be cured by a few good pictures"—would be an over-simplification of the problem. It remains true that individual pictures which are strong attractions do wonderful business, but the trouble is that not enough people retain a continuing interest in going to the movies. They go when they feel a sufficiently strong urge to see what happens to be playing. The key to the problem of getting the public to go to the movies more often lies in that word "interest"—how to effect a revival of continuous interest in movies.

Just what was it that used to keep the people coming to the theatres so regularly, even though many of the pictures were not very good? More often than not it was a matter of whom they were going to see more than what they were going to see. And it was not only a matter of beautiful leading ladies and handsome leading men. Whether they were endowed with those attributes or not, the stars and featured players held a fascination for the public because they were unique personalities . . . and their ages ranged from six to sixty or more.

Just think back on the roster of names. Make a list of them, note how many, visualize those outstanding personalities in their heyday—whether it was Shirley Temple or Jackie Coogan or Jackie Cooper in their childhood days, or Chaplin or Fairbanks or Barrymore, or Garbo or Beery or Marie Dressler—or any of a score of others who were distinctively different.

Now consider how few unique personalities there are for the screen today, together with the fact that some of those, and most of the featured players, are also seen so frequently on television that their fascination has worn thin. (There is also the fact that various of the present day stars are seen on TV in movies produced when they were considerably younger.) How many magnetic marquee names does that leave for all the weeks of the year? Every producer and every exhibitor knows the answer to that!

Sure the industry is conscious of the need for more screen personalities, and there has been some activity in developing new stars, and a few of them have that elusive something that comes forth as a personality who can attract a following. But their number is not nearly sufficient to make the public revive its interest in going to the movies often enough. Now we are back to those words, "public interest." Therein is the opportunity for a plan to quickly stimulate —and hold—public interest in the movies.

The haystack:

Within the age ranges of the unique screen personalities who used to keep the public coming regularly to the movies there are over one hundred million people in the United States. And among that huge number there certainly are all the potentially great personalities the screen can ever need! The plan is to enlist the cooperation of the public in a manner that will comb every city, town or village in the nation—and at the same time provide a high degree of interest, to cause the public to keep coming regularly to theatres in the meanwhile.



Outline of the plan:

Simultaneously throughout the nation, the motion picture industry announces "The All-America Talent Search for New Screen Personalities" . . . a nationwide campaign in cooperation with the public to discover the most promising personalities for development as future motion picture stars and featured players. This is not merely a beauty contest or a hunt for handsome men; it is an intensive search for talent and unique personalities, and the entire population of the nation is invited to help to find them.

This would be a systematic undertaking, with the details carefully worked out and organized, so that each theatre manager would know exactly how to handle his part in it. One or more mailings to all newspapers would go out from national headquarters—and the theatre managers would then keep their local newspapers fed with a constant barrage of local developments. Details would be caused to penetrate to schools, colleges, local theatrical groups, fraternal organizations, women's clubs and others who know the talent within their midst. Any such groups can submit their candidates on the application form available from the theatres. Pre-auditioning might be optional with the theatre manager, if necessary, before the public auditions at which the theatre audience would vote.

The theatre auditions continue over a predetermined number of days or weeks (according to population size). The winners of each such public audition then would compete similarly for nomination as candidate for the town. (Provision can be worked out to handle the problem of competing theatres in any area.)

There are various angles to tie in the plan with currently playing pictures. For example, five-minute scripts from a sequence in a picture currently playing at the theatre would be obtainable by anybody attending the theatre during that engagement. Aspirants would be able to see how the stars and featured players performed in that scene, and could rehearse it themselves for re-enactment at the public audition a week later. Local publicity would take care of making the public aware of that highlight in the picture, so that they will want to see it in the original and then come back to see local talent interpret it.

The town finalists become candidates for state finalists. When all the state finalists have been thus determined they are brought to Hollywood or New York for screen tests with established stars (continuous publicity going on meanwhile). Since this is a search for new screen personalities, it may cover various ages. The number finally selected

(*Continued on Page* 20)



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COLUMBIA PICTURES

announces

the commencement of shooting

in the British West Indies of

THE WARWICK PRODUCTION

STARRING

RITA HAYWORTH · ROBERT MITCHUM · JACK LEMMON

in

FIRE DOWN BELOW

Screen Play by IRWIN SHAW • Directed by ROBERT PARRISH

Produced by IRVING ALLEN and ALBERT R. BROCCOLI

CINEMASCOPE

Color by

TECHNICOLOR



PUBLIC VALUES FIRST, NETS SAY

. . . CBS president leads off defense of monopoly charges at Senate hearing; says networks essential for operation

WASHINGTON: The television networks opened a detailed defense of their policies here this week before the Senate Committee on Interstate and Foreign Commerce, conducting an inquiry into television.

Frank Stanton, president of the Columbia Broadcasting System, gave his testimony Tuesday with Robert Sarnoff, president of the National Broadcasting Company, and Robert Kintner, president of the American Broadcasting Company, scheduled to testify later in the week in defense of charges of monopoly and other alleged malpractices in network operations. It was indicated that CBS and ABC affiliates will testify sometime next week.

Public Interest a Factor

Mr. Stanton urged the committee measure every proposal for change in network practices in terms of its effect on the public. He pointed out that "proposals for change must first, last and always be subjected to this fundamental test; not how will the change affect particular stations or groups of program suppliers or scenic designers, but how will it affect the public? Will the change improve or degrade what the public is getting? Are you sure that the change will add to the public's fare or may the change involve the grave risk, instead, of taking away from the public that which it has demonstrated it wants?"

In the field of mass communications, he said, "nothing can serve the American public more broadly than the instantaneous national interconnection which the networks alone supply—on a continuing basis." As an example, he pointed out that "only a network is equipped to cope with the complexities of covering the conventions this summer."

Dr. Stanton said, "The CBS Television Network does not constitute a monopoly by any meaningful definition" and submitted an opinion by Cravath, Swaine and Moore, CBS legal counsel, which concludes that CBS, in the TV field, does not "in any respect violate the anti-trust laws."

Denies Discrimination

He also denied the charge that networks discriminate against the use of independent (non-network) produced programs and said the CBS policy "is to place the right program—regardless of its source—at the right time."

Addressing himself to "the charge that the heads of networks exercise an arbitrary and capricious power over what the public sees or does not see on television," he said, "it is absolutely impossible for networks or their officers . . . to deny public taste . . . or to manipulate public taste to their own ends."

Concerning option time, Dr. Stanton testified that, contrary to charges, it does not interfere with the competitive functioning of the industry. (Option time is an arrangement under which an affiliated station generally agrees to accept during certain hours sponsored programs offered by the network.) "Without option time or something equivalent," he said, "the network function would be emasculated. With it would go so much of the magic of live television. The vast majority of stations, and all of the public, would be the loser."

The CBS president emphasized the complexity of networking and the need for knowing the facts since . . . "all of its parts are closely interrelated, and no part can be examined in isolation from the others."

WCBS-TV Buys 152 Old Warner Features

WCBS-TV has purchased 152 Warner Brothers pictures for television exhibition, commencing in early 1957, from Associated Artists Productions, Inc. (PRM), it is announced by the flagship outlet of Columbia Broadcasting System. The agreement, signed by Sam Cook Digges, general manager of the station, and Robert Rich, general sales manager for AAP, calls for WCBS-TV to acquire most of the films January 1, 1957, for showings on the Early Show and the Late Show in the New York area. No purchase price has been disclosed, but according to reports the remainder of the films will become available to the station in mid-1958, after they have completed re-runs in theatrical circuits. Among the pictures in the deal are "Arsenic and Old Lace," "The Maltese Falcon," "The Petrified Forest," "Juarez," "Dodge City," "George Washington Slept Here," "The Adventures of Mark Twain," "June Bride," "One Foot in Heaven," "Devotion," "Of Human Bondage" and "A Kiss in the Dark."

"Somebody" Previews Set

MGM will hold sneak previews of "Somebody Up There Likes Me" in all exchange areas July 2. Representatives from all phases of the industry will be invited by resident MGM managers as well as members of the press, radio, TV and special newspaper and magazine writers. Paul Newman and Pier Angeli star in the film, which was directed by Robert Wise.

OUTLINE OF PLAN TO REVITALIZE

(*Continued from page* 17)

would depend only upon how many of them are considered to be sufficiently promising.

The final selections would be made by a panel of industry experts (such as producers, directors, casting specialists and talent coaches) and the finalists thus determined would then enter into a course of intensive training for motion picture careers —under a contract which holds them exclusively, with options for contracts on a progressive basis.

Non-Profit Corporation

The studios might collectively form a corporation on a non-profit basis for talent training development and creation of a new talent pool. For a limited period of years, the trainees would agree to pay the corporation a small percentage of their film earnings, which would go into the corporation's fund for further new talent training and development.

When the trainee is ready for featured roles (which might be quite soon in various cases) representatives of the studios would be aware of that fact and could offer contracts accordingly, with the usual options. Meanwhile, public interest could be maintained in various ways (which would be easy, since millions of them had participated in selection of candidates). This would be American democracy at work and would exmplify the progressive character of the motion picture industry. Nation-wide interest could be kept alive continuously throughout the progress of the career of all who began it in this way.

Newspaper Co-operation

It is obvious that from the time of the beginning of the first talent search the public will be watching movie acting at their local theatres with a new and different kind of interest; and the newspapers, which derive continuous revenue from theatre advertising, will have something different and of keen local interest to publish in their entertainment and general news columns. When the plan is repeated, if one or more outstanding personalities have developed meanwhile, public interest will be even hotter for the next cooperative search.

Thus, while movies continue to be better than ever, public attention would be focused on what the motion picture industry is doing to maintain and further improve its superior position in the entertainment world. It requires little imagination to arrive at a conservative estimate of the amout of extra revenue that would begin to come into the theatre box offices of the nation very soon after the plan is launched. This plan could be perfected and put into action in time for the Fall season, if the industry evidences sufficient interest immediately.

[*Readers are invited to comment on the plan in Letters to The HERALD.*]



COLUMBIA'S

SAFARI

IS SMASH!

HOLDOVERS IN FIRST TWO DATES! CHECK

RKO ORPHEUM... NEW ORLEANS

MALCO...MEMPHIS!



SMASH FLASH!
OPENING DAYS TREMENDOUS
IN DETROIT
PALMS-STATE
and
ALBANY-PALACE!

BRITISH WOULD CURB TV FILMS

. . . Producers join exhibitors asking talks with Johnston to halt sales of American films for use on British television

by WILLIAM PAY

LONDON: British producers are to join with exhibitors in seeking a discussion with Eric Johnston, MPAA president, during his visit to London, on the sale of American feature films for TV in Britain.

This follows a telegram sent to Mr. Johnston by the Cinematograph Exhibitors' Association, British Film Producers' Association and Association of Specialised Film Producers in February urging him to control or prevent this happening.

The MPAA head replied that the British industry should send representatives to America to make a first-hand survey of the situation. He also pointed out that there were serious practical and legal difficulties involved in the British proposal.

Questioned at his monthly press conference on how the B.F.P.A. reconciled this anxiety with their own sale of films to TV in America, Sir Henry French, director-general, said:

"We draw a sharp distinction between supplying films for showing on TV in this country and supplying films for showing on TV outside this country. In the U.S. the situation is different from here. We don't get an adequate showing of British films in U.S. cinemas. The showing of our films on American TV so far from doing harm to the distribution of films to cinemas, may have exactly the reverse effect. Our experience in Canada and elsewhere is that the more persistently you show British films the more the populace begin to like them—and one of the ways of putting British films over is through TV."

Future Not Clear

Sir Henry added that nobody could foresee what the relationship between TV and the film industry would be during the next five years. "We are living only from hand-to-mouth," he concluded.

Preliminary approaches have now been made by industry leaders to the British Broadcasting Corporation on the controlled release of feature films on TV. At the C.E.A. Blackpool convention it was decided that up to 12 new films annually from a selected pool of 20 should be offered to the B.B.C. in return for an assurance that TV screens would not be flooded with old American films recently sold to TV interests in America.

Mr. Johnston is expected to arrive in London June 19 for talks with Government officials and industry leaders. London companies of the MPAA have organised a reception for him at Claridge's Hotel June 20.

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The Government is not to proceed with its controversial Clause Nine of the Finance Bill which would have hit American film executives domiciled here. The Clause proposed that foreigners working in the U.K. would be taxed at U.K. rates on the whole of their incomes.

During a long debate in the House of Commons Conservative Party M.P.s were highly critical of the move and in reply Chancellor of the Exchequer Harold Macmillan said: "Representations have been made to me, with some force, that the effect of the Clause as drafted might be to put obstacles in the way of investment and trading in this country, and from this country by overseas concerns. . . . I have come to the conclusion that such considerations make it wise that in this case the logic of the tax code should yield to expediency."

He promised that an amendment to restore the old position would be introduced by the Government on the report stage of the Bill.

Acquire Beaconsfield

The control of Beaconsfield Films, Ltd., has been acquired from the Government's National Film Finance Corporation by a group of independent producers. The company will continue to operate Beaconsfield Studios, which until 1950 was used by the Government's Crown Film Unit.

Prominent among the producing group and new managing director of the company is Peter Rogers, husband of Betty Box, and himself a producer. John Baxter, who has produced many pictures at Beaconsfield, remains on the board of the company.

RANK BUYS SEVEN PARAMOUNT HOUSES

LONDON: **Closing of the deal for purchase of seven theatres here from Paramount Pictures by the J. Arthur Rank Organization for $5,180,000 was announced here last Friday by John Davis, Rank managing director. All of the theatres are under long term lease to the Rank Organization.**

Rank agreed to purchase Paramount's interests, as opposed to leasing, and the purchase price will be paid over a period of years, it was stated. Paramount will continue to operate the Plaza in London.

Rank Firm's Net Is High

LONDON: Rank Precision Industries, Ltd., biggest makers of cinema equipment in Britain, report trading profits for 1955 at £1,377,548, only slightly lower than those in the record year of 1954.

In his statement accompanying the accounts to December 31, 1955, chairman J. Arthur Rank tells his stockholders that the year's net profit was £515,342 compared with £585,814 in the previous year. The dividend is maintained at 15 per cent.

Comments Mr. Rank: "The trading results for 1955 again reflected the large volume of re-equipment orders for the cinema industry, but all sides of the Group's activities have made their contribution. The orders from the cinema industry were, however, declining in the latter part of the year, since a large majority of cinemas have been equipped with the apparatus necessary to exploit the new techniques in films. In as far as our export sales are concerned, these showed an expansion over 1954 of five per cent and represent 26 per cent of our sales.

"A year ago I referred to our happy relationship with the Bell & Howell Company of Chicago, and am pleased to inform you that it is such that at their suggestion we have mutually agreed to extend the existing agreement until December, 1975. Overseas we have been extending our activities in all markets."

"Boats" Navy Show Scheduled for June 19

Launching of the United States Navy's promotional cooperation with Universal-International on "Away All Boats" in the New York area will take place June 19 when the Third Naval District, which has its headquarters at the Brooklyn Navy Yard, helps U-I play host to press, syndicate, magazine and television and radio promotional representatives. The day will be climaxed by a special screening of the film aboard the U.S. Navy aircraft carrier *Champlain* for some 2000 of the crew and the invited guests, an event similar to the U.S. Army's launching of its promotional cooperation with U-I on the successful "To Hell and Back" last year. "Away All Boats" will have a simultaneous world premiere July 18 in a number of key cities.

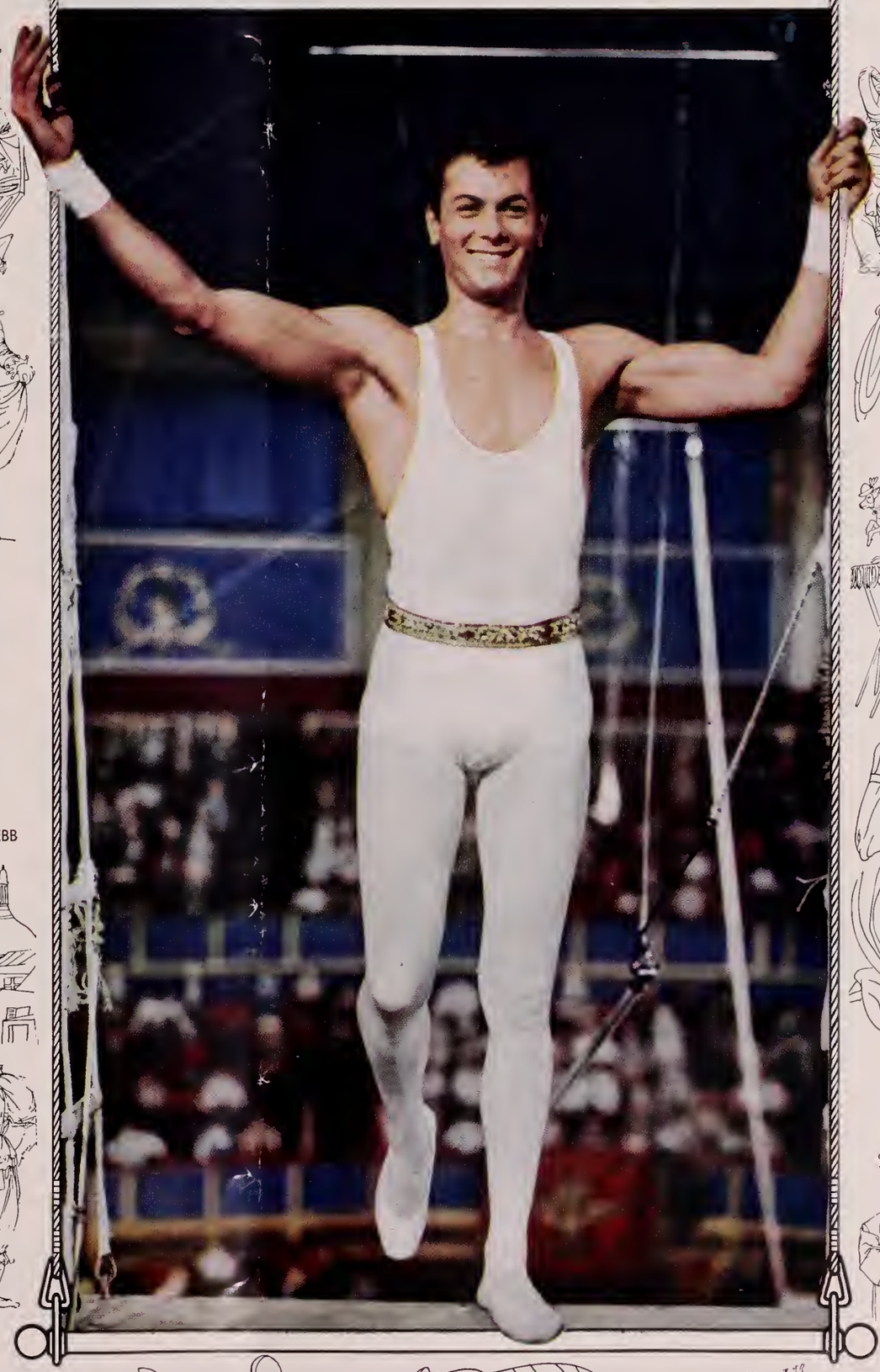
Universal Half-Year Profit Reported at $2,047,383

Universal Pictures Company Wednesday reported earnings for the 26 weeks ended April 28, 1956, of $2,047,383 after providing $1,885,000 for Federal taxes. This is equivalent to $2.08 per share on the 927,254 shares of common stock outstanding. The 1956 figure compares with earnings of $2,014,960 for the equivalent period ending April 30, 1955.

THIS IS **TONY CURTIS** as "TINO"

in

TRAPEZE



HECHT and LANCASTER
present

BURT **LANCASTER** TONY **CURTIS**

GINA
LOLLOBRIGIDA

in

TRAPEZE

also starring KATY JURADO • THOMAS GOMEZ
with JOHN PULEO • MINOR WATSON

Directed by CAROL REED

Produced by JAMES HILL • Screenplay by JAMES R. WEBB
Adaptation by LIAM O'BRIEN
A SUSAN PRODUCTIONS Inc. Picture

CINEMASCOPE
COLOR by DE LUXE

READY IN JULY...

THRU UA

HECHT AND LANCASTER present



NEW YORK

(Capitol Theatre)

LOS ANGELES

(Fox-Wilshire Theatre)

CHICAGO

(United Artists Theatre)

LAUNCH THE BIGGEST GROSSING PICTURE IN UA HISTORY!



THIS WEEK IN PRODUCTION:

STARTED (6)

ALLIED ARTISTS

54 Washington Street (CinemaScope; Color)
Not of This Earth (Roger Corman Prods.)

INDEPENDENT

Badge of Marshal Brennan (Albert C. Gannaway Prods.; Color)

UNITED ARTISTS

Love Story (Bob Goldstein Prods.)
Hidden Fear (St. Aubrey-Cohn Prods.)
The Monte Carlo Story (Titanus Films; Technicolor)

COMPLETED (5)

PARAMOUNT

The Loves of Omar Khayyam (VistaVision; Technicolor)
Gunfight at OK Corral (VistaVision; Technicolor)

20TH CENTURY-FOX

The Last Wagon (CinemaScope; De Luxe Color)

UNITED ARTISTS

Mark of the Apache (Bel-Air Prod.)

U-I

Tammy (CinemaScope; Technicolor)

SHOOTING (27)

ALLIED ARTISTS

The Oklahoman (CinemaScope; Color)
The Cruel Tower
Notre Dame de Paris (CinemaScope; Eastman Color)

COLUMBIA

Fire Down Below (Warwick Prods.; CinemaScope; Technicolor)
Full of Life

MGM

The Power and the Prize (CinemaScope)
Barretts of Wimpole Street (CinemaScope; Color)
Teahouse of the August Moon (CinemaScope; Color)
Raintree County (65mm Color)

PARAMOUNT

Seach for Bridey Murphy (VistaVision)
Hollywood or Bust (VistaVision; Technicolor)
Funny Face (VistaVision; Technicolor)

20TH CENTURY-FOX

Anastasia (CinemaScope; De Luxe Color)
Best Things in Life Are Free (CinemaScope; De Luxe Color)
Between Heaven and Hell (CinemaScope; De Luxe Color) (formerly "The Day the Century Ended")

UNITED ARTISTS

Twelve Angry Men (Orion-Nova Prods.)
Spring Reunion (Bryna Prods.)
Drango (Earlmar Prods.)
The King and Four Queens (Russ-Field Prod.; CinemaScope)
Dance with Me Henry (Bob Goldstein)
The Big Boodle (Lewis Blumberg Prod.)
Pride and the Passion (Kramer Prod.; VistaVision; Technicolor)

U-I

The Incredible Shrinking Man
Mister Cory (Technicolor)

WARNER BROS.

The Girl He Left Behind
The Old Man and the Sea (WarnerColor)
The Wrong Man (Alfred Hitchcock Prod.)

Hollywood Scene

The Era of Specialization

Hollywood, Wednesday

ESTEEMED EDITOR:

The production of motion pictures may be moving into an era of specialization as to subject matter and there are indications that it could prove to be a very satisfactory era indeed. The day when the Front Office assigned to a contract employee who happened to be momentarily unassigned a comedy, a drama, a suspense film or a western melodrama, whichever and whatever happened to be next on the studio's list of subjects to be produced, appears to have passed, largely, with the age of the automatic audience that made the prodigious contract lists of yesteryear supportable and the quality of product strictly relative.

Nowadays most of the people making pictures are specialists who stick to their chosen field, study it, explore it, give it the whole of their time and attention, and who have become established as experts, thereby, in their topical domain. Listen to two of them:

"The basic advantage you have in making a suspense film is that you know, as you go along, exactly what you're going to have on the screen." This is Andrew Stone, who has just completed the direction of MGM's "Julie," a suspense melodrama starring Doris Day, and who gave exhibitors, a year or so back, the record-breaking "Night Holds Terror" which he wrote, produced and directed all but single-handedly.

He continues, "When you're making a drama, or a comedy—more especially the latter, naturally—you never can be sure, as you watch it being performed for the camera, whether the finished result is going to appear dramatic, or comic, to an audience viewing it on a screen in a theatre. Overacting, underacting, misplaced emphasis, awkward continuity—a dozen imponderables can ruin your picture. But when you make a suspense picture your point is in your plot—your surprise, shock, or whatever your secret weapon may be, is written into your script and has to come through on the screen the way it's written."

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The triple-talented Stone likes best to base his scripts on facts. He has accumulated the largest privately owned collection of criminal case histories in this country, which probably means in the world, and his discussion of crime and criminals, generically or individually, leaves no room for doubt that he knows its departmentalized depths as intimately as his next script. (That is a generalization, for he doesn't know for sure, just yet, which of three scripts now ready for shooting he'll put in work first. There's a matter of casting to be handled, and this, as he explains in colorful detail but not for present publication, is a tedious and theory business at minimum).

Author Frank Gruber, whose screenplay for "Buffalo Grass," Alan Ladd's next picture, is from one of his own novels, knows the Western, which is his special field, better than its most notorious heroes ever did. He knows it by research, as well as by personal experience, and he's got 53 published Western books to prove how much better his way of knowing it is than their's was. Most of the 53 books have been produced on the screen and the others doubtless will be.

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Frank Gruber's study of the Western includes statistics and forecasts. He says his survey of the Western market indicates that nearly 40 per cent of the pictures to be made by American producers this year are Westerns. And nearly all of them, he says, will deal with the West during the 15 years following the close of the Civil War. This is the period of the great box office Westerns, and most of the little ones. This was the period covered principally by the series-Westerns that were mainstays of the motion picture box office longer than any other type of product. Producers venturing far past 1880 have experienced hard going, in all but exceptional instances, and those venturing into the pre-Civil War era, which he calls "the pioneer period," have found it harder. Book sales parallel this arc, he says.

Westerner Gruber attributes the increase in production of Westerns this year to a number of causes. Foremost among these he lists the increased dependence of the American film industry on its foreign revenues. The Western picture is more widely liked in the countries comprising "the foreign market" than any other kind of film. It is, by nature of its subject, timeless in its exhibition usefulness, an important factor overseas, and universal in its basic appeal. He does not expect the importance of foreign revenue to the American industry to diminish, but rather the contrary.

The Messrs. Stone and Gruber are specialists. They know their fields and do not accept invitations into others. More and more, as the pressures of competitive media mount, the production of motion pictures appears to be moving toward dependence upon specialists for quality of product—the authenticity, the command of subject, the intrinsic correctness—that must be had if the motion picture is to retain its supremacy.

—WILLIAM R. WEAVER

Tax Relief Matter Hit By Delays

WASHINGTON: The House Ways and Means Committee has put off for some time any vote on further admissions tax relief. After working its way through dozens of recommendations for excise tax changes in the Forand subcommittee report, the committee last week reached the subcommittee's suggestion that the full committee might want to consider reductions in the admissions and cabaret tax rates.

Chairman Cooper (D., Tenn.) then noted that the resolution setting up the Forand subcommittee had confined its jurisdiction to technical excise tax problems, and ruled it would be out of order to discuss—in connection with the subcommittee's report—any changes in rates. Rep. Boggs (D., La.) noted that the committee has been approving provisions to be incorporated into a general excise tax revision bill and asked Mr. Cooper whether it would be in order to offer rate-cutting motions later when the committee is giving a final going-over to the actual bill. Mr. Cooper replied that he'd cross that bridge when he came to it.

Several committee members later said privately they would definitely offer rate-cutting amendments to the general excise tax revision bill when it has been prepared and is put before the committee for final voting. Moreover, they said, they didn't think Mr. Cooper would be able to rule them out of order.

Separate Bill Desirable

Some committee members are beginning to wonder, also, whether the industry really should try to have an admissions tax cut incorporated into the general excise tax revision bill. They argue the general bill is not going to become law this year—that it will pass the House too late for Senate action this year. They think it might be better strategy for the industry to put its main effort into getting action on admissions tax relief as a separate bill. Any possibility of this move must wait until such time as Democratic members of the committee caucus and decide the committee's program for the rest of the year.

Meanwhile the committee turned the excise tax matter over to its staff, to draft into a bill the decision made so far.

Carroll Elliott at RKO

Carroll Elliott has been named director of copy for RKO Teleradio Pictures, Inc. (parent company of RKO Radio Pictures) it is announced by Robert A. Schmid, vice-president in charge of advertising and public relations. Mrs. Elliott was formerly on the staff of *McCall's* and *Charm,* and was copy chief of advertising and sales promotion for CBS-TV.

Rackmil, Daff, Muhl Get New U-I Pacts

Universal Pictures has tendered new contracts to Milton R. Rackmil, president; Alfred E. Daff, executive vice-president, and Edward Muhl, vice-president in charge of production. These replace existing contracts. Mr. Rackmil's pact runs seven years and replaces a previous seven-year deal dated July 15, 1952. Mr. Daff's new contract runs for five years and replaces a current seven-year agreement of October, 1952. Mr. Muhl's new deal, also for five years, replaces a pact dated August, 1952.

Allied Unit Cuts Member Dues in Half

MILWAUKEE: The board of directors of the Allied Independent Theatre Owners of Wisconsin met Tuesday morning at Elkhart Lake, Wisc., in advance of the organization's annual convention, and voted to cut membership dues in half and declare a moratorium for one year to June 30, 1957 on all monies owed the organization by members.

The action of the board was taken in recognition of the critical state in which some Wisconsin Allied members find themselves and in the spirit of "Let's do something on behalf of our members," which was the theme at the board meeting.

The convention, held June 12 and 13 at the Schwartz Hotel in Elkhart Lake, was well-planned by Angelo Provinzano, president and Arnold Brumm and Sig Goldberg, co-chairman. Board meetings and business sessions were interspersed with luncheons, receptions and a variety of recreational pursuits, topped by a banquet. The resort offered facilities for swimming, dancing, boating, golf, night-clubbing and relaxation of all kinds.

Court Will Decide on Zanuck-Fox Settlement

Proponents of the settlement of Darryl F. Zanuck's contract with 20th Century-Fox recently filed affidavits in New York Supreme Court in reply to a minority stockholder objection that they did not have sufficient time to investigate all information concerning the settlement. Attorney Milton Paulson, who filed the affidavit, has declared that his brief, in essence, states that stockholders of 20th-Fox had adequate time to inspect the settlement since notices were sent out by the company three weeks ago. Attorney Paulson also said that Justice Thomas A. Aurelio will now decide on the settlement on the basis of all papers filed with his court. He also pointed out that the minority stockholders did not object to the settlement, but just to the amount of time which they have had to investigate it.

"Trapeze" In Third Big Premiere

On the heels of successful openings in New York and Los Angeles, Hecht-Lancaster's "Trapeze" had its third premiere June 14 at the United Artists Theatre in Chicago, backed by a strong advance campaign.

Patterned after promotions that lifted the curtain on engagements at the Fox Wilshire in Los Angeles and the Capitol on Broadway, the Chicago campaign has boomed "Trapeze" to an estimated 25,000,000 in a five-state area through the combined penetration of full-page and double-truck newspaper ads, a saturation TV program, heavy retail support and personal appearances by star Burt Lancaster, director Sir Carol Reed and producer James Hill. A newspaper ad slate, budgeted at $23,000, blanketed the *American, News, Sun-Times* and *Tribune.* The video promotion reached a combined audience of about 10,000,000 with a broadcast of the special five-minute filmed features and guest appearances by Lancaster and Hill.

Many Television Spots

More television support came from a saturation TV barrage of 200 spots, launched one week before the opening. Lancaster, Reed and Hill have triggered more mass attention for the film via press interviews with film editors and feature writers from newspapers in Chicago and other key cities in Illinois, Indiana, Iowa and Wisconsin, Minnesota and Missouri.

In its third week at the Fox Wilshire in Los Angeles, "Trapeze" rolled up a total of $36,700. The first week gross at the Capitol theatre in New York was more than $102,000, it was announced by United Artists. Tony Curtis and Gina Lollobrigida co-star with Lancaster in the film, which will open in 400 key situations during the July 4 holiday week.

Starlets on Tour With "Traveling Saleslady"

The first production under the aegis of the new RKO management, "The First Traveling Saleslady," is being advertised, exploited and publicized nationally on a local level with a trans-continental tour of four RKO starlets which began in San Francisco June 11. To assure the fullest penetration, the tour is conducted more than a month before the film goes into release. Following an intensive schedule, prepared in advance by RKO field men in 18 cities, the four specially-selected girls will devote a major share of their activities to preplanned local tieups with the Jantzen Company, makers of swim wear, and the Chrysler automobile corporation.

A DOUBLE-BARRELLED BLAST OF BOX-OFFICE DYNAMITE!



BEHIND THE HIGH WALL

STARRING

TOM TULLY · SYLVIA SIDNEY

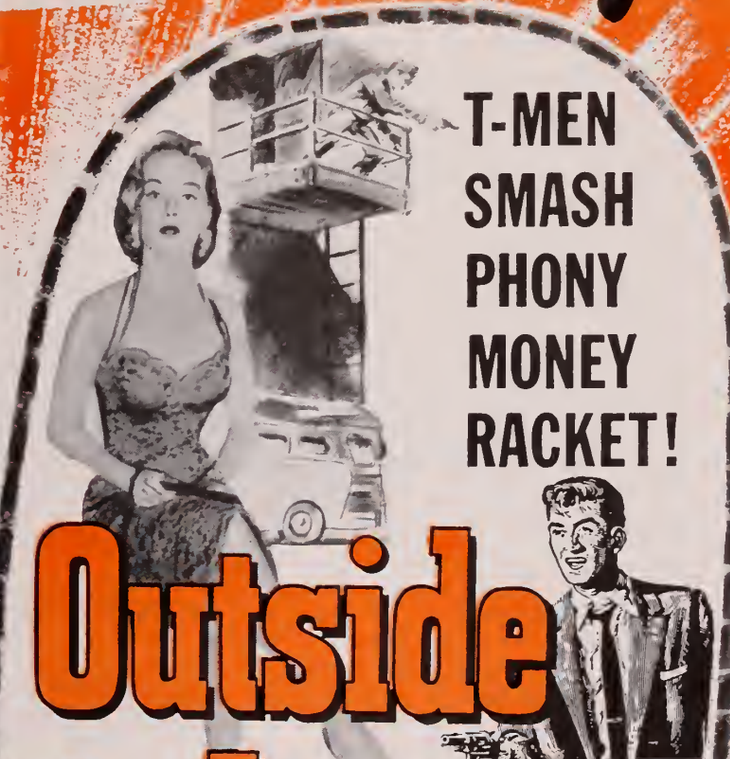
with **BETTY LYNN · JOHN LARCH · BARNEY PHILLIPS**

and **JOHN GAVIN**

Directed by ABNER BIBERMAN · Produced by STANLEY RUBIN

Screenplay by HAROLD JACK BLOOM

A Universal-International Picture



Outside the Law

starring

RAY DANTON

LEIGH SNOWDEN

GRANT WILLIAMS

with **ONSLOW STEVENS · JUDSON PRATT**

Directed by JACK ARNOLD

Screenplay by DANNY ARNOLD · Produced by ALBERT J. COHEN

A Universal-International Picture

Universal International

THE YEAR'S SOCK COMBINATION

...from Universal

Fox to Shoot On 10 in Next Two Months

Ten high-budgeted CinemaScope features will be put into production at 20th Century-Fox within the next two months, it was announced recently by Buddy Adler, executive producer. The amplified schedule for 1956-57, according to Mr. Adler, will include a minimum of 30 large-scale pictures in addition to eight features currently shooting or already completed. Additionally, Darryl F. Zanuck will make at least two independently-produced films for the 1956-57 program.

Budgeted at an estimated cost of $85,000,000, the schedule includes 19 novels and seven Broalway plays and musicals. Set for immediate production are: "Anastasia," starring Ingrid Bergman, Yul Brynner and Helen Hayes, produced by Mr. Adler and directed by Anatole Litvak; "Our Teenage Daughter," starring Ginger Rogers and Michael Rennie, produced by Charles Brackett and directed by Edmund Goulding; "The Wayward Bus," starring Susan Hayward, with Mr. Brackett producing, from the novel by John Steinbeck; "Boy on a Dolphin," from David Divine's novel, to be produced by Samuel G. Engel, directed by Jean Negulesco and starring Clifton Webb; "Iris," from Jerome Weideman's novel, with David Weisbart producing; "Bernardine," from Mary Chase's play, with Engel producing; "Jesse James," Herbert Bayard Swope, Jr. producing and Nicholas Ray directing, starring Robert Wagner and Jeffrey Hunter; "Can Can," the Cole Porter musical, to be filmed in Paris with Henry Ephron producing and Henry King directing; "Heaven Knows, Mr. Allison," from the Charles Shaw novel, with Mr. Adler and Eugene Frenke producing and Deborah Kerr starring; "Three Brave Men," based on the Chasanow Story, with Swope producing and Philip Dunne directing.

Many Completed Films

Currently in production or already completed are: "The King and I," starring Yul Brynner, Deborah Kerr and Rita Moreno; "Bus Stop," starring Marilyn Monroe and Don Murray; "The Best Things In Life Are Free," starring Dan Dailey, Gordon MacRae, Ernest Borgnine and Sheree North; "Bigger Than Life" (formerly "One in a Million") starring James Mason and Barbara Rush; "Between Heaven and Hell" (formerly "The Day the Century Ended") starring Robert Wagner, Terry Moore and Broderick Crawford; "23 Paces to Baker Street," starring Van Johnson and Vera Miles; "The Last Wagon," starring Richard Widmark and Felicia Farr, and "The Proud Ones," starring Robert Ryan, Jeffrey Hunter and Virginia Mayo.

Other major productions on the 20th-Fox schedule for 1956-57 include: "The Woman With Three Lives," produced, directed and written by Nunnally Johnson; "The Reef," William Hawks producing; "Fraulein" and "Stopover Japan," the J. P. Marquand novel, both to be produced by Samuel G. Engel; "The Cheese Stands Alone" and "The Iron Butterfly," both produced by H. B. Swope, Jr.; "Close to the Wind" and "Sitka," both produced by Dick Powell; "The Desk Set," produced by Henry Ephron; "Solo," produced by Buddy Adler; "Jane Eyre," produced by James Mason; "The Way to the Gold," produced by David Weisbart; "Lord Vanity," produced by Charles Brackett; and "Tigrero," "Do Re Mi," "Song of Ruth," "State Fair" and "Ten North Frederick," the last named based on John O'Hara's best-selling novel.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended June 9 were:

Atlanta: THE GREAT LOCOMOTIVE CHASE (B.V.); HILDA CRANE (20th-Fox); RAWHIDE YEARS (U-I); THE SEARCHERS (W.B.); D-DAY THE SIXTH OF JUNE (20th-Fox).

Boston: THE CATERED AFFAIR (MGM); THE MAN WHO KNEW TOO MUCH (Par.); THE SEARCHERS (W.B.); D-DAY THE SIXTH OF JUNE (20th-Fox).

Buffalo: COMANCHE (U.A.); GABY (MGM) 2nd week; D-DAY THE SIXTH OF JUNE (20th-Fox) 2nd week; THE LEATHER SAINT (Par.).

Chicago: MADAME BUTTERFLY (I.F.E.) 4th week; THE MAN WHO KNEW TOO MUCH (Par.) 4th week; THE MAVERICK QUEEN (Rep.) 2nd week; ROCK AROUND THE CLOCK (Col.) 2nd week; 23 PACES TO BAKER STREET (20th-Fox) 2nd week; WORLD WITHOUT END (A.A.) 2nd week.

Columbus: BHOWANI JUNCTION (MGM); FOREIGN INTRIGUE (U.A.); THE SEARCHERS (W.B.).

Denver: BHOWANI JUNCTION (MGM); D-DAY THE SIXTH OF JUNE (20th-Fox); RETURN OF DON CAMILLO (I.F.E.); SCREAMING EAGLES (A.A.); THE SEARCHERS (W.B.) 2nd week.

Des Moines: THE MAN WHO KNEW TOO MUCH (Par.) 3rd week.

Detroit: D-DAY THE SIXTH OF JUNE (20th-Fox); FORBIDDEN PLANET (MGM) 2nd week; MAN WHO KNEW TOO MUCH (Par.).

Hartford: GABY (MGM); HILDA CRANE (20th-Fox); THE MAN WHO KNEW TOO (Par.) 2nd week; THE SEARCHERS (W.B.) 2nd week;. TOUCH AND GO (U-I); 23 PACES TO BAKER STREET (20th-Fox) 2nd week.

Indianapolis: BHOWANI JUNCTION (MGM); THE SEARCHERS (W.B.).

Jacksonville: BHOWANI JUNCTION (MGM); DAY OF FURY (U-I); OUR MISS BROOKS (W.B.); SONG OF THE SOUTH (B.V.), Reissue.

Kansas City: BHOWANI JUNCTION (MGM) 2nd week; THE LADYKILLERS (Cont.) 4th week; THE MAN WHO KNEW TOO MUCH (Par.) 3rd week.

Memphis: GABY (MGM); SAFARI (Col.).

Miami: BHOWANI JUNCTION (MGM) 3rd week; OKLAHOMA (Magna) 15th week.

Milwaukee: THE MAN WHO KNEW TOO MUCH (Par.); THE REVOLT OF MAMIE STOVER (20th-Fox); THE SEARCHERS (W.B.).

Minneapolis: THE SEARCHERS (W.B.).

New Orleans: ANIMAL WORLD (W.B.); THE CATERED AFFAIR (MGM); SAFARI (Col.).

Oklahoma City: GREAT DAY IN THE MORNING (RKO); THE MAN WHO KNEW TOO MUCH (Par.) 2nd week; THE SEARCHERS (W.B.) 2nd week; SONG OF THE SOUTH (B.V.) Reissue, 2nd week.

Philadelphia: FOREIGN INTRIGUE (U.A.); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 7th week; THE MAN WHO KNEW TOO MUCH (Par.) 3rd week; THE SEARCHERS (W.B.) 2nd week.

Pittsburgh: BHOWANI JUNCTION (MGM); THE LADYKILLERS (Cont.) 6th week; THE SEARCHERS (W.B.); TOUCH AND GO (U-I) 2nd week.

Portland: D-DAY THE SIXTH OF JUNE (20th-Fox); GABY (MGM); THE MAN WHO WHO KNEW TOO MUCH (Par.) 2nd week; THE SEARCHERS (W.B.) 2nd week.

Providence: ALEXANDER THE GREAT (U.A.); THE SEARCHERS (W.B.).

Toronto: MEET ME IN LAS VEGAS (MGM) 2nd week; OKLAHOMA (Magna) 8th week; SIMON AND LAURA (Jaro) 2nd week.

Vancouver: THE SEARCHERS (W.B.)

Washington: BHOWANI JUNCTION (MGM) 2nd week; D-DAY THE SIXTH OF JUNE (20th-Fox); FOREIGN INTRIGUE (U.A.); THE MAN WHO KNEW TOO MUCH (Par.) 2nd week; PICNIC (Col.) 16th week; THE SEARCHERS (W.B.) 2nd week; UNIDENTIFIED FLYING OBJECTS (U.A.).

$113,000,000 for USIA; $7,000,000 for Films

WASHINGTON: House-Senate appropriations conferees have agreed to give the U. S. Information Agency $113,000,000 for its operations in the year starting July 1. This would be $22,000,000 less than the agency sought but $26,000,000 above this year's appropriation. The House had previously voted $110,000,000 and the Senate $115,000,000, with the final figure a compromise. Under the conference bill, the film branch probably would get somewhat under $7,000,000 for its operations during the coming year, compared with slightly under $4,500,000 this year.

RODGERS & HAMMERSTEIN

—1956—

On the Screens

"OKLAHOMA!" IN TODD A-O

"CAROUSEL" IN CINEMASCOPE 55

"THE KING AND I" IN CINEMASCOPE 55

On Broadway

"PIPE DREAM"

In Stock Presentation

"SOUTH PACIFIC" **"THE KING AND I"**

"OKLAHOMA!" **"CAROUSEL"**

RODGERS & HAMMERSTEIN **NIGHT CONCERTS**

by leading symphony orchestras

Name Hetzel As Trustee

Ralph D. Hetzel, vice-president of the Motion Picture Association of America and of the Motion Picture Export Association, has been elected a member of the board of trustees of Pennsylvania State College. He was one of three trustees elected by popular vote of the school's alumni for a three-year term.



Ralph Hetzel

Mr. Hetzel's father was president of the college for a period of 21 years. The new trustee himself graduated from the college in 1933 and later attended the University of London. Prior to entering the motion picture industry, Mr. Hetzel was in Federal service in Washington in a number of executive capacities. He also served as secretary to Governor Pinchot of Pennsylvania and for three years was executive secretary of the CIO at its national headquarters.

MPAA Committee Meets

The self-regulation committee of the Motion Picture Association of America held a luncheon meeting last weekend in New York to discuss further and study phases of the industry's self-regulation program. It was reported the committee discussed the progress made thus far in its study.

Rowley Appoints New Variety Club Officials

John Rowley, newly-elected international chief barker of Variety Clubs International, has announced new appointments and reappointments for the organization. Reappointed were Nathan D. Golden, international heart chairman; Father Sylvester M. McCarthy, international chaplain, and Edward Shafton and Ezra E. Stern, international fixers. Among the new appointments were Don C. Douglas, international press guy, and James G. Balmer, International sergeant-at-arms. Reappointed international representatives are C. A. Dolsen, Ralph Pries, Al Grubstick and J. Robert Hoff, while newly-appointed ones include Paul Bruun, R. L. Bostick and Normal B. Mervis. C. J. Latta of London was again named international European representative.

New England Club Holds Annual Outing

BOSTON: Some 100 Variety Club members held their annual "Day at the Races" as guests of Judge Pappas at Suffolk Downs, East Boston, recently. A reception, dinner at the Paddock Club, a daily double ticket to each member and a feature race were among the features. Winner of the daily double was Myer Stanzler, Providence exhibitor. Later in the week members and wives of the club were guests of Captain Charles Martell aboard the *Boston*, America's latest guided missile cruiser. Dinner with the crew and a sneak preview on deck were other features. Representative Barclay H. Warburton of Ipswich, Mass., owner of the Saracen Farm, presented to the club a thoroughbred bull calf which will be auctioned, proceeds going to the Jimmy Fund.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

EARTH VS. THE FLYING SAUCERS

starring HUGH MARLOWE • JOAN TAYLOR with DONALD CURTIS

Screen Play by GEORGE WORTHING YATES and RAYMOND T. MARCUS • Screen Story by CURT SIODMAK

Technical Effects Created by RAY HARRYHAUSEN • Produced by CHARLES H. SCHNEER

Executive Producer: SAM KATZMAN • Directed by FRED F. SEARS

THE WEREWOLF

with DON MEGOWAN • JOYCE HOLDEN • Introducing STEVEN RITCH as THE WEREWOLF

Story and Screen Play by ROBERT E. KENT and JAMES B. GORDON • Produced by SAM KATZMAN • Directed by FRED F. SEARS

A CLOVER PRODUCTION

Curved Gate For Simplex Projectors

A curved film gate for Simplex projectors has been announced by National Theatre Supply. It is available on new XL mechanisms and for modification of XL heads installed in theatres. Designed to give the film sufficient rigidity in the aperture to resist the buckling effect of projection light heat, the gate is a development of General Precision Laboratory and is manufactured by the International Projector Corporation.

Experiments have proved, the announcement asserts, that even film already so damaged by buckling due to the relatively high levels of light used for wide-screen projection that it could not be acceptably focused in a flat gate, can be projected from a curved gate with "quite good results."

In passing into the aperture, the film is turned toward the lamphouse. The form taken by the film here is also influenced by the heat of the light. Besides mechanical curvature in the vertical direction, there is some lateral curvature, giving the frame something of a pin-cushion shape. Since this formation is more like the focal field of projection lenses than a flat frame, the curved gate tends also to improve side definition.

South African Drive-in Has Unique Screen

A new drive-in theatre has been opened in South Africa with a screen of cast concrete supported by steel uprights. Located at Pretoria, it has a capacity of 500 cars. The screen is 110x33½ feet. Because of the extreme change in temperature from daytime to night, the concrete structure of the screen is coated with a rubber-like plastic to allow for extraordinary contraction and expansion of the sections. Projection is by Bauer B-12 mechanisms equipped with Bauer arc lamps operated at 110 amperes.

New Jacobs Unit

Marking another step in the expansion of the Arthur P. Jacobs Company, Inc., into an international organization in the public relations field, the formation of the Arthur P. Jacobs Company, Limited, now in active operation throughout the United Kingdom and Europe, is announced.

Gets German Post

Gustave Zelnick has been named theatre supervisor of MGM operations in Germany, it is announced by Morton A. Spring, first vice-president of Loew's International Corporation. In this post Mr. Zelnick will assist Myron Karlin, general manager, at the company's headquarters in Frankfort.

The National Spotlight

ALBANY

Fabian's Mohawk drive-in, Albany-Schenectady Road, opened an enlarged and reequipped playground, fenced off. . . . The Palace tied in with *The Knickerbocker News* and four stores to promote an answer and letter contest for "Safari," the grand national prize for which is an all-expense paid air trip to Africa via France. David Kane, Columbia exploiteer, and William With, Palace manager, arranged the local details. Kane also worked on "Cockleshell Heroes" at Leland. . . . Schine Circuit closed the Hippodrome in Gloversville, Palace in Oneonta, and Strand in Hudson Falls, for the summer; darkened Avon in Watertown until June 21. The Palace and Strand were weekend operations. . . . Tom Murray, formerly active in 16mm. field around Kingston, is now assistant to Robert W. Case at Harry Lamont's Sunset drive-in. . . . Leland Clark is assistant to Mrs. Jeanette Allen at Lamont's Rock Hill drive-in, Sullivan Co. . . . Patrick M. Kelly, manager of the Bardavon theatre in Poughkeepsie, is the father of a daughter, Kande-Ann, born last week.

ATLANTA

John T. Amberson, operator at the Empire theatre, Birmingham, Ala., for many years, died of a heart attack while on the job. . . . The Lincoln theatre, New Smyrna Beach, Fla., has closed because of bad business. . . . Pete Howell, head shipper at Allied Artists Southern Exchanges, is back after a fishing trip to Florida. . . . Al Rook, FBO, checked in at his office after a visit to Jacksonville, Fla. . . . Dianna Adams, daughter of Byron Adams, branch manager at United Artists, was here for a visit from her home in Houston. . . . Grover Wray, co-owner of the Exhibitor Service, and the wife back after a vacation spent in California. . . . Janice Walker, secretary at 20th Century-Fox, and William K. Kennon were married. . . . Mrs. Mary Rygaard, 20th Century-Fox accounting department, is back at her desk after a three-month leave of absence, during which time she became the mother of a baby girl. . . . Fred Orpurt is the new manager of the Glades theatre, Moore Haven, Fla.

BOSTON

Over $100,000 has been spent on remodeling the Stadium theatre, Woonsocket, R. I., which has been closed for over five years. Formerly leased by N. E. Theatres, Inc., owner Arthur Darman and manager Ben Greenberg are planning a gala opening. . . . B & Q Theatres threw a welcome party for Larry Lapidus, newly appointed booker for the circuit. It was attended by 60 distributors and circuit bookers. B & Q will now handle bookings from Boston instead of New Haven. . . . Michael Redstone of Northeast Drive-in Theatres, Inc., is constructing the Suffolk Downs drive-in, East Boston, at an estimated cost of $700,000, his most expensive drive-in to date. The 15th in his chain, the fill alone will cost $160,000. . . . Keene Advertising has moved its showroom of premiums and novelties from 38 to 22 Church Street. Moving to the same office is Joseph G. Cohen, independent film buyer and booker, Myer I. Ruttenberg, distributor of theatre premiums, and Fifi Harding, trade paper reporter. . . . Worcester has a new art theatre. E. M. Loew's has renovated its Olympia theatre and retitled it the Fine Arts and established an art policy. First showing was "Diabolique." . . . Jack Francis is filling in as temporary manager of the Riverdale drive-in, Springfield. . . . It seems hardly likely that the new Auburn, Mass. drive-in will be ready this season. Slow up is blamed on unseasonable weather conditions.

BUFFALO

Gil Wilson, whose paintings of Melville's "Moby Dick" are world famous, is coming to Buffalo for a two-day, tub-thumping stint, Monday and Tuesday, June 11 and 12 and an extensive program is being arranged for him, including radio, television and newspaper interviews and talks before local groups interested in art. . . . The Washington drive-in, East Rochester, will open in about two weeks if weather permits and the Lake Shore, on Ling Road, Greece, N. Y., will reopen about July 15. Both are links in the Redstone chain, which bought the Lake Share and leased the Washington. The Lake Shore will be enlarged from a 600 to a 1,000 car capacity. Jack Robins owns the Washington property. Edward Redstone, an official of the Boston-headquartered circuit, has been in Rochester arranging for the two openings. . . . Helen Huber, cashier at the Paramount exchange and a member of the Paramount 25-Year Club is back from a theatregoing vacation in New York City. Gertrude Christ, ledger clerk in the Paramount branch, is vacationing in the country. John Moore, Paramount district manager, was in town last weekend for conferences with branch manager Hugh McGuire. . . . The Astor, formerly the Empire, in Syracuse, is to be torn down to make room for a mechanical parking structure. The Astor has been closed for almost three years. . . . The Eckel theatre has closed in Syracuse and manager Marvin Coon is filling in for other Schine managers as they go on their vacations.

CHARLOTTE

Zahara Arshad, Indian girl publicizing Ava Gardner's "Bhowani Junction," came here to help plug the picture which is soon to open at the Carolina. . . . A sneak preview of the new Bob Hope picture, "That Certain Feeling," was held at the Carolina. . . . Tom Baldridge, MGM exploiteer, came here to set advertising campaigns for new MGM pictures. . . . Mr. and Mrs. Roy Fender, parents of Mrs. Viola Wister of the Howco Exchange, recently returned from a trip to Kentucky. . . . Robbie Robinson, manager of the Buena Vista branch here, went to Atlanta for the world premiere of "The Great Locomotive Chase." He was accompanied by his wife. . . . Scott Lett, Howco manager here, went to New York on business. . . . Alton Craver, eldest son of Mr. and Mrs. A. B. Craver, has announced his marriage. The nuptials were performed eight months ago but the event was kept secret until school was dismissed.

CHICAGO

During the month of May, the Chicago Censor Board reviewed 76 pictures. None of these films were rejected, but 14 cuts were ordered. . . . Eugene Amado and Harry E. Goodman have been welcomed to Film Row as the new owners of Movie Supply Company, Inc. M. Behrend, former owner, has retired. . . . Sam Friedman, legitimate show press agent, currently assigned to the Cecil B. DeMille Paramount picture, "The Ten Commandments," was in Chicago to set initial contacts for the local opening of the Biblical epic in late Fall. . . . Jack Rose went to New Jersey to take a first look at his new granddaughter, Karen Leslie Rose, born May 22. Parents are Mr. and Mrs. Murray Lee Rose. . . . Mr. and Mrs. Harold Abbott are spending a few weeks here getting caught up on the affairs of Abbott Theatre Euipment Company. A great part of their time is spent in Phoenix, Arizona. . . . Joseph Mack's name is one of the newest on the up-to-date roster of the Variety Club of Illinois.

CLEVELAND

Victor Mature spent a day here meeting critics and making tape recordings to promote "Safari" which opened June 13 at the Allen theatre. He was accompanied by Joe Hegeman of Warwick Pictures. . . . M. J. Click, 20th-Fox salesman, is reported seriously ill in Mt. Sinai Hospital. . . . Howard Reif of Modern Theatres Circuit closed his Florida winter home and has returned here with his mother. . . . H. B. Arstein has resigned as manager of the Broadvue theatre, a local Associated Circuit unit. . . . Selected Theatres, headed by Nate Schultz, acquired from Jack Armstrong the Springbrook drive-in, Lima. The circuit now has 12 hardtop and 8 skytop theatres. . . . Wedding bells rang June 10 for RKO's Miriam Kustin and Leslie Marks; Rhina Holtz, daughter of the Film Bldg. barber shop proprietor Sam Holtz, and Eugene Griefl and Sherry Lewis of Allied Artists and Arthur Braun. . . . Lou Geiger is back from seven months in Florida, selling theatre bicycle deals. . . . Ted Levy, Buena Vista district manager, is one pint of blood lighter in weight. He is a regular Red Cross blood donor. . . . Rosemary DeFranco, daughter of U.I. head shipper Frank DeFranco, has announced her engagement to Matt Wey, a junior at Notre Dame University. . . . The wife of Marvin Harris, manager of the Paramount theatre, Toledo, is back in the hospital after another heart attack. . . . And in Toledo, a farewell party was held June 10 at the Toledo Yacht Club for Jim Dempsey who has left to take several theatres in Kentucky.

(*Continued on following page*)

COLUMBUS

Southern, downtown subsequent-run theatre owned by Mrs. Max Stearn, announced its annual summertime reduced admission scale for children under 15. Until Sept. 1 children are admitted weekdays until 4 p.m. for 10 cents. Bernard Ginley, Southern manager, reported the plan has been growing in popularity each summer. . . . The Columbus *Dispatch* upped its advertising rates to 36 cents per line weekdays and 40 cents on Sundays. Former rates were 34 cents and 38 cents, respectively. . . . RKO Palace held John Wayne's "The Searchers" for a second week, forecasting that the expected summertime upturn in business may be here. . . . Surprise party at the Deshler-Hilton Hotel was scheduled for manager Walter Kessler of Loew's Ohio. Party for newspapermen, radio and television representatives was for the purpose of presenting Mr. Kessler with a plaque from United Artists for showmanship achievement. Ralph Pollock, special U.A. representative, was in charge of arrangements. . . . Robert Wile, secretary, Independent Theatre Owners of Ohio, announced that the newest member of the association is James Sullivan, Skyline Auto theatre, Dayton.

DENVER

At a meeting concerned mainly with local operational problems, Allied Rocky Mountain Independent Theatres named these officers: Neil Beezley, president and national director; Tom Smiley, vice-president; James Peterson, treasurer; Miss Marie Goodhand, secretary. Joe Ashby was again named as general manager. . . . Clarence Batterm, buyer and booker, ill with strep throat and virus pneumonia. . . . James Peterson, owner of Vogue, Littleton, Colo., opening a 200-car drive-in, Castle Rock, Colo. . . . The Emerson, Brush, Colo., has been closed by John Roberts while the drive-in is open. . . . Remodeling at the Columbia exchange includes private offices for each of three salesmen, remodeling of bookers' desks, and other improvements. . . . Betty Fushimi, Universal secretary, and Thomas Yoshikawa were married at Tri-State Buddist church. Nancy Sogi, Universal booking secretary, sang at the wedding. . . . Barbara Collins is new booking secretary at Universal, succeeding Nancy Sogi, who moves to Los Angeles. . . . Wm. Lay has resigned as booker at United Artists. . . . Frank H. Ricketson, Fox Inter-Mountain Theatres president, and Joe Dekker, partner in Civic Theatres, president and secretary, respectively, of Roundup Riders, were moving spirits in drive to get two Texas longhorn cattle for the Denver zoo.

DES MOINES

Fire has destroyed the Rialto theatre at Adel. Loss was estimated at $100,000 by Oliver Doop, owner of the brick structure which was built in 1894 and first used as an opera house. Al Christianson, who took over operation of the theatre last September, was out of town on business at the time of the fire; he recently had installed wide screen equipment. Doop, who with his wife has owned the building for 16 years, said the loss was covered by insurance. The Rialto was the only theatre in the Dallas county seat town. . . . The Newell theatre at Newell has reopened for business under the management of Lowell Bruggeman who has leased the building and equipment from Oliver Stoeber. Bruggeman also operates the Time theatre in Albert City. . . . John Renftle has purchased the Rose theatre at Audubon from F. R. Thompson and has taken over management of the house. For the past few years, Renftle has been sales manager for a hybrid seed company; he is a native of Audubon. Thompson, who is retiring, has been in the theatre business for 36 years, 16 of them in Audubon. His son, Arlo, has been in the theatre business in Lake Mills for 29 years. . . . The Page at Shenandoah has scheduled a series of summer vacation movies for school-age children. . . . Fred Shirer, 63, doorman at the Hiland theatre in Des Moines, is dead of a heart attack. A native of Russell, Mr. Shirer came to Des Moines from Chariton 10 years ago. He is survived by his widow and two daughters. . . . The Watson theatre at Graettinger has been closed and notices posted that the theatre and equipment will be sold at public auction. There is a dispute over a mortgage on the property.

DETROIT

New lights on a new marquee brighten the Palms, downtown Balaban house. The new front will cover twice the frontage of the old. . . . George Lane, a veteran of the Omaha Beach landing, was flown downtown by helicopter and landed in a parking lot in connection with the opening of "D-Day, The Sixth of June" at the Fox. . . . Eugene Sloane presented Mumford High School with an eight-foot, 203-pound shark. The mounted fish, caught by Sloane after a two-hour struggle in Miami, will be displayed in the Mumford science department. . . . Downtowners knew there is a rock and roll show coming to the Fox next week. High schoolers picketed the theatre carrying handmade posters boosting Patti Jerome. . . . General Motors, cutting down on many "non-productive" operations, has boosted its output of commercial films, releasing 57 this year. . . . The Columbia at Flint has closed. . . . Clark Theatre Service has added the Ottawa drive-in, operated by Spring Haven Drive-in Theatre Corp.; the Vassar, Harry and Stanley Smith, at Vassar; Brown City theatre, just reopened by Stanley Janis; and the Our at Quince, operated by Homer Fox. . . . Jerry Bric, 54, Hollywood theatre stagehand, died. . . . William Lemay has moved to the Lincoln Park from the Majestic.

HARTFORD

Roger Livingston, formerly in independent exhibition in upstate New York, has joined the Hartford Theatre Circuit as manager of the Lyric, Hartford, replacing Michael J. Carr, resigned. . . . Franklin E. Ferguson of the Bailey Theatres, New Haven, has been named chairman of the 1956 New Haven Christmas Seal Campaign. . . . Elihu Glass, formerly manager of the Majestic theatre, West Springfield, Mass., has joined the Springfield office of Shearson, Hamill & Company, New York investment brokers. . . . Maurice Bailey of the Bailey Theatres, New Haven, has been elected vice-president of the New Haven Jewish Community Center. Dr. Jacob Fishman of Fishman Theatres and B. E. Hoffman, Connecticut Theatres, were named to the board of directors. . . . Carim E. John has closed the subsequent-run Strand theatre, Willimantic, Conn.

INDIANAPOLIS

Russ Brentlinger, RKO branch manager, and Claude McKean, Warner branch manager, have been named co-chairmen for the Variety Club's golf tournament at the Indianapolis Country Club August 9. . . . The board of directors of the Allied Theatre Owners will hold their last meeting until Fall June 19. . . . Lawrence Lindsey has resigned as manager of the Sullivan drive-in to accept a job outside the film business in Kokomo. . . . Gail Lancaster has closed the Jefferson at Huntington. . . . Jack Safer, owner of Safer Film Distributors, was in Long Hospital for treatment last week. . . . Nicole Milinaire, co-producer of "Foreign Intrigue," was here Monday to meet the press. . . . Alliance has reopened the North drive-in, Anderson, which closed for repairs after fire destroyed the concession stand and projection booth.

JACKSONVILLE

Highlight of the week here was a cocktail party which marked the formal opening of MGM's handsome new building at 501 East Forsyth, housing the branch office and film exchange. Branch manager Fred Hull and his entire staff welcomed 175 guests from other distribution offices, circuits and theatres. Out-of-towners included Rudolph Berger, MGM Southern regional divisional manager, Washington, D. C.; and Judson Moses, MGM publicist from Atlanta. . . . Charles Boasberg, Paramount special sales representative from New York, was here for initial spade work on "War and Peace" and "The 10 Commandments." . . . For the first time in this city's history, two independent first run houses. (St. Johns and Five Points) are booked day-and-date (June 28) on the same picture. It is U. A.'s "Trapeze," with U.A. publicist "Addie" Addison here to arrange for spectacular exploitation work. . . . Al Hildreth, former Arcade theatre manager, has been promoted to an FST booking post, replacing Bill Baskin, who resigned to take over his late father's business interests. . . . Exhibitors here were E. M. Loew, Boston, Phil Berler and Eddie Myerson, Miami; Mr. and Mrs. L. R. Woodard, Madison; Pete Sones, Tampa; Carl Floyd, Haines City; Jimmy Partlow, Orlando; Harold Spears, Atlanta; Jimmy Ochs, Dania; and Bill Lee, Keystone.

KANSAS CITY

The 1957 convention of the Kansas-Missouri Theatre Assn. is scheduled for Feb. 26-27 at Pickwick Hotel. The date was advanced from March to enable drive-in operators to take advantage of suggestions for opening day promotions. . . . Joseph A. Duram leased the Summit theatre from Commonwealth Theatres and reopened with Spanish-speaking films. Duram, maitre 'd' hotel at the Kansas City Club, is new to film industry. . . . Earl Jameson, Jr., president of Oklahoma City Shipping and Inspection Bureau, announced that Republic Pictures will be served by his firm. . . . Darrel Manes, manager, Crest drive-in, Hickman Mills, Mo., was married to Patricia Ward, and Connie Ronsick became the bride of Ralph Buhrmeister, new manager at Missouri theatre. . . . A 250-car drive-in on Highway 60 near Van Buren, Mo., is being constructed by E. W. Priester and G. W. Randolph. . . . The new Park

(Continued on opposite page)

(*Continued from opposite page*)

drive-in at Hutchinson, Kan., owned by Jay Wooten of Hutchinson and Ben Adams of El Dorado, Kan., has 200 enclosed seats for year-round use. . . . At open house for the public, June 10, Kansas City's Starlight theatre demonstrated high fidelity sound equipment.

LOS ANGELES

The Associated Theatres have purchased the Puente theatre, Puente. Circuit is headed by Eddie Ashkins, Al Olander and Sam Decker. . . . In town on business was Bob McCracken from the Arizona Paramount office in Phoenix. Another visitor to the Row from Arizona, was Leo Leithold, who operates the Kiva theatre in Scottsdale, Ariz. . . . Off to visit his offices in Portland, Seattle and San Francisco, was N. P. Jacobs, president of Favorite Films of California. . . . George A. Hickey, Pacific coast sales supervisor for MGM, checked in from a two-week tour during which he huddled with branch heads in San Francisco, Portland, Seattle and Salt Lake City. . . . Milt Frankel, Favorite Films salesman, was back from a trip through the territory. . . . Another movie palace is being sacrificed to progress, as the demolishing of the Laughlin theatre in Long Beach gets under way. The theatre was built in 1916 and was the last word in deluxe operation for a period of 18 years, until it was darkened in 1934. A retail store will rise on the cleared area.

MEMPHIS

Loew's Palace theatre has a new manager. Col. Cecil Vogel resigned as manager of the Memphis first run, after 26 years in the post, due to ill health. Robert Westermann, of Richmond, Va., has been named to succeed him. Westermann has been with Loew's for 15 years. . . . Petitions are being circulated among citizens of Jackson, Tenn., to call an election August 2 in connection with the primaries on that date in which voters would be given a chance to vote for Sunday movies. Movies in Jackson on Sunday have not been permitted and managers Harold Thomas of Malco and Bill Steppe of Paramount say these theatres may have to close unless they are allowed to operate on Sunday. A third theatre, operated by Steve Stein, closed recently. . . . Twice banned in Memphis by censors, once when it was first released in 1947 and again when it was re-released in 1954, "Duel in the Sun" has now received the approval of the present censor board and is showing at Malco theatre. . . . Moses Sliman, who owns and operates Murr theatre at Osceola, Ark., is opening a new drive-in there this week. . . . 20th Family Club, employes of 20th-Fox exchange, will spend the weekend of June 30 at Paris Landing (Kentucky Lake), 125 miles northeast of Memphis.

MIAMI

The Miami area and Cuba were part of the vacation itinerary of the Roger Ferri's while Mr. F. took a holiday from his many activities at the New York office of 20th Century-Fox. . . . Arlan Pictures' "Daughters of Destiny," starring Claudette Colbert and Michele Morgan, is being handled in the Florida territory by Arthur Davis's Gold Coast Pictures Co. . . . Alec Moffat, assistant at the Royal, has a dual celebration this month with his 47th wedding anniversary and his 74th birthday. . . . Ed Little, general manager of WITV (Channel 17) announced the appointment of John Crocker to the post of sales manager for the television station. . . . WCKT (Channel 7), the NBC basic affiliate due on the air in July, will have Robert E. Gilbert as production manager, according to a release from Niles Trammel, president of organization. . . . For services over and above the call of duty, Richard Lewis, usher at Claughton Theatres for three years, was honored with a breakfast reception by Lillian Claughton recently. Occasion covered three events, graduation from high school, a birthday and his entry into the U. S. Air Forces. . . . Judy Botwick, daughter of Harry (FST southeast district manager) Botwick, had a gala 11th birthday recently.

MILWAUKEE

Among those in the industry to be present at the Better Film Council's 25th anniversary this week, were Miss Estelle Steinbach, Strand theatre; Joe Reynolds, Towne theatre; Al Meskis, Warner theatre; Louis Orlove, MGM; Jerry Franzen, president of Cinema, Inc., and Al Bickler, Uptown theatre. . . . Mrs. Fred Rosenkranz, president of the Better Film Council, has received a letter from a man in Israel asking her to help him organize a film council in Haifa. . . . At the last meeting of the Better Film Council the following received honorary memberships into the organization; Jerry Franzen, Al Bickler and Joe Reynolds. . . . The preview committee of the Better Film Council of Milwaukee county reported that they had previewed 229 pictures this year. . . . A new billing clerk at the Republic exchange here is Miss Betty Gallenberger.

MINNEAPOLIS

Ben Berger, president of Berger Amusement Co. and North Central Allied, is in Europe on a six-week trip to study European methods of film distribution and picture costs. . . . Joe Murphy, salesman at Paramount, resigned to enter another field. . . . C. Glenn Norris, Central Canadian division manager for 20th-Fox, was in on his visit to this city. The local Fox exchange is part of his territory. . . . United Artists screened "Trapeze" for the trade June 11 at the Uptown theatre. . . . Organist Frankie Cammarata has been discontinued for the summer months at Radio City theatre, a Minnesota Amusement Co. house, and the feature will be resumed in the Fall. . . . No settlement has been reached in the strike of union projectionists at the Skyline drive-in, Duluth, Minn., operated by Ted Mann of Minneapolis. Union is demanding two projectionists. Meanwhile, stand is being operated with non-union help. . . . Fire believed to have been started by juveniles damaged several seats at the Auditorium theatre at Red Wing, Minn., according to James Fraser, manager. . . . Harry A. Johnson, Jr., of Benson, Minn., is now operating the Koronis theatre at Paynesville, Minn.

NEW ORLEANS

Adelaide Delatte, secretary to Alex Maillho, manager, U.A., is on her annual pleasure leave. . . . Abe Berenson, F. G. Prat, Jr., E. R. Sellers, Joseph Barcelona, Bob deGraauw, Locke Bolen, Wm. Sendy, George Goodwin, Philip Sliman, J. A. Parker and Paul Brunet were officers and members of Allied Theatre Owners of Gulf States who attended the monthly board meeting held on the June 5 at the Jung Hotel. President and national director Abe Berenson reported on the national board meeting which was held in Washington, D. C. . . . R. A. Martin, co-owner of the Pines drive-in theatre, Homer, La. and the Paula indoor advised Transway of their closing, stating, "We have no immediate plans for reopening either of these situations in the near future; but, should it ever appear that an operation in Homer may be justified, we shall certainly contact you." . . . Improvements at the Marrero drive-in, Marrero, La., include a larger and modernized concession stand, new entrance and traffic counter. Wm. Shiell and Ed Jenner are the owners. . . . Mrs. Yvette Madding, NTS bookkeeper and cashier, is vacationing.

PROVIDENCE

Gill Wilson, muralist and painter, protege of the late Walter Huston, and now being sponsored by Huston's son, John, was recently in town doing exploitation for "Moby Dick," which will be screened at the Majestic. Wilson made several personal appearances at local high schools, and also at the Rhode Island School of Design, where his lectures were supplemented by showings of his famous murals, sketches and paintings. . . . William Brennan, a native Bostonian, new in show business, has been appointed student-assistant manager at Loew's State, this city, it was announced by William Trambukis, manager. . . . Abe Bernstein, United Artists exploitation man, was recently in town, working with Trambukis on "Alexander The Great" which will be screened at Loew's State. . . . Incidentally, "The Wedding at Monaco," was exclusively shown in Rhode Island at Loew's State. It was announced that no other house in the State would present this film. . . . "Doctor at Sea" had its R. I. premiere at the Avon Cinema. . . . Intermittent showers and some heavy rain curtailed outdoor activities on the Memorial Day holiday. Virtually all sporting events, including automobile races, track meets and baseball games were called off, resulting in a little-better-than-anticipated attendance at movie houses.

ST. LOUIS

The Drive-In theatre, located near Holcomb, Mo., now is equipped for inside heating, with air conditioning or heat. . . . The Lions Club of Sheldon, Ill., has appointed a committee to investigate the feasibility of opening the theatre in that city. . . . The Rogers theatre, Carbondale, Ill., has discontinued nightly operations during the month of June. Manager John Carothers said the Rodgers will operate on Saturdays and Sundays only. On weekends the theatre will be continuous operation from 2 P.M. . . . The Lindina theatre, Edina, Mo., now is operating on a schedule of five nights a week and is closed Monday and Tuesday. . . . H. J. Nash, owner and manager of the Ritz theatre, California, Mo., announced that the house would be closed unless business improved. He invited suggestions from patrons as to the type of pictures liked.

(*Continued on following page*)

OKLAHOMA CITY

United Theatre Owners of Oklahoma, Inc., held their regular monthly meeting June 4, with 12 members attending. E. R. Slocum, executive director, requested headquarters be moved to a location where he could have a private office. Dick Thompson and Claude Motley were appointed a committee to take care of this. It was decided at the meeting to sent monthly bulletins to all members of the organization. These bulletins will be sent from UTO headquarters. Earl Snider, Tulsa, discussed the midsummer convention to be held in Tulsa July 17. . . . The concession stand at the North West Highway drive-in, Oklahoma City, is being remodeled. . . . Billy Graham will hold "crusade meetings" at the Criterion theatre at noon Tuesday through Friday during the month of June. The Criterion theatre will not open till 1:15 P.M. on those days.

PHILADELPHIA

Perry Lessy and Abe Sunberg have dissolved their partnership in the theatre management firm of Trio Amusement, with Sunberg taking over the operation of the Strand, local neighborhood house which will operate on a 24-hour policy, following renovations and the installation of air conditioning. . . . WCAU's "Cinderella Weekend" radio giveaway show, will originate in neighborhood theatres during the summer months, with a different house for each weekday night. The shows will be taped and broadcast the next day, originating Mondays from the City Line, Tuesdays from the Tower, Upper Darby, Pa.; Wednesdays from the Suburban, Ardmore, Pa.; Thursdays from the Anthony Wayne, Wayne, Pa. . . . Myer Adelman, head of the New Jersey Messenger, film delivery service, headed the industry committee for the annual Deborah Sanatorium Humanitarian dinner honoring Mayor Richardson Dilworth. . . . Theatres in the Reading, Pa., area faced with increasing competition from the growing number of amusement places and schools advertising the free showing of 16mm. movies. . . . Charles Zagrans, RKO branch manager, and Lester Krieger, assistant zone manager for the Stanley Warner Theatres, who will head up the exhibitors division, will conduct the local Will Rogers Hospital Collection Drive next month.

PITTSBURGH

"Patterns" has been set for the Guild theatre, the neighborhood art house, following the run of the current "Lady Killers." . . . Charles Funk of Jeannette is the new assistant manager in the Penn. . . . The entire population of Smithton (600 persons) turned out to attend a special showing of "Oklahoma!" in the Nixon theatre. All businesses closed down for "Shirley Jones Day," as a tribute to their native daughter. . . . The Fulton gets "The King and I" June 29, three days before the Civic Light Opera opens its season with the same production. . . . The local critics have been invited to the "Moby Dick" premiere in New Bedford, Mass., June 26-27. . . . Critic Harold Cohen of the *Post-Gazette* and his wife, Stephanie, back from a week in Bermuda. . . . Art Manson, local Cinerama publicist, and his wife, Florence Sando, off to a motor vacation along the East Coast. Manson just returned from Kansas City where he helped Boris Bernardi and Bill Murphy launch "This Is Cinerama" in the Missouri Theatre.

PORTLAND

Jim Runte, boss of the Evergreen circuit, was in Los Angeles. . . . Paramount manager Dick Newton had a big campaign for a "Zombie" double feature that stopped traffic. . . . Herbert Rosener was here from San Francisco. . . . The Mouseketeers are here for the annual Rose Festival show. Jack Matlack, former J. J. Parker executive, handled the promotion for the Festival Association. Evergreen's Oregon District manager Oscar Nyberg, ever on the upbeat for promotion, presented a "Walt Disney" layout following the "Night In Disneyland" theme for the Rose Festival. When the parade was over, he had a special show at the Orpheum called "Disneyrama."

TORONTO

Doug Smith, manager of Odeon-Garson's Casino and city supervisor, Halifax, is entering the frozen confection field in Nova Scotia at the end of June. He will also represent Alexander Film Company in the Halifax and Dartmouth area. . . . The U.S. Consul General in Montreal was guest speaker at the eighth annual dinner of the Quebec division of the Canadian Picture Pioneers in Montreal. . . . Robert Gallichan has opened his 504-seat, seven-day Vimy in Chibougama, Que. J. Hylas Gagnon's 500-seat Chibougama is the only other theatre in the community and the two are using both English and French pictures.

VANCOUVER

First run business continued dull this week. Exhibitors ask why and many blame the product. Usual spring dip seems sharper than usual. . . . Charles R. White, formerly general manager of KLEW-TV, Lewiston, Idaho, has been appointed vice-president, and general manager of Victoria's new TV station, CKDA. . . . The sister of Anne Thompson, manager of the Odeon-Park, died at Dauphin, Mantoba. She was well known in theatre business, and with her husband, Garry Peebbles, ran theatres in Winnipeg and Dauphin. She was 56. . . . Fred Wilson, of the Strand, was hospitalized with a heart condition. . . . Frank Boothe, formerly Odeon manager and who is now in charge of two theatres and a drive-in at Mount Vernon, Wash., was in visiting his father, Howard Boothe, western manager of Audio Pictures.

WASHINGTON

Richard Coe, drama editor of the Washington *Post* and *Times-Herald*, devoted his entire column on June 6 to an interview with local theatre exhibitors, regarding the current crop of films, hopes for the future and the motion picture business generally. The general tone was optimistic. . . . The Newton theatre, a Bernheimer theatre, has installed Airflo rocking chair seats and is informing patrons in its ads "You've never been so comfortable, except in bed." . . . Entertainers at the White House Photographers' Association dinner on June 7, honoring President Eisenhower, were Bob Hope, master of ceremonies, and singers Jane Powell, Pearl Bailey and Vic Damone. . . . The Stanton theatre, under new manager J. Edgar Lillard, will have an "art" theatre policy.



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Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

Which Attracts Audiences—the Alike, or Unlike?

ONE ancient problem persists in the building of programs, for the producer of motion pictures—or the theatre manager at the point of sale. It is the question of whether or not the public responds to *more of the same*—or to *something different*. Putting together double bills used to present such a problem—whether to select two alike or two that were unlike. In either case, half of your audience would be delighted—or half would be displeased.

We are reminded of this perplexing detail in programming by the preponderance of similarity in titles in recent months. Martin Quigley, Jr. has commented editorially in the HERALD, on the continuing series of titles beginning with the words, "The Man . . ." He counted seven films in the current cycle, and you can add a few more, before it is over. They are not alike in story, but present an advertising problem, which is confusing to the occasional movie-goer, who forgets the picture he wanted to see.

Right now, there is another "series" in work, and these titles all include the word, "Proud . . ." that leads in the sales approach. "The Proud and Profane," "The Proud and the Beautiful," "The Proud Ones" are listed, and there will surely be more, since these are successful films, and imitation is the sincerest form of flattery. Quite often, working on "Selling Approach" for the Round Table, and contemplating a pile of pressbooks, we are aghast to find several similar in title or style, which become confusing to those of us who must keep the records straight.

There's the ancient anecdote of the producer who was catching a ride on the coat tails of MGM's highly successful "Trader Horn." So, when he had assembled another collection of African footage, he said to his yes-men, "what shall we call it, "Trader Who?" And there is another oldie, of the difference between a pessimist and an optimist—both theatre managers. The former leaning over the back rail had said, "The house is half empty." The other took the view, "The house is half full!"

You can find about as much consolation in the similarity in titles, for it all depends on what you do about it, personally. Consider the current combination of MGM's "Wedding in Monaco"—and the same company's other short film, "The Battle of Gettysburg"—which is doing excellent business across the country on a double bill. These are certainly different and yet there is something in common in the selling approach. Perhaps a similarity that sometimes follows in sequence, but in this case, we believe all of the potential audience will be pleased, simultaneously, by your selection.

TOLL TV WILL BE C.O.D.

Whenever, however—(and if ever!) Toll-TV finally comes to this country, it will almost surely be "cash on delivery"—with the deposit of coins in a slot, or very limited credit, which will require payment before you can be re-instated as a customer. Of the several processes in prospect, it is more than likely that cash on the line will be the policy.

Coin operated mechanisms can be most ingenious, but there will also be plenty of trouble for both parties in the transaction. You will have to be right on time, with a handful of quarters or half dollars, ready to drop them in the slot to unscramble the program you want to see. If you are late, you can still pay the full price for what is left, but there will be no repeat of the part you've missed. It will pay to be punctual.

Probably you will be able to hear the sound side of the program you are waiting for, and only the picture will be scrambled. But you will have to decide pretty fast, to make the investment worth while. Thus far, the fee for Toll-TV has been bracketed at about $1.25 per program, and this will be eventually reduced, when they have millions of sets in use. But, at the start, you better keep quarters and halves handy.

¶ TODAY'S WOMEN are getting out of the habit of going to the movies, according to Edwin F. Zabel, western general manager for Fox West Coast Theatres, who has been conducting a survey. He says the current ratio is only 7 women to 11 men, who have the movie-going habit—and it used to be the other way around. The women have found other things to do, he thinks, and not the least of these is watching television. He concludes, "Probably more than any other business, we owe our growth to the women and children of America. Particularly the ladies. They were the ones who elevated our greatest to stardom.

We can add one thought—to what Mr. Zabel has so aptly said. Perhaps the ladies DO look at television, and it's pretty good through part of the day, but TV can make a woman's day sixteen hours long, without a breather. She can work, and look, all day long, and far into the night, but it prolongs her working hours. Comes night, and Mother is supposed to keep the kitchen open, for short orders, and for guests. She would much prefer to go out to the movies, if it were reasonably possible

¶ MOMENTS of silence, in some current films, designed for the "little art theatres"—but don't take it as a trend towards a return to silent films. On the contrary, this is a dying gasp from those who like "antiques"—and they wish for the "good old days" of silent films. Two of the "arty" type have long "silent" sequences, and are now proclaimed by some of our critics as a triumphant return to the old days. Don't believe it—and don't turn to it, except as sheer novelty of the moment. One such film has three long ballet sequences which may be separated, eventually, into three "artistic" short films, after they have had a run in the ballet centers, which are not numerous. Another has a keen crime wave, done silently, as most crime waves are—but is no criterion as to production standards.—*Walter Brooks*



"Girls of Tomorrow" in highly futuristic attire, with antennas built in, act their parts as street ballyhoo for Allied Artists' "World Without End" at the Roosevelt theatre, Chicago.



An enormous crowd congregates outside Robb's store in Belfast, Northern Ireland, to greet Fess Parker, on his trip abroad. Admirers of "Davy Crockett" are now world wide—and, good news, his return is promised to our screens in America.

Below, still another crowd surrounds the "Davy Crockett Trading Post" in Lewis' store, in Glasgow, Scotland. It is very interesting to note that both of these demonstrations were at stores, without mention of a theatre in the caption information.



Associate producer Nicole Milinaire, here from France in behalf of her new picture, "Foreign Intrigue," discusses promotion with Rodney Toups, manager of Loew's State theatre, in New Orleans.





Arnold Gates, manager of Loew's State, Cleveland, Ohio, borrowed one of those realistic engines from the American Legion, as good street ballyhoo for "Bhowani Junction."



Neil Yuckert, assistant manager of John Hamrick's Rialto theatre, Tacoma, Wash., used staff people in a proper pose to promote "Picnic" — complete with everything for the purpose.

Showmen in Action

Charlie Doctor comes right back to life as managing director of the Capitol theatre, Vancouver, and active member of this Round Table, with news of his showmanship that reflects the reason why he is a two-time Quigley Grand Award winner. It seems that both he and/or Ivan Ackery are building houses, as well as running theatres, and it's landscaping that worries him most.

▼

More reports of that "Mohawk Trail" saturation of showmanship for "Mohawk"—the 20th Century-Fox picture—although now the Indians are moving west. In Cincinnati, Columbus, Dayton and Indianapolis, local TV programs and children's tieups were an important part of promotion. Many sponsored deals, and chain stores cooperating with TV stations are mentioned, and in Columbus, "Little Buckeye Mohawk" is a new member in zoo society, with sorority girls from Ohio State taking great interest.

▼

Bill Hendley, one of our favorite members in these meetings, writes from the Majestic theatre, Gettysburg, where he is busy with bright ideas. He has Kiddie Shows lined up for 22 weeks, on a rental basis, and promises more to follow. We met Bill and Jane in Atlanta, and wished them well on their trip to that Northern battleground.

▼

Henry Picazio of the Groton Drive-in theatre, Groton, Conn., admits a carload for $1 on "Buck Nite", every Tuesday and Thursday, and how they load those cars!

▼

George E. Landers, Hartford division manager of E. M. Loew's Theatres, brought William Sparks, British World War II Commando and one of the two survivors of the raid on which "Cockleshell Heroes" is based, to meet press, radio and TV critics in connection with the premiere of the picture.

▼

Filmack Trailers have just turned out a special job to accent the difference between the giant wide theatre screen with the tiny television screen, as a means of selling what we've got now and that TV won't have for years to come. Showmen should sell their advantages—and stop worrying about the competition.

▼

Vincent Sherlock, manager of Schine's Waller theatre at Laurel, Del., and Ray LaBounty, at the Wicomico, Salisbury, Md., did very nicely with sponsored "After Prom" shows, both being at substantial rentals, and loaded with good will and community relations for the theatre in the town.

▼

Paul Pearson, manager of the Capitol theatre, Newark, has fifteen merchants lined up to sponsor "Vacation Movies" for ten weeks. And we might add that this is harder to do in a city the size of Newark than it is in many smaller places.

M. H. Parker, manager of Stanley Warner's Strand theater, Erie, Pa., writes in detail of his special Saturday morning children's shows, which is an eight-week promotion with sponsors, and has apportionment of prizes, so as many girls can win as boys. That's a real smart idea, for the little ladies think they are sometimes pushed around by their little brothers.

▼

Sol Sorkin, manager of RKO Keith's theatre, Syracuse, has a hot-off-the-griddle tieup with the *Post-Standard* who are running Walt Disney's "Great Locomotive Chase" as a feature in their comic section. And just to even things up, the opposition *Herald-Journal* is giving the new Disney picture extra space, which shows you that a good manager can always work both sides of the street.

▼

RKO's "The First Traveling Saleslady" should get some special handling, for RKO's traveling sales force, including field exploitation men in 18 cities, are going on the road to give this girl a great big hand, beginning in San Francisco with a tour of four RKO starlets, to test the popularity of these lovlies at the local level. The Jantzen Company, makers of swim wear, are the sponsors of the promotion which starts this week.

▼

Joe Jarno, manager of Fox-West Coast Ritz theatre, Stockton, Cal., had the Academy Award winner, "Marty" as opposition, so he stirred up local controversy by running "I'll Cry Tomorrow" against it. Which is what makes horse-races exciting.

Sam J. Berman, who has left Palmerston to become the manager of the St. Thomas Drive-In theatre, at St. Thomas, Ontario, opened with gifts for young and old, to start his new season. His company liked the Mother's Day idea which he used so well they sent it out as a "Salute to Showmen."

▼

Pearl Bryant, manager of Schine's Federal theatre, Federalsburg, Maryland, who is able and qualified as one of the best women managers in the country, sold her Mickey Mouse Club in the form of Kiddie's Gift Tickets, issued for any buyers who wanted to extend this courtesy to the small fry.

▼

Irving Hillman, manager of Stanley Warner's Roger Sherman theatre, New Haven, Conn., distributed guest tickets to 78 persons who donated blood to the Red Cross blood bank during the run of "The Bold and the Brave", and tied up with the National Guard for a theatre front display.

▼

Seymour Levine, manager of the Bowl Drive-In theatre, West Haven, Conn., urges greater parent participation in children's playground activity with the line, "Benches for parents too!" in newspaper ads.

▼

William Wallos, manager of the Mid-City Outdoor theatre, Kenosha, Wisc., used an ingenious one-column ad, full-page depth, with large letters spelling out "Carousel" and against each letter, in smaller type, the ad of a sponsor—which we'll try to reproduce in the Round Table.

▼

Mrs. Mary Jane Fox, of the Strand theatre, Mystic, Conn., invited Sloan Wilson, author of best seller, "The Man in the Gray Flannel Suit" as opening night guest when she played the picture, taking advantage of his opportune visit in town.



Vern Huntsinger, manager of the Gopher theatre, Minneapolis, and John Eshelman, manager of the Strand theatre, St. Paul, with the cooperation of Bob Stone, MGM field press representative, built this robot as walking street ballyhoo for "Forbidden Planet"—powered by one boy inside, which served the purposes of science fiction.

This Was Australia But You Can Do It!









In the first quarter of 1956, the overseas winners were two Metro managers in Australia—Arthur Bowe, of the Metro theatre, Sydney, and Harry Marsden, of the Metro theatre, Manly, who jointly entered campaigns on MGM's "Glass Slipper" with a Cinderella Ball, Treasure Hunt and Quest, all of which took place in the summer month of November, 1955. Now that the seasons are approaching summer here, you can do the same things that are shown so graphically in these pictures, from Manly Beach, down under.

Above, at left, you see the "Glass Slipper Ball" with the emissary of the Prince, resplendent in turban, medals and ribbons, finding and fitting the lucky girl who can wear the slipper. At the stroke of twelve, she is announced at a Benefit Ball given by the Younger Set of St. Lucy's School for Blind Children, as one of the main events of the year's social calendar for Sydney's teen-agers. The idea was so successful it had to be repeated at the Surf Club Annual Ball on a following night. The two pictures at the top show these attractive young people—and for your information, the one-way plane fare to Australia is about $850.

Below, the two pictures show the Treasure Hunt and Quest at Manly Beach, with younger small fry engaged in hunting and finding treasure buried in the sand. These were miniature glass slippers, bearing lucky numbers, and publicizing the Leslie Caron picture. At the announcer's signal, they were off, and you can see the scrambling to find prizes. We thought these interesting pictures described the two events so well that no smart showman needs any further suggestion—and it can be all done over again in this part of the world, now that the summer sun has swung this way. Nice looking girls, good showmanship, a pleasant setting for promotion — who can ask for more? The complete campaign, containing newspaper and magazine tieups, and many more attractive photos, was a credit to the two managers who shared the overseas honors in the first quarter. Australia proves the slogan—that the sun never sets on good British showmanship.

Local Newspaper Uses Special Edition Head

Bill Butler wrote us about his "once in a lifetime" break with "Ransom" at the Turnage and Reita theatres, Washington, N. C., with a complete remake of the front page of the *Washington Daily News* to carry an eight-column scare head advertising the picture, but looking like authentic news. People started calling the police to find out if it was a local kidnapping. The whole stunt, involving unsold copies of the paper, cost only $5.00 for the printer.

Big Day For The Irish— In Boston

It was a great day for the Irish, and everyone else in Boston, when "The Catered Affair" had its premiere at Loew's State and Orpheum Theatres.

Publicist Karl Fasick designed the lobby displays with an Irish theme and no blow-ups. He used 11x14 stills and captioned them in story or dialogue form. Colors used were Irish greens and contrasting yellows and reds, with world premiere copy on every poster and display. Liberal use of shamrocks convinced the Irish population and in fact, all of Boston, that this was another great Irish story.

Five hundred one sheets in da-glo green on black completely dominated the Boston transit system, both underground and on the elevated as well as the surface station stops. 400 spaces were contracted for; the theatres received 500. They contracted for one week, and got two weeks, with a possibility of more if additional business does not necessitate their removal.

Three hundred window cards in da-glo were placed throughout South Boston where the Irish hang their hats. Others were tacked on poles on busily traveled streets. Seven window displays were secured.

The Irish population and other interested groups were reached through subway posting, the excellent national ads designed specifically for Boston's Irish population, window cards, and promoted radio contest, plus ballyhoo with the taxi drivers of Beantown.

Jimmie Thames Alerts Little Rock on D-Day

Teaser ads three days before the first regular, advance newspaper ad break form part of an extensive campaign on "D-Day, The Sixth of June" in CinemaScope conducted by Rowley Theatres for an opening today (6) of the 20th Century-Fox production at the Capitol Theatre, Little Rock.

In a letter to the film company from James F. Thames, advertising-publicity head of the circuit, the executive reports that the campaign was started earlier to capitalize on the propitious opening date of the romantic drama starring Robert Taylor, Richard Todd, Dana Wynter and Edmond O'Brien.

Copy for the teasers read: "Stay Alert for D-Day is coming on the Sixth of June."

That Quaker Oats Deal

Elmer N. DeWitt, city manager for Mallers Brothers theatres in Defiance, Ohio, has had some good exhibits in the mail, to prove the value of his promotions, and some of them arrived here while we were on vacation, but will appear on a Contender's List for the Quigley Awards. He had good success with the Quaker Oats tieup on "Forever Darling."

Selling Approach

THE MAN WHO KNEW TOO MUCH—**Paramount.** VistaVision, in color by Technicolor. Alfred Hitchcock surpasses himself, with James Stewart and Doris Day, in a new picture that sweeps you from the alleys of Morocco to the concert halls of London. Suspense beyond "Rear Window" or "To Catch a Thief." The master of melodrama, who does hair-raising thrillers, for everybody's entertainment, has topped his own record for excitement on the screen. 24-sheet and all accessories in Paramount's pressbook, have been carefully planned to give every showman his chance. You can make good cut-outs for lobby and marquee display with this fine pictorial art, available at low cost. Folder herald keys the campaign for a majority of situations. Newspaper ad mats are well designed to accent the keen excitement of the picture, and to pull an audience for the two appealing stars. You can kid the current "The Man Who . . ." titles with a teaser ad that lists them all, and says this is "The Man Who Knew Too Much"—and best of the bunch. Some very large newspaper ads have good atmospheric color to sell the authentic backgrounds. Hitchcock goes places—and seldom uses a Hollywood studio set, when he can find the real thing. The complete campaign mat selling for 35c at National Screen contains a lot of small ad mats and slugs for some situations, but you will need others to give this good picture a proper break.

•

JUBAL—**Columbia Pictures.** CinemaScope, in color by Technicolor. Glenn Ford, Ernest Borgnine, Rod Steiger—the stars of "Blackboard Jungle," "Marty" and "On the Waterfront" in one overpowering drama. Remember his name—"Jubal"—and you'll remember his story. Violence followed "Jubal" as night follows day. He never had to go looking for trouble—for trouble always came looking for him, in the shape of a woman! No posters larger than the 6-sheet, but they have good pictorial art of the three stars—and the woman. Four page herald keys the campaign for most situations. It's like a miniature pressbook for the public and manager alike. Newspaper ad mats are strong, in theme as well as style, so look out for your audience preference. The composite mat is even more complete than ever, with six ad mats and slugs, a publicity mat and one excellent drawing of the stars — all for 35c at National Screen. The "Jubal" book is available in a 35c paper back edition. There are five kinds of still picture sets, including art, color, horizontals, uprights and exploitation stills. A special mat shows the meaning of various names, including "Jubal" as a suggested throwaway, to be printed locally, or used as an ad.

WHILE THE CITY SLEEPS—**RKO Radio Pictures.** Suspense, as startling as a scream in the night! Ten top stars, ten top performances — Dana Andrews, Rhonda Fleming, George Sanders, Howard Duff, Thomas Mitchell, Vincent Price, John Barrymore, Jr., Sally Forrest, James Craig and Ida Lupino, in the sensational story of a lipstick murder! A foolish girl, a dangerous boy, a fatal moment. It will keep you on the edge of your nerves! 24-sheet and other posters encourage you to use more pictorial art, which is always the good advice of RKO, "the showmanship company." Lots of good publicity pictures, too, especially a collection of the ten stars, in separate poses, but with exceptional quality. Group them any way you choose—but use them for "something new and different" in your advertising treatment. Newspaper ad mats are very striking, very strong, very good—and you can go as far as you like along sensational lines. You know your community responsibility. The special 35c mat at National Screen is well selected, and has good material in both ad mats and slugs, and for publicity stills. The paper bound book is a hot promotion item, and there is a title song. A special newspaper puzzle mat is available in several sizes, from your RKO field exploitation man. The herald keys the campaign for many small theatres.

•

FOREIGN INTRIGUE—**United Artists.** In Eastman Color. Robert Mitchum, in a full length production of Sheldon Reynolds' startling spy hunt. On the Riviera, he got a warning wrapped in a tight, silk dress. In Vienna, it was a knife. In Stockholm, a bullet, with his name on it, and now he was at the end of the line! Mitchum is the hunted, Europe is the hunting ground, half of the secret agents are just one bullet behind him. No posters larger than the 6-sheet, but all have that Mitchum pose you'll find on this week's Round Table picture page. Suspense herald, from Cato Show Print, has all the selling qualities of the picture. The newspaper ad mats are strong and selective, with a good approach for a new picture, to appear different on your advertising pages.



Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Automatic Coffee Maker With Electronic Control

A new automatic coffee maker, designed to "require no further attendance after the push button is pressed" has been marketed by the Best Products Company, Chicago. The unit is electronically controlled. The correct volume of water at the proper temperature for brewing coffee (pre-set according to formula) flows into the extractor and seeps through the coffee grounds. After the correct volume of water has been delivered, the water shuts off and the signal light goes out. The water supply in the water tank is replenished automatically. It is not necessary to repour the brewed coffee through the coffee grounds manually. When drawing hot water for tea, the water is replaced automatically after each 3 to 4 cups have been taken out. The heating also is automatic, going on when the temperature drops 5° and off when the temperature has been restored.

Curtiss Sells Factory

The Curtiss Candy Company, Chicago, has sold its Milwaukee French fried potato and potato chip plant to Red Dot Foods, Inc., according to an announcement by Robert Schnering, Curtiss president. The sale will enable Curtiss to concentrate more fully on candy products, Mr. Schnering said. The plant will continue to produce French fried potatoes and potato chips for Curtiss, it was stated.

New Bubble Gum Pack

"Magic Colors" bubble gum cigarettes, made by the Philadelphia Chewing Gum Corporation, Havertown, Pa., are now being offered to the trade in a five-color, 32-count display box with cellophane overwrap. Each package contained in the box reproduces the carton of one of six popular brands of cigarettes, contains five flavors of gum and retails for 10c. Certificates redeemable by retailers are packed in each box.

New Candy Record Seen

Preliminary estimates of 1955 candy sales indicate an increase of about 1% over the $1,019 billion total sales at the wholesale level in 1954, according to Philip P. Gott, National Confectioners' Association president. Based on this estimate, total sales for 1955 should approximate $1,029 billion, he declared.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

MANAGERS WANTED FOR YEAR AROUND, also for summer season theatre. Apply MAX COHEN, Rialto Theatre, Monticello, N. Y.

EXPANDING PACIFIC COAST THEATRE CIRcuit has openings now for men of potential management calibre. Theatre experience helpful but not necessary. Here is an opportunity for men capable of accepting responsibility to start a business career which is above average in excitement and interest and which is also profitable. State age, marital status, education and experience in reply. BOX 2923, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

IN-CAR SPEAKERS $4.25! YEAR WARRANTY. 4" unit, steel case painted blue, white. Price per set 2 speakers, junction box. $12.25. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

WANTED TO BUY

THEATRE CARPET, PAIR 60 AMPERE lamps, changeable letter sign. BOX 395, Rochester, N. Y.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

NEW EQUIPMENT

DUAL DEVRY OUTFIT $5,000 VALUE, $2,495! Includes Strong Jr III Arcs, 45 amp. rectifiers, streamlined pedestals, dual 25 watt DeVry amplifiers, Series II lenses, 2 way speakers. Available on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

INTERMITTENT MOVEMENTS—NEW SURPLUS for Simplex $69.50; DeVry $59.50; Holmes $24.50; Automatic enclosed rewinds $69.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

SAVE MONEY, PREVENT WASTE. PUT THE Master Guide To Theatre Maintenance in the hands of your managers and assistant managers. Costs $5.00 —could save you a thousand times as much. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

USED EQUIPMENT

LOADED WITH H. I. LAMPHOUSES! PEERless Magnarcs, $395 pr.; Strong Mogul, Brenkert Enarc, Forest U.T., Ashcraft D-18E, Ballantyne $300, all good condition. Available on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak "Sunray" Series I: 2", 3", 3½", 3¾", 5", 5½", 6", 7¾"—$35 pair. Superlite Series III "C" coated 2¾"—3"—3¼" $150 pr. Others available, tell us your needs. Trades Taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SAVINGS GALORE AT STAR! HERTNER 70/140 generator, reconditioned, $595; magnarc lamphouses, rebuilt like new, $515; Series I lenses, 4', only $9.50 pair; thousands of other tremendous bargains; what do you need? STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

STUDIO EQUIPMENT

NEUMADE RK-100 FILM RACKS, HOLD 120-1000' reels, $165 originally, new $87.50; Arriflex II 35mm camera complete, $2,000 value, $1,195; 1000W Mazda Spotlamps G48 Mogul bipost, $13.50 list, $6.95; Amer. Cinematographers Handbook, ½ price, $2.50; Bridgamatic Jr. 16mm Automatic Processor, $1,500 value, $975; Maurer 16 Camera, lens, 2 magazines, syncmotor, 12V motor w/battery, all cases, complete $2,395; 5000W Background Projector, reconditioned, $595; Moviola 35mm composite sound/picture, $495. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Loew's, Inc., Opens New Florida Unit

JACKSONVILLE, FLA.: Loew's, Inc., recently held the formal opening of its new exchange here in a building at 501 East Forsyth Street. The local exchange services motion picture theatres throughout Florida and south Georgia. More than 100 persons attended an open house with Fred G. Hull, Jr., exchange manager, as host. The new exchange building provides the firm with general and executive offices, sales offices, a shipping and storage office and a film inspection room.

Don George Dies

SHREVEPORT, LA.: Don George, 49, former film theatre owner, died June 5 at his home here. He had been in ill health for several years. Mr. George entered the motion picture business in the 1930s, operating theatres in Shreveport, Alexandria, Villa Platte, Natchitoches and Bossier City. At the time of his death he was president of Shreveport Television Company. His widow and a daughter survive.

Dr. Ciriaco A. Santiago

Dr. Ciriaco A. Santiago, president of Premier Productions, Inc., Manila, died recently, it was made known in New York this week. Many of his films earned awards at various Far East film festivals.

Chesapeake Action Is Dismissed

The $15,000,000 anti-trust action brought by Chesapeake Industries on behalf of Eagle Lion Classics, against RKO Theatres and Loew's Theatres was dismissed recently in New York by Federal Judge Archie O. Dawson. Chesapeake had charged that ELC product had been deprived of a New York outlet by RKO and Loew's. In directing a judgment in favor of the defendants, Judge Dawson declared that there had been no proof offered to substantiate the allegations by the plaintiffs that their pictures had been entirely excluded and that there was no proof of the charges that the defendants had conspired and combined to exclude ELC product from their theatres.

The suit was originally filed in 1950. In 1953 the action was dismissed by the late Judge Augustus Hand, who based his opinion on the theory that by releasing United Artists from the case, all defendants were released. U.A. had acquired the ELC pictures subsequent to the filing of the original suit.

The case was appealed and, in 1955, the prior decision was reversed and a new trial ordered.

Legion Approves 13 of 16 New Productions

The National Legion of Decency this week reviewed 16 pictures, putting four in Class A, Section I, morally unobjectionable for general patronage; nine in Class A, Section II, morally unobjectionable for adults, and three in Class B, morally objectionable in part for all. In Section I are "Away All Boats," "The Proud Ones," "Storm Over the Nile" and "Unidentified Flying Objects." In Section II are "The Ambassador's Daughter," "Creeping Unknown," "Fighting Chance," "Magic Fire," "Narcotic Squad," "Secret of Treasure Mountain," "Terror at Midnight," "Three for Jamie Dawn" and "Track the Man Down." In Class B are "Autumn Leaves" because of "certain elements that are morally repellent; reflects the acceptability of divorce; suggestive situations; "D-Day, the Sixth of June" because of "light treatment of marriage; tends to arouse undue sympathy for immoral actions," and "Trapeze" because of "suggestive costuming and situations."

Holt, Nichols Produce

HOLLYWOOD: Dudley Nichols and Nat Holt have announced the formation of an independent producing company in which James R. Grainger will own an interest, and will supervise distribution and sales. "Outlaws in Town" will be the first production.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 106 attractions, 3,969 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
*African Lion, The (B.V.)	1	8	19	14	21
All That Heaven Allows (U-I)	5	28	19	20	4
Anything Goes (Par.)	3	4	–	9	13
*Apache Woman (A.R.C.)	1	7	2	2	–
Artists and Models (Par.)	10	33	19	7	2
At Gunpoint (A.A.)	–	1	11	27	3
Backlash (U-I)	–	13	3	17	2
Battle Stations (Col.)	–	7	–	2	1
Benny Goodman Story, The (U-I)	1	12	14	29	17
*Big Knife, The (U.A.)	–	–	1	11	17
*Blood Alley (W.B.)	–	8	29	21	3
Bottom of the Bottle (20th-Fox)	–	2	8	17	26
Carousel (20th-Fox)	1	10	3	19	9
Come Next Spring (Rep.)	–	11	4	19	4
Comanche (U.A.)	–	4	1	3	19
Conqueror, The (RKO)	17	9	10	4	–
*Count Three and Pray (Col.)	5	10	24	11	8
Court Jester, The (Par.)	–	9	8	6	9
Court Martial of Billy Mitchell (W.B.)	1	41	28	12	1
Creature Walks Among Us (U-I)	–	1	3	2	1
Day the World Ended (A.R.C.)	–	21	1	1	–
*Deep Blue Sea, The (20th-Fox)	–	–	1	2	12
*Desperate Hours, The (Par.)	1	1	11	20	19
Diane (MGM)	–	–	1	8	29
Dig That Uranium (A.A.)	–	4	1	–	–
*Duel on the Mississippi (Col.)	1	1	7	2	2
Flame of the Island (Rep.)	–	1	2	7	3
Forbidden Planet (MGM)	1	6	8	–	5
Forever Darling (MGM)	7	29	29	10	8
*Fort Yuma (U.A.)	–	–	5	13	2
Fury at Gunsight Pass (Col.)	–	1	3	2	2
*Gentlemen Marry Brunettes (U.A.)	–	10	20	15	16
*Girl in the Red Velvet Swing, The (20th-Fox)	–	3	20	31	23
Glory (RKO)	1	3	6	9	8
Goodbye, My Lady (W.B.)	–	4	2	5	–
*Good Morning, Miss Dove (20th-Fox)	1	16	13	34	13
Guys and Dolls (MGM)	20	7	4	3	4
Harder They Fall, The (Col.)	–	1	–	8	1
Helen of Troy (W.B.)	–	7	28	5	12
Hell on Frisco Bay (W.B.)	–	8	12	11	26
Hot Blood (Col.)	–	1	1	6	3
*I Died a Thousand Times (W.B.)	–	1	5	11	9
I'll Cry Tomorrow (MGM)	11	19	6	1	–
Indian Fighter (U.A.)	–	13	27	14	6
Inside Detroit (Col.)	–	–	1	4	2
Invasion of the Body Snatchers (A.A.)	–	1	1	4	19
Jubal (Col.)	–	7	–	3	–
Kettles in the Ozarks (U-I)	–	8	13	14	3
Kismet (MGM)	–	4	17	22	25
*Lady Godiva (U-I)	–	1	5	7	7
Last Frontier (Col.)	–	3	18	20	7
Last Hunt, The (MGM)	–	3	19	22	7
Lawless Street (Col.)	1	6	14	5	1
Lieutenant Wore Skirts, The	–	10	28	25	3
Littlest Outlaw (B.V.)	5	12	10	8	22
Lone Ranger, The (W.B.)	9	27	10	1	2
*Lucy Gallant (Par.)	–	–	23	17	11
*Man Alone, A (Rep.)	–	9	24	11	12
Man in the Gray Flannel Suit (20th-Fox)	3	3	2	2	6
Man Who Never Was (20th-Fox)	–	18	15	1	14
Man With the Golden Arm (U.A.)	7	19	20	11	–
*Man With the Gun (U.A.)	1	20	16	8	13
Meet Me in Las Vegas (MGM)	2	11	2	3	4
Miracle in the Rain (W.B.)	–	5	5	15	9
*Naked Dawn (U-I)	–	–	3	6	3
Never Say Goodbye (U-I)	–	18	6	7	15
On the Threshold of Space (20th-Fox)	–	2	1	9	14
Our Miss Brooks (W.B.)	–	1	5	5	7
Picnic (Col.)	18	22	11	1	–
*Prisoner, The (Col.)	1	–	2	2	4
*Queen Bee (Col.)	–	–	12	16	11
Quentin Durward (MGM)	–	–	5	12	26
Rains of Ranchipur, The (20th-Fox)	–	9	33	28	10
Ransom (MGM)	1	2	18	18	11
*Rebel Without a Cause (W.B.)	11	55	20	8	1
Red Sundown (U-I)	–	7	5	5	3
*Return of Jack Slade (A.A.)	–	2	1	3	–
Revolt of Mamie Stover (20th-Fox)	–	8	–	–	–
Rock Around the Clock (Col.)	6	7	7	1	–
Rose Tattoo, The (Par.)	11	9	15	8	3
Running Wild (U-I)	3	16	6	2	–
Second Greatest Sex (U-I)	–	9	9	18	8
Serenade (W.B.)	–	1	–	4	5
Shack Out on 101 (A.A.)	–	4	9	1	2
*Sincerely Yours (W.B.)	–	1	10	18	20
Slightly Scarlet (RKO)	–	2	3	4	7
*Song of the South (B.V.) (Reissue)	6	1	4	2	16
Spoilers, The (U-I)	1	11	16	17	4
Square Jungle (U-I)	–	1	1	11	36
Swan, The (MGM)	–	8	3	5	–
*Tall Men, The (20th-Fox)	7	44	19	5	3
Tarantula (U-I)	2	14	4	6	–
Target Zero (W.B.)	–	1	5	3	4
*Teen Age Crime Wave (Col.)	–	6	7	2	–
*Tender Trap, The (MGM)	9	30	33	17	2
*Texas Lady (RKO)	–	2	10	14	7
There's Always Tomorrow (U-I)	–	–	8	7	24
Three Bad Sisters (U.A.)	–	3	3	1	–
*Three Stripes in the Sun (Col.)	1	8	17	11	10
*Treasure of Pancho Villa (RKO)	–	1	14	14	21
*Trial (MGM)	1	11	42	20	6
Tribute to a Bad Man (MGM)	–	5	2	5	7
Trouble With Harry (Par.)	10	2	7	9	1
*Twinkle in God's Eye, The (Rep.)	–	2	9	2	–
Uranium Boom (Col.)	–	–	–	2	3
World in My Corner (U-I)	–	–	4	13	26

NEW! COMIC COLOR HERALDS!



At Last! Heralds EVERYONE WILL READ!

. . . 'cause everyone loves Al Capp's World Famous Cartoon Characters!

And, here they are selling Paramount's "Certain Feeling" for you! Your Patrons will want to take these Full-Color, Hard-Selling Comic Heralds home . . . and you can be sure kids and old folks alike will read 'em through! That means a Money-Making, Boxoffice Boost for you!



For these Crowd-Gathering Color Cartoon Heralds . . . Contact your nearest branch of **NATIONAL Screen SERVICE**
PRIZE BABY OF THE INDUSTRY

JUNE 23, 1956

MOTION PICTURE HERALD

MGM to Distribute Films to TV; Seeks Interest in Stations

REVIEWS (In Product Digest): THE FASTEST GUN ALIVE, SANTIAGO, THE CREEPING UNKNOWN, THE BLACK SLEEP, CRASHING LAS VEGAS, THUNDERSTORM, THE WEREWOLF, THE DYNAMITERS, THE WILD DAKOTAS, THE PROUD AND THE BEAUTIFUL, RIFIFI

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LOTS OF GOOD MOVIES

"I've heard so much about that amazing
'THE FORBIDDEN PLANET'."

(CinemaScope-Color)
Walter Pidgeon • Anne Francis • Leslie Nielsen
and Robby, The Robot

"Give me a Western with a love story like
'TRIBUTE TO A BAD MAN'."

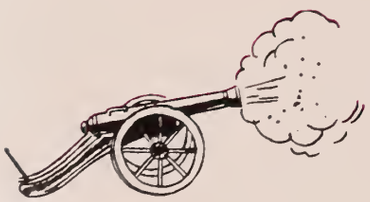
(CinemaScope-Color)
James Cagney • Don Dubbins • Stephen McNally
Vic Morrow • and introducing Irene Papas

"Isn't it romantic!
'THE SWAN' is for me."

(CinemaScope-Color)
Grace Kelly • Alec Guinness • Louis Jourdan
Agnes Moorehead • Jessie Royce Landis • Brian Aherne
Leo G. Carroll • Estelle Winwood • Van Dyke Parks

"I'm taking the girl friend!
'GABY' is a hand-holding picture."

(CinemaScope-Color)
Leslie Caron • John Kerr • Sir Cedric Hardwicke • Taina Elg



SOON YOU'LL KNOW WHAT ALL THE SHOOTING'S FOR!
NATIONWIDE THEATRE SCREENINGS JUNE 27th to JULY 2nd
In all Exchange Cities, the talk-of-the-industry sensation
"SOMEBODY UP THERE LIKES ME"

FOR EVERYONE'S TASTE!



"The N.Y. Herald Tribune says:
'THE CATERED AFFAIR' is the 'Marty'
of the new movie year'."

Bette Davis • Ernest Borgnine • Debbie Reynolds • Barry Fitzgerald

"Ava's gorgeous and the action's terrific.
'BHOWANI JUNCTION' is my type of movie."

(CinemaScope-Color)
Ava Gardner • Stewart Granger • Bill Travers

"I read all about it in Argosy Magazine.
'THE FASTEST GUN ALIVE'."

Glenn Ford • Jeanne Crain • Broderick Crawford • Russ Tamblyn

"I'd love to see the exclusive pictures of
'THE WEDDING IN MONACO'."

of His Serene Highness, Prince Rainier III and Miss Grace Kelly
(CinemaScope-Color)

"THEY'RE ALL FROM M-G-M!"

If you haven't played them you're missing a lot of fine shows.

P. S. And ask your M-G-M Branch about the Tom & Jerry Cartoon Short "BUSY BUDDIES" now playing at the Capitol, N. Y. Dorothy Kilgallen over WOR network said, "Rates Academy Award!"





In New Bedford, June 27, th

.... as Warner Bros.' walloping 3-year build-up rolls on with one of the biggest coverages ever given a motion picture by LIFE, out this week; with the cover and 5 pages in the next issue of LOOK; with the full-hour ED SULLIVAN SHOW tribute to

NATIONAL ENGAGEMENTS

In New York, July 4th, at Tw

WARNER BROS. PRESENT

GREGORY PECK

RICHARD BASEHART

LEO GENN

IN THE

JOHN HUSTON PRODUCTION OF HERMAN MELVILLE'S MOBY DICK

and

ORSON WELLES as Father Mapple

SCREEN PLAY BY RAY BRADBURY AND JOHN HUSTON A MOULIN PICTURE

DIRECTED BY JOHN HUSTON • PRESENTED BY WARNER BROS.

Three-Theatre World Premiere

John Huston over CBS-TV next Sunday; with big, raving breaks in REDBOOK, CORONET, etc. etc.—and with full-page color ads in LIFE, LOOK and 15 others, starting now and running throughout July and August!

OLLOW IMMEDIATELY, AND

Theatres, Criterion and Sutton



NEXT WEEK

20th Century-Fox
BRINGS YOU

YOUR RICHEST ENTERTAINMENT EXPERIENCE!



5 YEARS ON BROADWAY — and now the fabulous stage success becomes even more wonderful in the amazing eye-and-ear magic of CinemaScope 55!

"THE KING AND I" in CINEMASCOPE 55 brings you • New life-like realism • Greater depth and scope • Over-all clarity of focus • Increased sense of audience participation • No matter where you sit in the theatre you are assured of the ultimate in viewing pleasure.

Darryl F. Zanuck
PRESENTS

RODGERS & HAMMERSTEIN'S

The King and I

IN THE COMPLETE GRANDEUR OF

CINEMASCOPE® 55

MORE THAN YOUR EYES HAVE EVER SEEN!

COLOR by DE LUXE

STARRING
DEBORAH KERR + YUL BRYNNER with RITA MORENO · Martin Benson · Rex Thompson · Terry Saunders

Produced by CHARLES BRACKETT · Directed by WALTER LANG · Screenplay by ERNEST LEHMAN · Music by RICHARD RODGERS and Book and Lyrics by OSCAR HAMMERSTEIN II · Choreography by JEROME ROBBINS

From their musical play based on "Anna And The King Of Siam" by Margaret Landon

DUAL WORLD PREMIERE · Thursday Evening June 28th

ROXY THEATRE, NEW YORK CHINESE THEATRE, LOS ANGELES

and immediately thereafter in the leading theatres of the world!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 203, No. 12

June 23, 1956

Youth Must Be Served

IN order to build up theatre attendance to satisfactory levels, new appeals must be directed to all age groups. However, the most important single area for the present and future well-being of the motion picture industry is the youth of the country. In particular this means those in the teens up through the mid-twenties. In relation to their numbers that sector of the population provides the best potential patrons. The boys and girls, and young men and women, in those age groups have the time and should have the inclination to be frequent movie-goers.

There is, of course, no single answer to explain why the appeal of films today is less potent to the youth than it was a decade and longer ago. Those factors which are external to the business are problems about which little may be done. On the other hand the internal factors can, should and must receive prompt attention for the mutual benefit of producers and exhibitors.

As unpleasant as the facts may be to some who have helped to make the industry great and continue to be major drawing powers at the box office, the majority of the stars today are of an age that makes their appeal to the teenagers somewhat limited. Of the top ranking thirty stars at the box office in 1955 not more than one or two are in their twenties; only a half dozen are in their thirties. The plain fact is that more than two-thirds of the top stars, usually cast in romantic roles, are old enough to be the father or the mother of the present generation of teenagers.

There are, of course, occasions when a young girl takes a deep interest in an "older" man and also—much more unusual—when a young man takes an interest in an "older" woman. However, there is now a lack of screen stars, of both sexes, in the age group which today's teenagers consider ideal.

While it is not difficult to recognize the existence of this problem, ways of dealing with the situation are much harder to discover. The trend to high budget pictures and the emphasis on color and spectacle have accelerated the trend to casting proven stars as "insurance" on the investment. In many cases bank loans and distribution deals have been contingent on starring personalities of box office champion stature.

All these factors, plus competition of television for young actors and actresses, have handicapped the development of new starring personalities. The situation now is so critical that all branches of the industry should cooperate. Thus far Universal has already had considerable success with its contract player policy. Recently Twentieth Century-Fox announced a plan to develop talent. Other studios have projects with the same end.

The talent agencies and the individual actors' agent also have responsibilities in this regard. More time needs to be spent in finding and encouraging new personalities for the screen.

One of the biggest obstacles is the traditional exhibitor resistance to features with "unknown" names. The question, "Who's in it?" should cease to be over-emphasized. Even if an exhibitor does not know some of the new players in a film perhaps his younger customers may or soon will.

The only way stars can be made is by attracting the public's favorable attention through the player's performances on the screen.

■ ■ ■

How Long Is Too Long?

SOME exhibitors are raising the question of the length of features. About five years ago there was agitation on the point and many well-known showmen expressed opinions that 90 minutes was the ideal length. This approach, of course, is governed principally by practical considerations such as number of shows, break times and local bus schedules and union projectionist rates.

The first answer that comes to mind is that a picture should be long enough to tell the story. Lincoln was said to have replied to a question about how long a man's legs should be with the remark, "Long enough to reach the ground!" And so it should be with pictures.

The concentration by the studios on "big pictures" which have been big in budget and big in scope has naturally resulted in longer attractions. While there are exceptions, the picture of over 100 minutes in running time predominates in the lists of box office champions. At the present time there are on the market about 70 pictures with a running time of over 100 minutes. Before the year is over several pictures with running times of about 200 minutes will open.

As in many other things here is a place to apply the Golden Rule. Pictures should not be forced into any arbitrary "ideal" length. On the other hand, since length is an important factor in production cost, scripts on regular pictures should be scrutinized to cut excessive length before the camera rolls.

■ ■ ■

¶ Food for Thought:—In 1957 the television manufacturing industry expects to sell 5,000,000 black and white receivers, plus 4,500,000 portable TV sets and 500,000 color receivers, according to Ross D. Siragusa, president of Admiral Corp. From the motion picture theatre standpoint, most significant figures from now on will be those for color sets and for portables. Most of the theatres have already felt the full impact of black and white television in the home.

—Martin Quigley, Jr.

Letters to the Herald

MOTION PICTURE HERALD

June 23, 1956

We Done Him Wrong

To the Editor:

Of course it was inadvertent but in the caption for the "High Society" scene still in last week's HERALD picture section, who was missing? Wonderful Louis "Satchmo" Armstrong, a big star of the picture. Hope you can put his photo in the Gallery. If not you'll have a flood of letters from your far-flung international circulation. They met and loved "Satchmo" on his widely publicized world tour as America's ambassador of good will to the fans of the world. —*SILAS F. SEADLER, Advertising Manager, Loew's Inc., New York.*



Satchmo Armstrong

•

Appreciation

To the Editor:

My thanks and appreciation for the fine coverage The HERALD gave the Paramount stockholders' meeting.

I think Floyd Stone did a great job of photo coverage, and I feel that your concept of handling the meeting as a story-in-pictures was a really fine and most unusual editorial approach.

Again, my thanks for another example of the "plus" which The HERALD so often gets into its pages.—*JEROME PICKMAN, Director of Advertising, Publicity and Exploitation, Paramount Pictures Corporation, New York.*

•

Report from Japan

To the Editor:

In Japan, from the end of April to the beginning of May we have festival days quite often, namely, April 29 is the Emperor's Birthday, May 3 is the Constitution Day and May 5 is the Children's Day. Besides these festival days we have one Sunday during this period, we call this week "Golden Week" and it is a rush period next to the New Year's Vacation for movie business men like us.

Unfortunately for us during this period in this year the weather was fine every day, so many people went to the suburbs for hiking or to visit instead of seeing movies. Consequently, the movie drew a very poor house and worse than week days. About the problem of showing hours which limit two and a half hours at one time as I reported in the last letter, the movie Investigation Committee decided that the first class theatre should show less than two and a half hours and the second class theatre should show less than three and a half hours at one time. It will be effective in about July and the average of showing hours will be about three hours.

It means that it will be almost impossible to show three movies at one time at any theatre. It will be a problem since the audience got used to seeing three movies at one time.—*TOSHIO MIYAMOTO, Mgr., Shinkoiwa Movie Theatre, Tokyo, Japan.*

•

Restraint

To the Editor:

Some time ago I wrote you a somewhat outraged letter to the editor on the rebuttals made to a letter appearing in The HERALD. However, I think you should be commended on the restraint you showed in handling the letters commenting on your May 5th editorial [*What?—No Smoke Oil!*]. I suppose that if you did not get hot under the collar occasionally, The HERALD would be a less interesting journal than it is.—*ROBERT E. SCHREIBER, DeKaulb, Illinois.*

THANKS FOR AWARD

To the Editor:

Please accept my sincere thanks for the kind telegraphic congratulations which you sent me on the occasion of my winning the Quigley Overseas Award.

This appreciation of my work in the service of international motion picture showmanship has made me very happy indeed, and to me it is a spur to be one of the prize winners in the years to come.

Please extend my gratitude also to the members and judges of the awards board. I consider their recognition of my work especialy valuable since your committee is composed of members who are successful and practiced personages in all fields of the motion picture industry. I shall be happy to make more documentation of our showmanship work in Germany available to you in the future. —H. G. SCHENK, Paramount Films of Germany, Inc., Kaiserstrasse 48, Frankfurt A. M.

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On the Horizon

ZANUCK PACT NEARS

Several giant steps nearer to approval of Darryl Zanuck's settlement of his 20th Century-Fox contract, were taken when New York Supreme Court Justice Thomas Aurelio approved the settlement of a suit brought by a group of minority stockholders who had opposed releasing Zanuck from his pact. The opposition group, representing 1,100 shares of 20th-Fox stock, has claimed insufficient time to study the ramifications of Zanuck's deal, but Justice Aurelio stated that ample time had been given. The contract was declared to be fair and reasonable.

VAULT VALUE

With modern radio detailing the news of the day every minute on the minute, and television repeating it every hour on the hour, the newsreel companies, in their looking about for ways and means to offset this usurpation of their province, might find it rewarding to dig back into the vaults of yesteryear for a look-see at some copies of "The Pathe Review" and its contemporary non-newsreels that once covered well and profitably a field of audience interest now totally neglected. With only the slightest change of content, if indeed any change at all, the newsreel companies might find a brighter land beyond the contracting horizon of these over-newsed days by dropping the word "news" from their names in favor of "magazine," "review," "digest" and so on. Taken as a forward step, the change could prove an innovation rating promotional measures beneficial to theatre interests generally.

"KONG" SATURATION

RKO's "King Kong," coupled with "I Walked With a Zombie" is saturating California with 116-date bookings, it is announced by Walter Branson, RKO's vice-president in charge of world-wide distribution. Similar territorial saturation releases of "King Kong" are being arranged for other sections of the country, according to Mr. Branson. Each area will be carefully selected with an eye for the greatest grossing potential for each period.

STRONG BOX OFFICE

The energetic promotion efforts of Bob Hope, including his personal appearance stint at the Paramount in New York, were highly praised recently by Barney Balaban, Paramount president, who said he hoped the example set by Hope was one that others in Hollywood equally able to assist in the launching and sale of their pictures would emulate. Mr. Balaban further stated that in today's market, special efforts are required to properly merchandise even the most outstanding product, and personal appearances by stars do much to swing the balance in favor of a strong boxoffice showing.

GRANT TO CBC

The Canadian Government in its 1956-1957 estimates has announced a grant of $12,000,000 to the Canadian Broadcasting Corporation to help that organization meet its television deficit this year. CBC has announced a total revenue of $35,-250,000 for the 12 months.

THOMSON HEADS SCOTS' TV

Scotland's first commercial station will be operated by Canada's Roy Thomson, the Independent Television Authority has announced. Mr. Thomson, who is chairman of Scottish Television, Ltd., owns five radio and two TV-stations in Canada, as well as 25 newspapers in Canada, Florida and Great Britain.

WHEN AND WHERE

June 25: Annual golf tournoment and dinner party of Albany Variety Club, to be held at Shaker Ridge Country Club, Albany, N. Y.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theotre Equipment Deolers Associotion and Theatre Equipment and Supply Manufocturers Associotion to be held at the Coliseum, New York City.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlonto.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Televisian Engineers, scheduled to be in Los Angeles.

October 15-16: Annuol regionol convention of Independent Exhibitors of New Englond ond The Drive-In Theotre Associotion of New Englond, Winchendon, Mass.

October 23-24: Allied Theatre Owners of Indiana, meeting at the Morott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, to be held at Roosevelt Hotel, Jacksonville.

November 24-28: Allied States Associotion, Fall boord meeting ond annual convention, to be held at Statler Hotel, Dallas, Texas.

November 25-27: 44th annual convention of the Theotre Owners of North ond South Corolino, Hotel Charlotte, Charlotte, N. C.

February 26-27: Annual Convention of the Konsas-Missouri Theatre Associotion, Pickwick Hotel, Kansas City, Mo.

NEW "HERALD" STYLE

With this issue, Motion Picture Herald completes a program of typographical revision for the purpose of making its pages freshly attractive and more easily read. The scheme is modern in basis, with headings styled and spaced for a maximum legibility. Text type also has been changed for greater legibility, being bolder and more liberally line-spaced than heretofore. The result in type selections, and in page makeup to accord with them, is greater visibility, simplicity and orderliness so that items of interest may be the more readily discerned and the more rapidly read.



THEY CAN DREAM. No; it's not *Time's* Cover; it's the cover of the souvenir program for "Moby Dick" at the New Bedford premiere next week.

NEW YORK press and broadcasting writers now know more about matters maritime—and Universal's "Away All Boats"—and the company's vice-president has a citation. At the Brooklyn Navy Yard, below, featuring the all-day outing known as "junket", Captain George DeMetropoulis hands Charles J. Feldman the award, and star George Nader, left, watches.





ALLIED ARTISTS makes Music Hall. Left, in New York, Russell Downing, president of the Hall, signs in the presence of Morey Goldstein, AA vice-president, standing, and sales consultant William F. Rodgers, for "Friendly Persuasion" to open.



BACK from Asian research on Marlon Brando's "Tiger on a Kite", writer Stewart Stern and producer George Englund in New York urged a broader Hollywood outlook.

by The Herald

This week in pictures



LOYD FRANKLIN is the new president of the New Mexico Theatre Association.

"THE KING AND I" comes Thursday to New York (Roxy) and Los Angeles (Grauman's Chinese), and to a waiting world. Stars Yul Brynner and Deborah Kerr are seen at the right awaiting a final scene.



Some sat down

. . . like, for instance, Mortimer Wormser and Irving Moross of Columbia, and equipment dealer Geo. Hornstein.



Some swam

. . . Bernard Lewis, for instance, newly appointed ad-publicity director for Kingsley International.



Some played cards

. . . this game shows Lou Fischler, Nat Furst, and Alex Arnswalder.



Everyone relaxed

. . . at the bar, and seated as you see some of them here, Martin Schiff, Herman Scheffler, Tom Hayde, and Max Friedman.





AND THEY GOLFED

at the Vernon Hills Country Club, 30 miles from their New York offices, on a sunny 96-degree Thursday, June 14. An annual custom of the Cinema Lodge, B'nai B'rith. Bob Shapiro presiding host.

(A Herald Report—Floyd Stone)



Irving Dollinger, Joe Siccardi, Jack Harris, Sidney Stern.



George Dembow, Will Fabrikant, Irving Beyer, Jack Kerness.



George Trilling, Ted Ebenstein, Lou Golding, Ed Seider.



Herman Ripps, Max A. Cohen, Nat Feldman, Jack Myers.

. . . FOR PRIZES



LOW NET: Leo Jaffe



LOW GROSS: Clem Perry



NET RUNNER-UP: Chas. Aaronson



DOOR PRIZE: Bob Sherman.

CREDIT CARD SYSTEM IS BIG BUSINESS, BUT NOT FOR FILMS—YET

by WALTER BROOKS

The bits and pieces of the colossal puzzle which is "credit" for film theatres are now on the table—but putting them together is the trick to be accomplished. It requires more than casual observation, or crossword puzzle technique, to solve this perplexing problem. We can learn much from experience in other lines—and observe much, to be avoided, in our own industry.

Oldest, and by far the largest of the credit card organizations is the Diners' Club, founded in 1950, and celebrating the completion of its sixth fiscal year with a full-page ad in the *New York Times*. The club has nearly 300,000 members, who pay $5 per year for the privilege, so the Diners' Club starts with $1,500,000 in revenue from card-holders.

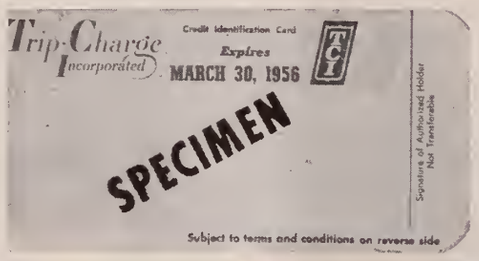
A Big Operation

And that is only the beginning, for they are handling close to $5,000,000 per month in billings, from more than 6,000 establishments, including restaurants, hotels, auto-rentals, flowers, gifts and other sources, throughout the world. They charge a flat seven percent fee for making these collections, and it is really big business. This year they will collect $60,000,000 in charges, for which they will be paid $4,200,000 in fees, in addition to their revenue from card-holders.

Ralph E. Schneider was the founder, and is now chairman of the board of the Diners' Club. Alfred Bloomingdale became interested in what was "just an idea"—and he is now president. It is a very substantial banking business, for like all the credit clubs, they pay bills promptly, and then collect from their members, with a very small percentage of loss. Card holders are closely examined for their credit standing and it is axiomatic that if you have a Diners' Club card, your credit will be recognized anywhere.

Some restaurants object to paying the seven percent fee and so, when you present your Diners' Club card, the proprietor will edge into the picture and offer you credit which he doesn't have to pay to collect. The Club's attitude toward this practice is that the seven percent fee is a small cost item for "so much new business, thrown their way."

A spokesman for Diners' Club told The HERALD that they had a negative attitude toward film theatres and film tickets as part of their charge service. They want only accounts with members who have incomes of $5,000 a year and up. Their members incur bills averaging $20 per month, while the national level for film-goers is closer to $20 per year for film tickets. The Diners' Club takes pride in its service in supplying duplicate bills which can be used for income tax deductions by business men, and they are frankly not seeking business at the film theatre level.





Trip Charge, a national organization which gains its members credit almost any place from hotels to department stores to Cinerama tickets, issues a booklet, above, to members and distributes placards, right, to places of business which honor the credit cards.

They formerly had a theatre ticket service, set up somewhat differently than their usual policy, but they dropped it, because "it was too much trouble." Everybody wanted the sixth row in the orchestra, for only the best shows—and there were too many complaints about "bad seats"—and also about "bad shows."

Another, and newer credit club is Trip Charge, Inc., with headquarters in Pittsburgh. They also have worldwide lists where you may charge many things, including gasoline and theatre tickets. The company is said to be "affiliated with Cinerama"—which likely sprang from their Pittsburgh home office. But Cinerama sells tickets on a legitimate theatre basis, and when you have a $20,000,000 gross in 20 theatres, you have something adaptable to credit affiliations.

In New York, Trip Charge is also affiliated with LeBlang's—which used to be known as "the cut rate" in theatre ticket sales. Almost any ticket broker will recognize the quality of your credit standing, if you have a bundle of credit cards to offer, but he will send his own bill—if he knows you are a good customer.

Trip Charge is three years old, and has a good list of places where the credit cards are recognized. It claims about $8,000,000 a year in billings, plus a $5 charge for each membership. It also says its losses are less than three-eighths of one per cent, and that is really low, but an indication of the quality of their credit ratings.

Of course, the largest number of credit cards are used by the major gasoline companies, such as Gulf Refining Company, as an example. There are millions of these cards in use, because it is a convenience and a service to charge gasoline when you are driving, anywhere along the road. You will get better service, and the filling station operator will respect your credit standing. The card is useful identification in many places, where you may need it, en route.

Differs from Banking

But this is somewhat different than a banking business. The local dealer has no interest at all in your possible failure to pay, for he is guaranteed credit against his wholesale purchases of gasoline, using your credit sales slip as cash. Very little cash changes hands—it is all trading in gasoline between the retail and the wholesale level. The credit card clubs say that there is a much higher percentage of loss in gasoline cards than is true in such organizations as Diners' Club or Trip Charge.

The *Wall Street Journal* has estimated there are 25,000,000 persons holding credit cards of one kind or another. A Sheraton Hotels, or Hilton, credit card, issued to an individual, is good for credit almost anywhere, in any line of business. You not only get credit at department stores, on a charge-and-send basis, when you are far from home, but you get deferential treatment, as a preferred customer, desirable to those who recognize the quality of your credit rating.

The concensus of opinion, among the credit clubs, is that the extension of their service to film theatres is not desirable. A spokesman for the Diners' Club says that they already have turned down the approach by film industry people for anything inclusive in their books. The credit manager of Diners' Club says, "In view of its vast experience in the credit field, to reject any kind of transaction with film industry, on the grounds that the cost of handling small charges would not be profitable to either party. A holder of a Diners' Club card has automatic credit in 6,000 places, around the world, and *it works*—perfectly. They are meticulously correct about details, and provide ample cooperation with clients. Last year, Trip Charge was credited with a "deal" for credit in the Fanchon-Marco Theatres, but on a 10 per cent instead of the usual seven per cent basis—probably to cover the increased risk with smaller charges. Nothing has been heard of this, recently.

MGM Plunges Into TV: to Rent, Make TV Films, Seek Station

AFTER weeks of consideration of various offers, the board of directors of Loew's Inc. this week decided to make its library of 770 pre-1949 talking pictures and 900 short subjects available to television on a rental basis through its own soon-to-be organized television distribution set-up.

Following the board meeting in New York Wednesday, Arthur M. Loew, president, announced that the company will itself enter the TV field and will negotiate directly with the many stations throughout the United States and Canada as well as in other areas which have adopted commercial TV.

He indicated also that station ownership would be sought.

The company expects to be ready to talk deals with stations within several weeks and to have the films ready for showing in the fall.

The MGM decision follows by just one month the decision of 20th Century-Fox to make available to television a block of 52 films for distribution, on long-term lease, through National Telefilm Associates. In deciding to handle its own films in TV contracts, Loew's thus is following the lead taken by Allied Artists and Columbia Pictures, both of whom handle the business through specially organized subsidiary firms. Sold outright to TV interests were the libraries of Warner Brothers and RKO Radio Pictures.

For some months the industry has been speculating on the disposition of the MGM product. Offers made to the company included outright sales of negatives as well as propositions to lease the films for long-term periods. While the cash amounts and percentage offers were said to be "substantial and consistent with the success that attended the theatrical presentation of the films," the board decided that the company would be well advised to enter the television distribution field on its own so that it could exploit every facet and obtain the greatest amount of revenue.

To Produce for TV

Mr. Loew also announced that MGM activities will extend to new productions especially produced for television, with the first productions planned for the 1957-58 season. This would be in addition to and separate from any MGM television show on the order of the MGM Parade, the ill-fated ABC-TV presentation designed to promote MGM theatrical features and made up principally of old MGM shorts and clips from old features. The show went off the air last month, at which time the company said it hoped to be back on the air in the fall with a new format.

That the company plans to enter television whole-heartedly in the future was further evidenced by Mr. Loew's post-board meeting statement that Loew's intends to acquire TV station ownership.

Within the coming months an MGM TV distribution organization capable of negotiating in all cities where stations are located will be set up under Charles C. Barry, vice-president in charge of the company's TV operations and, prior to his joining MGM, a network vice-president and program executive. Richard Harper, a member of the MGM sales department, will assist Mr. Barry in this activity.

Among the feature pictures are THE YEARLING, EASTER PARADE, MRS. MINIVER, RANDOM HARVEST, GASLIGHT, NATIONAL VELVET, THE GREAT ZIEGFELD, BOYS TOWN, GOOD-BYE MR. CHIPS, WIZARD OF OZ, THE BIG HOUSE, GRAND HOTEL, MIN AND BILL, THE MERRY WIDOW, VALLEY OF DECISION. SAN FRANCISCO, MUTINY ON THE BOUNTY, MEET ME IN ST. LOUIS, BOOM TOWN, THE GOOD EARTH, LITTLE WOMEN, THREE MUSKETEERS, DAVID COPPERFIELD, TREASURE ISLAND, and A TALE OF TWO CITIES.

A selected number of pictures will be available for presentation as spectaculars on the networks. Others, such as the Hardy Family pictures and the Dr. Kildare series, will be rented in groups.

The MGM announcement concluded with the statement that "with its own product under its own control, MGM can appraise each local situation and consider its relation to its regular business of production and distribution for theatres."

TV'S BOX SCORE

With this week's announcement that Loews' ,Inc., was making available to television its library of 770 pre-1949 talking pictures, a total of 2,628 first class Hollywood feature films have been turned TV's way in the last six months. The following is a company-by-company breakdown of that total:

Allied Artists	26
Columbia Pictures	104
Loew's	770
Republic	76
RKO Radio	740
Selznick	10
20th-Fox	52
Warners	850
TOTAL	2,628

"King and I" To Be Shown On Broadway

A major cross-section of the press and motion picture industry will see Rodgers and Hammerstein's "The King and I" in CinemaScope 55, when 20th Century-Fox shows the Darryl F. Zanuck presentation at a special screening on the morning of June 28 at the Roxy theatre, New York. Invited to the showing will be the staffs of newspapers, wire services and syndicates, magazine writers and critics, their publishers, as well as radio and television representatives of the networks and local stations.

Also scheduled to attend the picture's first showing will be leading exhibitors, their associates and top distribution executives from the home offices and exchanges in the metropolitan and surrounding areas. It is expected that theatre men in the Philadelphia, Washington, Albany, Boston and New Haven exchange centers will also journey to New York to witness the showing of the company's second CinemaScope 55 feature for the year.

"The King and I," which was produced by Charles Brackett and directed by Walter Lang from a screenplay by Ernest Lehman, will open at the Roxy the night of June 28 with a benefit opening for the Police Athletic League. Deborah Kerr and Yul Brynner head the cast.

Twelve top Hollywood stars, including Gregory Peck, Susan Hayward, Richard Widmark and Rhonda Fleming, will appear in a salute to the film on the Ed Sullivan Show on CBS-TV, Sunday, June 24. The dozen personalities, to be featured in a 10-minute filmed segment, will be joined in the festivities by the UCLA Choral Group singing one of the songs from the 20th Century-Fox production.

Quits "Old Man"

Leland Hayward, producer, and Fred Zinnemann, director of Warners' "The Old Man and the Sea," from the Ernest Hemingway novel, have announced that Mr. Zinnemann is quitting the picture on an amicable basis. A new director will be announced when production is resumed at Warners now that location shots in Cuba are completed.

Networks Defend the Present TV System

. . . Sarnoff, Kintner and other affiliate, TV-film executives tell Senate committee public is best served as TV is now

WASHINGTON: The Senate Interstate and Foreign Commerce Committee this week wound up the network phase of its over-all investigation into television broadcasting practices. The emphasis in most of the testimony by representatives of the networks and of their affiliates was on the virtue inherent in what Robert W. Sarnoff, National Broadcasting Company president, called the "whole delicate balance of network advertising, affiliation relationships and service to the public."

Executives Testify

Other star witnesses included:

Robert E. Kintner, president of the American Broadcasting Company, who declared that only through the allocation of more TV stations to create a greater competition within the industry would the "alleged monopolistic practices" disappear;

John S. Hayes, president of WTOP-TV, Washington, and WMBR-TV, Jacksonville, who, as one of the spokesman for CBS-TV affiliated stations, said that "television networking and affiliate-network relationships are operating to the advantage of the public. We do not believe our critics have proven otherwise";

Ely A. Landau, president of National Telefilm Associates, who called the situation today "monopoly by default . . . sired, fostered and perpetuated by the Federal Communications Commission, the only agency authorized by law to rectify the situation," and

Donald H. McGannon, vice-president of Westinghouse Broadcasting Corporation, who defended the use of network option time and the right of networks to own stations, and also strongly opposed Federal licensing of TV networks.

No Federal Control

Not one of the witnesses who testified proposed anything resembling Federal control as a cure for TV problems. As NBC's Mr. Sarnoff warned: the industry's vital objective of developing the maximum number of stations should not be obscured or diverted by attacks on network operations. If these attacks should lead to restrictions of network operations through Government regulation, he said, "the whole delicate balance of network advertising, affiliation relationships and service to the public could be upset.

"Moreover," he continued, "various types of regulation which have been proposed could not be effected without regulating advertisers. Such a step would raise the most serious problems not only for television, but for the American enterprise system."

The NBC president's 38-page statement included the first public report by any television network of its annual sales and income figures. These revealed that in its first eight years, from 1947 through 1954, NBC-TV incurred a cumulative loss of more than $4,000,000. Only in 1955 did the network achieve a cumulative net profit—which amounted to $2,315,000, or less than one-half of one per cent of the cumulative net sales for the nine years of the network's operation.

Aids Independents

The NBC-TV network, Mr. Sarnoff said, presents annually 6,500 different programs, serves 200 stations and does business with over 200 advertisers of all types and sizes. He also testified that NBC produces less than one-third of the programs in its schedule, and instead of stifling independent production, encourages it. Other highlights in his testimony: between 80 and 90 per cent of total network hours are live shows, and only through a network system can these shows be broadcast on a national basis; NBC's share of all national advertising revenue in 1955 was 2.7 per cent; its share of all television advertising revenue was 21.7 per cent.

ABC's Mr. Kintner called for a "strong Congressional mandate to the FCC, not only to speed up the granting of television stations already allocated, but also to devise new allocations, whereby three, four or five competitive stations can be established in the larger markets of the country." Regarding option time, Mr. Kintner said "it is absolutely essential that any network have reasonable assurance that its programs can be broadcast in various parts of the country in prime time. Unless this assurance can be given the advertiser, we cannot obtain the revenue necessary to finance our investment and overhead."

Mr. Landau, like Mr. Kintner, put much of the blame for today's troubles on the FCC. If there is only one station in a market, the NTA president said, people watch that station or they don't watch television. By the same token advertisers must buy time on that station or they don't cover the market. At the same time, he continued, advertising rates in smaller, one-station markets tend to go up beyond their worth because of the lack of competition. The networks simply are taking advantage of a situation not of their own creation and are following a course of action any businessman would take under similar circumstances, he said.

Cite Freedom

All the spokesmen for the CBS-TV affiliates testified to their relative freedom of action in programming and denied any network "dictatorship" over their policies. Rex Howell, president of KREX-TV, Grand Junction, Colo., said his small station might not be in business today were it not for "the existence of networks operating in the present pattern."

Under questioning, Mr. McGannon of Westinghouse admitted his company had been forced to sell its Philadelphia TV station to NBC under threat of loss of the station's NBC affiliation. He said NBC had indicated to Westinghouse that it wanted a TV outlet in Philadelphia and would withdraw its affiliation from the Westinghouse station unless it were permitted to buy it. Since $5,000,000 of the $8,500,000 which Westinghouse had given for the station was figured to be the value of its NBC affiliation, Westinghouse was forced to let NBC have the station in return for another NBC station in another city, he said.

Hearings covering additional phases of the committee's investigation will be held either next week or the week after, a committee spokesman indicated Wednesday.

RKO Business Gains Abroad: Branson

RKO's business abroad will show "a substantial increase over last year," it was predicted by Walter Branson, vice-president in charge of worldwide distribution, returning from a month's trip to RKO offices in Great Britain and on the Continent. "There has always been enthusiasm among our foreign sales staffs and now we are beginning a period of a continuous flow of top-grade product from our own studio," Mr. Branson said. "During the past year business has continued to be big," he added, pointing to the pace-setting grosses of Howard Hughes' "The Conqueror" wherever it has played. "With the excitement this box office picture has sparked," he said, "we are now going to follow quickly with such new productions as 'The First Traveling Saleslady,' 'Back from Eternity,' 'While the City Sleeps,' 'Tension at Table Rock,' 'Beyond a Reasonable Doubt' and 'The Brave One.'

Business in general, as observed by Mr. Branson, "is similar in some respects to the way it is in this country. Where there is commercial television, such as in England, the movie box office tends to be less active. But there is still a great interest among the public in films."

"EXHIBITORS SHOULD FIND IT A BELL RINGER... A LOT TO SELL!"

— says M. P. Herald



ROBERT MITCHUM

in the Full-length Production in **COLOR** of

FOREIGN INTRIGUE

Produced, Written and Directed by

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Meaning...

A BIG BOXOFFICE STAR!

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Because...

"Plot source, Mitchum's and Reynold's name, color and locale should guarantee patronage and spectator satisfaction!" —*BOX OFFICE*

"Good spy stuff! Suspense!" —*VARIETY*

"Potentialities of being a top favorite at the boxoffice!" —*M. P. DAILY*

"Nerve-tingler! Fan-pleasing! Seethes with intrigue, mayhem and mystery!" —*FILM DAILY*

"Good boxoffice potential! Viewers of all ages should find enough here to keep them interested and entertained!" —*M. P. EXHIBITOR*

"Engrossing! Good prospect!" —*FILM BULLETIN*

"Mitchum never looked or acted better!" —*HOLLYWOOD REPORTER*

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Produced, Written and Directed by SHELDON REYNOLDS

Now Playing To Smash Business!

THRU UA

Time Factor Dimming Hope of Tax Relief

. . . Washington observers see little chance this year but predict easy passage at next session of Congress

by J. A. OTTEN

WASHINGTON: The chances of admission tax relief next year are quite good but the outlook for this session of Congress is now very dim. This is the off-the-record, private admission of key members of the House Ways and Means committee.

The situation still could change suddenly this year, although it seems unlikely. The present outlook is a product of several factors: the lateness of the session, with time rapidly running out on any possibility of moving controversial legislation such as admissions tax relief; the continued opposition of the Administration to any major tax reduction; and the slowness with which the House Ways and Means committee has been moving this year on all tax bills.

Technical Bill Ready

The industry originally had hoped to get an admissions tax cut added to a comprehensive bill making dozens of technical changes in Federal excise tax laws. The Ways and Means committee has completed its initial consideration of this subject and is now waiting for Congressional drafting experts to put the committee's decisions into bill form.

Committee officials say before the bill is ready and a committee report is prepared on the measure, it would be early July at the soonest that there would be House floor voting. That is just too late, they say, to expect the Senate to consider such a comprehensive bill before Congress adjourns late in July. So, they add, the technical excise bill may pass the House, but will go no farther.

In addition, there is still the question of whether an admissions tax could be added to this bill. Chairman Cooper (D., Tenn.), who is not very enthusiastic about cutting the admissions tax this year, already has ruled out of order a move to cut the admissions tax as an amendment to the bill. Another attempt will be made to add such an amendment when the committee goes over the bill again, but several members of the committee say it will face tough going.

Failure to add the admissions tax cut to the general excise changes bill or failure of that bill to go anywhere would still leave the alternative of trying to get admissions tax relief enacted as a separate measure. But committee members again say privately that the outlook for this is not too good, either.

Committee members have been asked to submit a list of three or four bills they would like the committee to vote on when it gets around to holding a session on members' bills soon. Rep. King (D., Calif.), it was learned, has included on his list his bill to make the 10 per cent admissions tax apply only to that portion of the admissions charge over $1.

But again the questions arise whether the committee will approve Mr. King's bill or, if it should be approved, whether it is not too late in the session for the bill to go any farther. Chairman Cooper is taking his time in scheduling the committee meeting on members' bills, and it will be late this month or next month before the bill comes to a vote. If, as expected, the Treasury opposes the measure, it would stand little chance of passing Congress so late in the year.

This week, Treasury secretary Humphrey restated his "firm conviction" that tax cuts should not be voted this year. He did this in testimony before the Ways and Means committee on boosting the Federal debt ceiling. He said that "not only is there an insufficient surplus this year, but the figures for next year are sufficiently uncertain" that tax cuts should be ruled out this session.

New Bill Introduced

While members of Congress concede that the outlook for tax relief this year is now very poor, they hasten to add that the industry's tax relief campaign has not been completely in vain. The campaign, they say, probably has laid the ground for a more successful drive for tax relief next year.

Meanwhile, Senator Beall (R., Md.) announced last week he has introduced a bill to remove the admissions tax and other "killjoy taxes." He said it was "completely incongruous" for the government to promote widespread recreation programs, and at the same time maintain taxes that kill recreation opportunities. His bill would remove taxes on admissions, club dues, sporting goods, playing cards and other recreation items.

Warners Sets Dividend

At a special meeting of the board of directors of Warner Bros. Pictures, Inc., held June 20, a dividend of 30 cents per share was declared on its common stock, payable August 4, 1956 to stockholders of record July 13.

Competition to Theatre Cited By Starr

NASHVILLE: Asking if the motion picture theatre is outmoded, Alfred Starr, chairman of the executive committee of the Theatre Owners of America, told the delegates to the annual meeting of the Tennessee Theatre Owners Association last week that the situation has become worse since last year.

"More TV stations, more sets (particularly cheaper color sets), better programming, with improvements such as wall projection, are all coming just as sure as tomorrow is coming," he said. "Added to this condition is the seriousness of the sale of film libraries to TV, forced by stockholders' demands for quick profits. However, the blow that almost broke our backs was the U.S. Treasury Department acceptance of these sales as capital gains.

On Subscription TV

"Another thing facing us," he added, "is subscription TV, which, if allowed, will eliminate the exhibitor as a competitor, even for new motion picture film. The battle is far from being won. An effort will be made after the general election this Fall to license Toll TV on a trial basis," he said.

Commenting on the Warner Bros. sale, Mr. Starr said, "we are hopeful and it is most important that the transaction fall into the hands of Si Fabian. Our ace in the hole is in the fact that the large divorced circuits, who have enormous investments, must survive. If Warners falls into the wrong hands, there is a possibility of a direct liquidation to TV interests and another producer will be gone," he added. Claude C. Mundo, administrative assistant to the president, said, "too much negative thinking was in no way helping the industry to solve its problems but creative and positive thinking would ultimately open the way for exhibitors to improve their box office take."

Also at the meeting, the organization authorized J. Morton Tune, its president, to employ a full time executive secretary as Tennessee became the tenth state to provide for a special committee to protect in every way possible the interest of theatre owners, particularly in tax matters in both Congress and the state legislature.

Ruff Acquires Franchise

Edward Ruff Film Associates, Inc., Boston, Mass., has acquired the franchise for the New England territory of Astor Pictures, the firm announces. According to Mr. Ruff, the move gives him the entire backlog of Astor product for theatrical release in the New England States.


Through the keyhole
. . . and how Alice got there
How to treat a body as so much smoke . . . thread it through a keyhole . . . materialize it as a living, breathing human being. A trick of course . . . compounded in optical and processing departments to confound and charm the public . . . developed by an industry that never fails to entertain. To aid in solving problems such as this, Kodak provides Eastman Motion Picture Film for every purpose . . . maintains the Eastman Technical Service for Motion Picture Film.
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.
Divisions at strategic centers. Inquiries invited.
East Coast Division
342 Madison Avenue
New York 17, N. Y.
Midwest Division
130 East Randolph Drive
Chicago 1, Illinois
West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

SILVER LINING BRIGHTENS FUTURE

This week there were from the three branches of the industry three specific, significant reports, upbeat in nature and perhaps more indicative of future prospects than other, better publicized reports. Among those speaking:

Distributor Max Youngstein, vice-president of United Artists, who announced in New York Tuesday that his company will maintain a release schedule of at least four pictures a month for the remainder of the year, maintaining the release pace set last year when 52 pictures were released.

Producer Herman King, vice-president of King Brothers Productions, independent production organization, who revealed New York this week that his organization will invest close to $10,000,000 in six pictures for RKO Radio release within the next two years; and

Exhibitor Robert J. O'Donnell, general manager for Interstate Theatres of Texas, passing through New York last week, reported a reversal in the slack box office trend and that as a result of the completion of school terms and the better product available, theatre business throughout the southwest has taken an upward surge in recent weeks.

Mr. Youngstein made his announcement just prior to leaving New York for Hollywood, where he is to cooperate with producers releasing through United Artists on plans for distribution of new product and advancement of production plans for other films. The company's release schedule, he said, calls for three to five pictures a month during the last half of the year. Last year's average of four films per month continued through the first half of this year, Mr. Youngstein said, giving United Artists the largest release schedule in the industry.

"We at United Artists," he observed, "are optimistic. We had a record year last year and we are out to surpass it this year. We think that a steady flow of product, aggressively merchandised and enthusiastically exploited is the way to do it."

King Is Optimistic

Some of the same optimism was expressed by Mr. King, in New York for merchandising conferences for his latest production, "The Brave Ones." He disclosed that following merchandising conferences with RKO executives an advertising-publicity budget of $1,500,000 has been set to promote the new picture, filmed in CinemaScope and color in Mexico and which Mr. King described as "the best we have ever done."

The independent producer said that among the six films to be made "with our own financing" within the next two years are "The Syndicate," "Heaven with a Gun," "Mr Adam" and "Two-Headed Spy." Two other properties, as yet untitled, are now in work.

Mr. O'Donnell's enthusiasm on the box office outlook in the southwest was echoed by prominent exhibitors in other parts of the country. According to the general opinion among leading executives of national circuits and important key city operations, theatre attendance has touched bottom and levelled off, with a substantial upturn expected to begin shortly.

The slump, according to a survey of the executives, has been one of the most disturbing experienced by the industry within recent years. Most theatre operators report that it began immediately after a good post-Easter week early in April. The downtrend was not unexpected, but when attendance failed to recover thereafter, and actually continued to decline, exhibitors became worried. Now they feel the bottom has been reached and improvement on a broad scale is expected to manifest itself soon.

Theatre operators point to the closing of schools, the increased leisure time of the vacationing public, the seasonal termination of popular television shows and their replacement with old, repeat and substitute programs, and most important to the theatre, the increasing release of a continuous flow of strong attractions by practically all national distributors and a number of independent producers.

In addition, they point to the demonstrated popularity of air-conditioned theatres in the hot weather season, with good attendance during last week's heat wave in many parts of the country as a case in point. All of these factors, exhibitors assert, add up to a significant attendance increase starting almost at once. As Mr. O'Donnell pointed out, the upsurge already has begun in the southwest where schools in most instances close in late May and early June.

Republic Sets Plans for 18 Low-Budgets

HOLLYWOOD: Republic Pictures, which has been inactive in production recently, will start to make feature films again July 15, it was announced by a spokesman for the company. He said Republic will produce 18 low-budget films which will be in the $150,000-$200,000 class.

In commenting on the decision, Herbert J. Yates, Republic president, said, "We simply have to take a more realistic look into the present situation and operate within the bounds of common sense. Republic can't afford really big product. The field for profitable pictures requires either big $2,000,000 to $4,000,000 shows or very small budget pictures. We will aim for the latter, reducing our production gamble, and will trim all our overheads to reach for the proper profit potential." The report that Republic will close its foreign distribution outlets was denied.

The company also reported a net profit for the 26 weeks ended April 28, 1956 of $1,714,694, before Federal tax provision with estimated Federal, normal and surtax of $636,000, or a net after taxes of $1,078,694. This compares with a net profit last year for the same period of $1,911,613, before Federal tax provision with estimated taxes of $1,033,000, or a net of $878,613 after taxes.

Eastman Wages Up

ROCHESTER, N. Y.: Eastman Kodak Company has announced a general wage increase of approximately five per cent. The pay raise, totaling about $12,000,000 a year, will be effective July 9. It will go to about 34,500 Kodak people on hourly and salary payrolls in the company's Rochester plants and offices and to 6,500 persons in certain related company units in other parts of the United States, such as sales divisions.

RKO Radio Announces 1956-57 Shorts

RKO Radio Pictures has set up a releasing schedule for its recently announced program of short subjects for the 1956-57 season. The new RKO Playhouse series of 12 diversified two-reel dramatic and musical subjects will be released one a month starting August 24, it is announced. Twelve RKO-Pathe Specials of documentary nature will be released one a month beginning September 7. The RKO-Pathe single-reel subjects, Sportscopes and Screenliners, will go on an alternate schedule every four weeks, the former starting August 3, the latter September 14. The Walt Disney Classics, cartoon re-releases in color by Technicolor, start being released every three weeks as of August 3. The annual "Football Highlights," a two-reeler, is set for December 7, and the annual "Basketball Highlights," also two reels, next April 12. In addition to these series and Sports Specials, two new color subjects for the Wildlife Album series will be announced in the near future.

ED SULLIVAN, television ambassador and friend of the motion picture industry

by FLOYD E. STONE

There are some people in the industry to whom Ed Sullivan is more than a television personality, a variety show impresario.

They say he is the one who these days sells tickets.

They say he is exploiting motion pictures to the millions.

They claim the industry should give him an "Oscar." Or, an "Emmy."

They know he is a friend.

They know, also, he doesn't feel he is in the camp of the enemy. He avows that both television and motion pictures are entertainment, and that each may aid the other.

He asks two things; that the motion picture people keep clever; and that they use their medium for its ability to expand beyond the limited format of stage and television. As he puts it, the industry must keep moving.

Mr. Sullivan essays the role of candid friend. Relaxed and easily expansive the other day in his suite in the Hotel Delmonico, New York, he nevertheless had strong words, short of the term stupidity, for the attitude of some executives.

He was the first on television, he avers, to help the industry. And he did so only against the strongest objections of the biggest company heads.

An Historic Date

An historic date, he feels, and he may be correct, is February 6, 1949. That is when he had Luise Rainer do a live scene from "The Great Ziegfeld" on his TV show. He had to convince Nicholas Schenck, and he had to use the arguments which previously had not convinced other studio chiefs: that after spending millions on pictures how can it hurt to exploit them on television if you don't give away the plot? He points out Miss Rainer acted out a scene which took only four minutes and which came from a picture made 13 years earlier.

One year later, he staged another trailblazer, a scene from "Journey's End," again "live," using David Niven. The picture in this instance was by then 20 years old, and as Ed puts it:

"I took two weeks arguing this this time and had to pledge my undying love of the industry."

Other "firsts" of which he makes much because they helped make television the now commonplace and effective motion picture advertising aid, were the Robert E. Sherwood story November 18, 1951, in which he used clips from a motion picture for the first time; and the appearance of Walt Disney February 8, 1953.

Of the Sherwood affair, he recalls Samuel Goldwyn was the first producer to voluntarily break away from the united Hollywood "front." He commented that Mr. Goldwyn seemed fearful that by giving television clips from "The Best Years of Our Lives" he had broken some sort of confidence.

Mr. Sullivan sees in the attitude of the industry's seniors a relic of the days, he says, when he was alone in Hollywood, and used to come almost to blows in the locker (golf, naturally) room, over television's actual status.

"I used to argue with them that after having seen the changes and having grown with sound, and with color, and with radio, why should they figure television as nothing but Gorgeous George?

Two Had Foresight

"In those days, I recall only George Burns and Bob O'Donnell, the Texas exhibitor, seemed to have a vision of television's capabilities.

"I think they've come a long way since then, however. But I think, mainly, it's the independent producer who's doing the job."

A picture like "Trapeze" which he currently has been exploiting (another one soon will be "Moby Dick") has his aid because independent producers and their distributors and publicists use the original approach he admires. He not only saw and publicized the production in Paris but its premiere in Los Angeles. And the publicization was not haphazard: it was written and rehearsed; and was, in itself a production.

One thing he dislikes possibly most about industry television exploitation is trailers.

If you "trailerize" a picture, people will turn you off, he postulates. It is "1937 thinking." Putting on just a scene is "hauling in the picture by its ears."

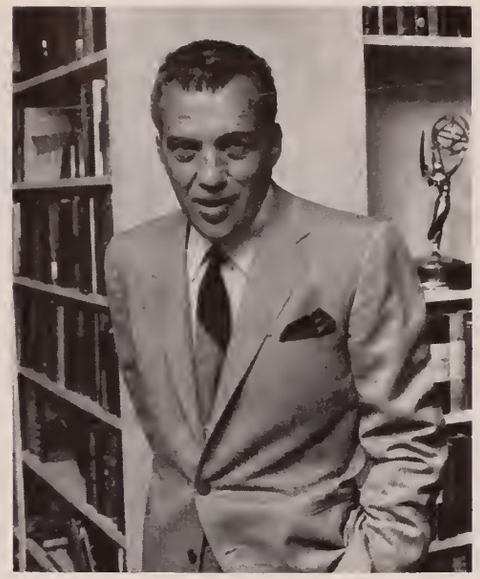
"When you have 50,000,000 persons watching, you have some responsibility. Exploitation has to be entertainment because what those people are watching for is entertainment."

He enjoys particularly working with United Artists' promotion men, and their independent producers, he says, and adds it started with "Vera Cruz."

UA flew him there. "It was the first time I met a publicity department which knew what I was talking about."

About "Trapeze":

"I am enthusiastic. It is the type of thing I do on stage. It is the kind of thing Hollywood excels at but unfortunately doesn't do enough of. It has color and movement and expanse which belongs only to the motion picture. It has variety. And it is by an independent the kind who is going to revolutionize the industry."



ED SULLIVAN

Mr. Sullivan spoke of being recently on the MGM lot with Sol C. Siegel, whose "High Society" has some people excited.

Mr. Siegel has some authority on the lot, Mr. Sullivan reports, and comments:

"In 1937, if any one ever suggested that the day would come when MGM would yield its sovereignty to an independent producer they would have taken him to Cedars of Lebanon for observation."

Decision Is Upheld In "Blacklist" Suit

LOS ANGELES: The California District Court of Appeals recently upheld the Los Angeles court in rejecting the "blacklist" suit brought against the major studios by 23 persons, demanding $2,250,000 damages each on the grounds that they had been deprived of employment "for political reasons." The plaintiffs had charged they were penalized by the studios for refusing to answer questions put to them by the House Un-American Activities Committee in 1951. Counsel for the group said an appeal will be taken to the California Supreme Court.

Columbia Votes Dividend

The board of directors of Columbia Pictures Corporation has declared a regular quarterly dividend of 30 cents per share on the common stock and voting trust certificates for common stock, payable July 30, 1956 to stockholders of record June 29, 1956. The board also declared a 2½ per cent stock dividend on its outstanding common stock and voting trust certificates for common stock payable in common stock July 30, 1956 to stockholders of record June 29, 1956.

Johnston in London With Full Briefcase

. . . President of MPAA ready to discuss varied aspects of relations between film trades in United States and England

by PETER BURNUP

LONDON: A tight schedule of engagements awaited Eric Johnston on his arrival here Tuesday. Early the following morning he met the London managing directors of the American companies. In the course of the week he was expected to address two luncheon meetings; one, at which he was to meet the editors of national newspapers, and the other, organized by the Four Associations, attended by all the leaders of the trade.

Mr. Johnston, himself, doubtless looks upon the arranged meeting with Sir Frank Lee, permanent secretary of the Board of Trade, as his most important engagement of the week. Both he and Sir Frank were anxious to discuss a number of vexed questions, including that relating to the degree of participation in Quota and Eady benefits of American "runaway" pictures. Although no definite date has been arranged, the Four Associations plan to have a showdown discussion with the MPA president on recent sales of backlog libraries of films to TV interests.

Mr. Johnston made clear in advance he wished during his London visit to express the continuing desire of the U. S. industry to maintain the closest and most friendly relations with all elements of the British film industry.

FINANCE BILL DELAY HITS TAX RELIEF

An inordinately crowded Parliamentary programme has prevented the House of Commons hitherto from debating the two new clauses in the Finance Bill which would bring tax relief to smaller exhibitors.

Ellis Pinkney, CEA general secretary, has taken the opportunity of addressing a last-minute plea to the Chancellor of the Exchequer asking him to receive a reputation from the Association.

In his letter to the Chancellor, Mr. Pinkney says: "Since representatives of the trade waited upon the financial secretary in February last, and even since the date of the budget, the operating costs of cinemas have continued to rise to an alarming extent."

The Pinkney letter asks for the opportunity of making representations in support of the two new clauses now standing on the Commons order papers. So far, Mr. Pinkney has received formal acknowledgment only of his letter.

The decision of the major circuits to increase seat prices forthwith has created a rare rumpus among independent exhibitors up and down the country. They assert the decision is ill-timed and that the circuits might have waited until Parliament reaches a decision in regard to those new Finance Bill clauses. Significantly, Walter Eckhart's Star Circuit, operating 112 theatres in the North country, has decided against a price increase. It is pointed out also that the circuit move conflicts with the Chancellor of the Exchequer's efforts to curb inflationary spending.

Against all that it must be admitted that the circuits are called upon to bear an immense burden of rising operating costs, with no hope of tax remission this year whatever happens to new Finance Bill clauses. It is the fact also that the Chancellor will reap more benefit out of the price increases than anybody else. Out of the 6d. increase no less than 4½d. will require to be paid out in entertainment tax and Eady Levy.

SIX FILM UNIONS CITE FUTURE POLICY

With singular and unexpected unanimity, but in a cloud-cuckoo manner of daydreaming, the six film unions have contrived to make a joint submission to the Board of Trade in regard to the industry's future policy.

The unions—the Association of Cinematograph and Allied Technicians, British Actors' Equity Association, the Electrical Trades Union, the Film Artistes' Association, the Musicians' Union and the National Association of Theatrical and Kine Employees—preface their document with the forthright statement that they "place on record their complete lack of confidence in the Board of Trade as judged by its policy today to take any measures to benefit British production."

"The Board," the remarkable document continues, "has ignored our approaches on the question of studio space. It has so far been deaf to the appeals for urgency in dealing with the continuance of the British Film Production Fund, a dilatoriness which is already leading to uncertainty and postponements by companies who wish quite properly to plan ahead their production programmes."

Hits U. S. Industry

The unions then proceed to chastise the American production industry and advocate Governmental measures which would virtually kill the American market here. They urge on the Government a policy which, they claim, would give British films the major portion of screen time in this country "leaving room only for the outstanding films from the rest of the world."

Says the submission: "The whole present basis of the Quota is wrong. Instead of a Quota of British films there should be a foreign Quota. This is the understanding operating in commercial television. The Quota should be adjusted so that, as in television, the bulk of the programmes are British and a strictly limited remainder is foreign.

"The Government should say that American companies can only take out of Britain a sum equal to the sum British companies can take out of the U. S. . . . Distribution by American companies of films in Britain should only be permitted to the extent that the same companies distribute British films in the U. S. . . . A British film centre should be established in the U. S. and support be given to the establishment of an Anglo-American Film Council."

The necessity of governmental stimulus and support of the production industry is implicit throughout the document.

Significently, the unions decline to deal with the question of alleged restrictive practices on their part. The statement says: "We assume the trades unions are not required to answer this question. We therefore reluctantly suppress our impish desire to do so."

The visionary views expressed in the statement may well disturb Americans. No Tory Government is likely to accept most of the surprising suggestions; the populace, moreover, would rise in revolt if they were denied Hollywood films.

BRITISH PARLIAMENT REJECTS REPEAL

LONDON: The House of Commons has rejected both the proposed new finance bill and the entertainment tax clauses, in the first case by a majority of 43 votes and in the second by 41 votes. In the course of debate, members of both parties made an urgent plea for remission of ticket taxes particularly in the smaller theatres. However, a government spokesman effectively spiked all current hopes saying, "The Chancellor carefully has considered the case but has reached the conclusion that this year, when he had had to introduce a firm and severe budget to prove the national determination to surmount our difficulties, it would be quite out of keeping to announce reductions of any kind for the entertainment tax." The spokesman, however, held out a vague hope for the future saying that the Chancellor intended to study the case carefully.

THIS WEEK in PRODUCTION

. . . Started—4

American-International: THE FLESH AND THE SPUR (Hy Prods.; Color);

Paramount: THE RAINMAKER;

RKO Radio: BUNDLE OF JOY (Eastman Color);

Universal-International: INTERLUDE (CinemaScope; Technicolor).

. . . Completed—3

Allied Artists: THE OKLAHOMAN (CinemaScope; Color), THE CRUEL TOWER;

Metro-Goldwyn-Mayer: THE POWER AND THE PRIZE (CinemaScope).

. . . Shooting—30

Allied Artists: 54 WASHINGTON STREET (CinemaScope; Color); NOT OF THIS EARTH (Roger Corman Prods.); HUNCHBACK OF PARIS (CinemaScope; Eastman Color) (formerly: "Notre Dame de Paris").

Columbia: FIRE DOWN BELOW (Warwick Prods.; CinemaScope; Technicolor); FULL OF LIFE.

Independent: BADGE OF MARSHAL BRENNAN (Albert C. Gannaway Prods.; Color).

Metro-Goldwyn-Mayer: BARRETTS OF WIMPOLE STREET (CinemaScope; Color); TEAHOUSE OF THE AUGUST MOON (CinemaScope; Color); RAINTREE COUNTY (65mm Color).

Paramount: SEARCH FOR BRIDEY MURPHY (VistaVision); HOLLYWOOD OR BUST (VistaVision; Technicolor).

FUNNY FACE (VistaVision Technicolor);

20th Century-Fox: ANASTASIA (CinemaScope; De Luxe Color); BEST THINGS IN LIFE ARE FREE (CinemaScope; De Luxe Color); BETWEEN HEAVEN AND HELL (CinemaScope; De Luxe Color).

United Artists: LOVE STORY (Bob Goldstein Prods.); HIDDEN FEAR (St. Aubrey-Cohn Prods.); THE MONTE CARLO STORY (Titanus Films; Technicolor); TWELVE ANGRY MEN (Orion-Nova Prods.); SPRING REUNION (Bryna Prods.); DRANGO (Earlmar Prods.); THE KING AND FOUR QUEENS (Russ-Field Prod.; CinemaScope); DANCE WITH ME HENRY (Bob Goldstein); THE BIG BOODLE (Lewis Blumberg Prods.); PRIDE AND THE PASSION (Kramer Prod.; VistaVision; Technicolor).

Universal-International: THE INCREDIBLE SHRINKING MAN; MISTER CORY (Technicolor).

Warner Bros.: THE GIRL HE LEFT BEHIND; THE OLD MAN AND THE SEA (WarnerColor); THE WRONG MAN (Alfred Hitchcock Prod.).

ON THE SET

Solly Baiano has been appointed new-talent executive at Warner Studios with special responsibility for the discovering and development of acting personalities. . . . Universal now has 22 completed scripts, the largest number at any one time in its history, including the new production, "Interlude," with *June Allyson* and *Rossano Brazzi*. Others set to begin soon are "Joe Butterfly" with *Audie Murphy* and *George Nader*, "The Deadly Mantis" with *Rex Reason* and *Mara Corday* and "Night Passage" with *James Stewart* and *Audie Murphy*. . . . *Gregory Peck* and *Sy Bartlett*, partners in Melville Productions, have purchased "Thieves Market," with the former set to star in the United Artists release.

Two more television directors have been signed to contracts. *David Rich* with Columbia and *Allen Reisner* with RKO. The latter's first assignment is "The Day They Gave Babies Away." . . . Cecil B. DeMille has signed a top-ranking film star of Free China, Li Lihua.

Hollywood Scene

"CONTROVERSIAL WESTERN"

Hollywood, Wednesday

ESTEEMED EDITOR:

Yesterday at St. George, Utah, the "first controversial Western" went into active production. It is entitled "Run of the Arrow" and it is being produced and directed by Samuel Fuller from his own screenplay and story. If Western melodrama is to be controversialized, after all its decades of supremacy in the field of escapist entertainment, Samuel Fuller is without doubt the producer best qualified to do the controversializing.

Producer-director-writer Fuller learned the art of controversy from a past master. He started his professional career as copy boy to the late Arthur Brisbane, editorial chief of the Hearst newspapers and easily the champion controversialist of his era. The boy who was to galvanize the American box office in 1951 with his precedental "Steel Helmets," setting a pattern followed closely ever since by producers of war stories, watched the great Brisbane from close by as he propagated controversy after controversy over a chosen topic, nurtured it to full bloom, sustained it during a desired period, and closed it off when it had served its purpose.

He learned from Brisbane copy he carried daily from typewriter to linotype the penetrating power, the command of interest, the dramatic usefulness of the crisp phrase, the short, simple sentence. These things, and countless others such as a boy learns from a man he idolizes young Master Fuller carried with him through the succession of reporting jobs, writing jobs, wartime fighting jobs and post-war picture-making jobs—as they carried him the while—to yesterday in St. George, Utah.

•

In his hands, the "first controversial Western" could furnish trade and public with a good deal of talking material, as well as thinking material, and with box office benefits in plenty. (This last has never been further from the Fuller considerations than it was from Brisbane's).

The writer, producer and director of "Run of the Arrow" explains, when inquired of, that his story is controversial in connotation, and by direct parallel, unmistakable but not belabored. (Of course it is by no means a challenging of the facts of the Old West of the cow-men and the sheep-men as represented in some thousands of uncontroversial Westerns, although the period, the places and the incidents of the story are of that era).

The story, its author says, deals with the United States and its people as of the end of the Civil War and some years thereafter, showing, without pointing, that sectional differences which existed then still exist, virtually unchanged, nearly a century later. This is as much as the author believes he should divulge at this point in the production of the picture.

The film, which is for RKO release, is being shot in color, with a cast that includes Rod Steiger, Ralph Meeker, Sarita Montiel, Brian Keith, Jay C. Flippen, H. M. Wynant, Neyle Morrow and Stuart Randall.

WILLIAM R. WEAVER

Postscript: To continue for a moment in the vein of last week's communication concerning the trend toward specialization in the relationship of personnel to subject, it is of interest that the realism of Tyrone Power's portrayal of the late Eddy Duchin in "The Eddy Duchin Story," now playing your Music Hall, owes much to the fact that George Sidney, director of the picture, took music lessons from Duchin and knew by boyhood observation the famed pianist's every move and mannerism.

W. R. W.

Hollywood Bureau

Four pictures were started and three others were finished to bring a quiet week to an uneventful close with the shooting total at 34.

Universal-International, employing CinemaScope with color by Technicolor, began photographing "Interlude," in Munich, with June Allyson, Rossano Brazzi, Marianne Cook, Keith Andes and Ilka Chase in principal roles. Ross Hunter is the producer, Douglas Sirk the director.

Hal Wallis launched "The Rainmaker," for Paramount release, which has Burt Lancaster, Katharine Hepburn, Wendell Corey and Lloyd Bridges at top of a cast directed by Joseph Anthony.

Producer Edmund Grainger turned cameras on his standout contribution to the RKO release schedule, "Bundle of Joy," which co-stars the country's most popular young couple, Eddie Fisher and Debbie Reynolds, in an opulent production in Eastman color directed by Norman Taurog.

John Agar, Marla English, Touch Connors and Joyce Meadows are among the players in "The Flesh and the Spur," a Hy Prods production in color for American International release. Charles Lyons and Touch Connors are executive producers, Alex Gordon is producer and Edward L. Cahn is directing.

Completions of the week are "The Oklahoman" and "The Cruel Tower," Allied Artists, and "The Power and the Prize," MGM.

Name Marcus President of Wisconsin Unit

ELKHART LAKE, WISC.: Ben Marcus of Milwaukee was elected president of Allied Independent Theatre Owners of Wisconsin at the organization's convention held here last week. Reelected were William Charboneau, vice-president; Edward Johnson, secretary; Oliver Trampe, treasurer; S. J. Goldberg, national director, and Harold Pearson, executive secretary.

In an address to the delegates, Mr. Goldberg discussed the proceedings of the Senate Small Business subcommittee in Washington and said they were "most discouraging" and held out little hope to the small exhibitor. "I get the impression," he said, "that they don't care what happens to the small exhibitor." He recounted attacks upon exhibitors and charged the press with being unfair to the country's theatre owners.

Jack Kirsch, president of Allied Theatres of Illinois, also addressed the group. He called for unity among the state's exhibitors in striving for better releases and film rentals and urged the exchange of ideas to the end that grosses may be improved.

Marcus Scores Studios

Mr. Marcus attacked the systems of production, releasing and availability. He said that grosses are at an all-time low and decried the fact that the studios are "no longer in a position to plan product for the whole season." He added the releasing system is too seasonal, saying "you can't run a business on a seasonal basis, getting patrons back only certain times of the year."

He also told exhibitors if they do not approve of arbitration of the price of films, then they should at least agree to arbitrate sales policies on a local level at each exchange center.

Angelo Provinzano, out-going president, urged the members to "get close to their state senators," since the bills coming up are, in many cases, detrimental to the industry. Members elected to the board of directors include John Adler, Russell Leddy, Floyd Albert, Harry Melcher, Don Deaken, Frank Hahn, Martin Holzman, Jerry Dodgersk and F. J. McWilliams.

At the closing session, delegates urged production and distribution leaders to participate in round table conferences with exhibition in an effort to arrive at solutions of the more pressing industry problems of the day. Such a meeting, the resolution contended, could serve to "conscientiously lay the groundwork for mutual understanding and trust so that the best interests of exhibitors of the nation, as well as of distributors, will be served."

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended June 16 were:

Atlanta: The Animal World (W.B.); The Great Locomotive Chase (B.V.) 2nd week; Hot Blood (Col.); The Man Who Knew Too Much (Par.).

Baltimore: Foreign Intrigue (U.A.); The Man Who Knew Too Much (Par.).

Boston: Littlest Outlaw (B.V.); The Searchers (W.B.); Ugetsu (Harrison).

Buffalo: Gaby (MGM) 3rd week; A Kiss Before Dying (U.A.); The Proud Ones (20th-Fox).

Chicako: Bhowani Junction (MGM) 2nd week; The Great Locomotive Chase (B.V.); Madame Butterfly (I.F.E.) 5th week; Trapeze (U.A.); 23 Paces to Baker Street (20th-Fox) 3rd week.

Cleveland: Atomic Man (A.A.); Safari (Col.); World Without End (A.A.).

Columbus: The Man Who Knew Too Much (Par.); The Man Who Never Was (20th-Fox).

Des Moines: D-Day, The Sixth of June (20th-Fox) 2nd week.

Denver: The Man Who Knew Too Much (Par.) 3rd week; The Return of Don Camillo (I.F.E.) 2nd week; The Searchers (W.B.) 3rd week; While the City Sleeps (RKO).

Detroit: D-Day, The Sixth of June (20th-Fox) 2nd week; Forbidden Planet (MGM) 3rd week; The Man Who Knew Too Much (Par.) 2nd week.

Hartford: Crime in the Streets (A.A.); D-Day, The Sixth of June (20th-Fox); Killer Is Loose (U.A.); Kiss Before Dying (U.A.); Safari (Col.); Wages of Fear (D.C.A.).

Indianapolis: The Animal World (W.B.).

Jacksonville: The Animal World (W.B.); The Great Locomotive Chase (B.V.); The Man Who Knew Too Much (Par.).

Kansas City: The Ladykillers (Cont.) 5th week; The Searchers (W.B.).

Memphis: The Animal World (W.B.); Bhowani Junction (MGM); Duel in the Sun (Selznik) (Reissue); The Man Who Knew Too Much (Par.).

Miami: Bhowani Junction (MGM) 4th week; The Man Who Knew Too Much (Par.); Oklahoma! (Magna) 16th Week; The Searchers (W.B.) 3rd week.

Milwaukee: The Catered Affair (MGM).

Minneapolis: The Man Who Knew Too Much (Par.) 4th week; Screaming Eagles (A.A.); The Searchers (W.B.) 2nd week.

New Orleans: Bhowani Junction (MGM); The Searchers (W.B.); Song of the South (B.V.) (Reissue); Toy Tiger (U-I).

Oklahoma City: D-Day, The Sixth of June (20th-Fox); The Man Who Knew Too Much (Par.) 3rd week; Safari (Col.); The Searchers (W.B.) 3rd week.

Philadelphia: The Man in the Gray Flannel Suit (20th-Fox) 8th week; The Man Who Knew Too Much (Par.) 4th week; Safari (Col.)

Pittsburgh: Foreign Intrigue (U.A.); The Ladykillers (Cont.) 7th week; Oklahoma! (Magna); The Searchers (W.B.) 3rd week; Seven Wonders of the World (SW) 9th week.

Portland: Bhowani Junction (MGM); The Black Sleep (U.A.); Creeping Unknown (U.A.); D-Day, The Sixth of June (20th-Fox) 2nd week; Gaby (MGM) 2nd week; The Searchers (W.B.) 3rd week.

Toronto: Bhowani Junction (MGM); The Searchers (W.B.) 2nd week; Simon and Laura (Jaro) 3rd week.

Washington: The Man Who Knew Too Much (Par.) 3rd week; Picnic (Col.) 17th week; The Searchers (W.B.) 3rd week.

"Thrillarama Adventure" In Houston July 25

The world premiere of "Thrillarama Adventure" will be held at the Metropolitan theatre, Houston, Texas, July 25, it was announced recently by Albert Reynolds, president of Thrillarama. According to officials of the company, it seemed logical that the first motion picture filmed in the new dual camera process should be first unveiled in a leading Texas city, as the process was conceived, developed and financed mainly by Texas showmen. Filmed by R. G. Wolff Productions, Inc., "Thrillarama Adventure" was approximately ten months in the making. Two complete production units traveled over 50,000 miles and filmed approximately 150,000 feet of film. The running time is two hours. Since there has been no prior trade or press screening, the Houston premiere is expected to be attended by many leading theatre exhibitors.

Paramount to View Final "War" Print

A group of Paramount executives will go to London July 5 to see the final VistaVision print of the Ponti-DeLaurentiis production of "War and Peace." It was pointed out that thus far, the only prints which were screened were those without sound or otherwise in rough stages. The first completed print with sound, it is reported, will be ready by July 5, hence the trip abroad.

Canada Theatre Net Up

TORONTO: Eastern Theatres, Limited, operators of Canada's largest theatre, the Imperial, Toronto, reported a net profit of $115,616 in 1955, 10.6 per cent higher than the previous year. This represented earnings of $3.61 per share of common stock, compared with $3.27 the year previously.

Spanish Deal Unsuccessful

MADRID: Efforts of Eric Johnston, president of the Motion Picture Export Association, to effect an agreement which would reopen the Spanish market to American films, have been unsuccessful, he said here Tuesday as, his mission unfulfilled, he left for London.

Spanish government officials persisted in their stand that American companies must agree to distribute one Spanish film in the United States for every four Hollywood films admitted into Spain. The demand and its refusal caused a stoppage of the flow of American films into Spain last August, which Mr. Johnston, with his aides, G. Griffith Johnson, MPEA vice-president, and Charles Baldwin, MPEA Rome representative, sought to resolve last week in protracted talks with the Ministry of Commerce. Despite the failure of the talks Mr. Baldwin is remaining here for further sessions.

The American industry takes the view that Spanish film producers could not deliver enough films capable of standing on their own in the American market and that the Spanish Government's demands, therefore, would amount to an American subsidization of the Spanish industry, if they were to be accepted.

Lem Jones Resigns As 20th-Fox Shorts Head

Lem Jones, short subjects, newsreel and 16mm sales manager of 20th-Fox, has resigned from the company and is slated to leave July 1, it was announced. He started with the company in March, 1945 as executive assistant to Spyros P. Skouras, president, and was named to head the shorts and newsreel department in 1953. In addition, it was announced by Edward E. Sullivan, publicity director, that Leo Pillot, special events manager, has also been appointed national magazine contact. Mr. Pillot's duties as special events manager has included handling of national syndicates and promotional tieups.

George Seaton Again Named Academy Head

HOLLYWOOD: George Seaton has been reelected president of the Academy of Motion Picture Arts and Sciences board of governors. Others reelected were: Samuel G. Engel, first vice-president; Fred L. Metzler, second vice-president; John O. Aalberg, treasurer; Jacob H. Karp, assistant treasurer, and Margaret Herrick, executive director. Named to first terms were Hal Elias, secretary, and Perry Lieber, assistant secretary. At the first such session held by the newly-constituted board, organization was discussed.

MGM Consolidates Two of Its Sales Territories, Omaha and Des Moines

Consolidation of MGM's Omaha and Des Moines sales territories has been announced by Charles M. Reagan, vice-president and general sales manager of Loew's, Inc. Branch manager Vincent F. Flynn of these territories will transfer his headquarters from Omaha to Des Moines. G. E. "Jerry" McGlynn, formerly branch manager at Des Moines, recently retired because of poor health. According to Mr. Reagan, sales and booking activities and all clerical work in connection with accounts in the two territories will be conducted at MGM's office in Des Moines, beginning in the near future. Shipping and inspection of prints for accounts in the Omaha territory will continue at Omaha.

Consolidation of the territories is in the best interests of both the company and its customers, MGM believes. Salesman will continue, as in the past, to call on customers in the Iowa, Nebraska and South Dakota areas comprising the Omaha shipping territory. Exhibitors in this area have done most of their booking with the salesmen or by mail and telephone, few making more than periodic visits to exchange headquarters. Since shipping will continue from Omaha, there will be no change in transportation charges involved. "We believe that the economy of operation which will result from combining our 'bookkeeping' functions in one office is as much in the exhibitors' interest as our own," Mr. Reagan said.

At the same time Mr. Reagan announced the promotion of Richard L. Huffman from assistant branch manager to branch manager at Charlotte, succeeding the late Jacques C. Reville. At the same time, John H. Allen was promoted from salesmen at Jacksonville to assistant branch manager at Charlotte.



RICHARD L. HUFFMAN



JOHN H. ALLEN



VINCENT F. FLYNN

All Paramount Officers Reelected in New York

Barney Balaban, president; Adolph Zukor, chairman of the board, and all other officers of Paramount Pictures Corporation were reelected at a meeting last week, in New York of the company's board of directors. Other officers reelected were Stanton Griffis, chairman of the executive committee; Y. Frank Freeman, Paul Raibourn, and Louis Phillips, vice-presidents; James H. Richardson, treasurer; Louis A. Novins, secretary; Russell Holman, Arthur Israel Jr., and Jacob H. Karp, assistant secretaries.

Technicolor Name Changed

HOLLYWOOD: Effectve at the close of business June 30, the name of Technicolor Motion Picture Corporation will be changed to Technicolor Corporation, it is announced by Dr. Herbert T. Kalmus, president and general manager. Founded in Maine, the company is a wholly-owned subsidiary of Technicolor, Inc.

Samuel Goldwyns Embark For Europe July 5

Samuel Goldwyn and Mrs. Goldwyn will embark for Europe July 5 on a three-month trip during which they will attend the European openings of Mr. Goldwyn's production. "Guys and Dolls," released through MGM. The picture will have dual European premieres in Brussels and Antwerp, Belgium, July 20. The Goldwyns will be in Belgium in advance of and during the premieres and then will visit European cities for the general openings over a three-month period. Before sailing on the *Queen Mary,* Mr. Goldwyn will consult in New York with executives of Loew's, Inc., on future distribution plans for the picture.

To Construct Drive-in

HARTFORD: Plans for construction of a 600-car capacity drive-in theatre to cost $250,000, have been disclosed in Westport, Conn. by Norman Bialek of the Sampson-Spodick-Bialek Theatres.

"Salt of Earth" Owners Suing On "Boycott"

Almost the entire industry was sued in New York Federal Court Thursday by the makers of "Salt of the Earth." They claim a boycott, ask an injunction and demand $7,500,000 in damages.

The plaintiffs are Independent Productions Corp. and IPC Distributors, Inc., producer and distributor of the picture. The people and companies against whom they complain range from Loew's, Inc., to General Precision and from Howard Hughes down to John Does. These include 62 companies which produce, process, distribute and exhibit films; two trade associations—the MPAA and AMPP, and 16 individuals.

They allege the conspiracy about which they complain derives from their usage of writer Michael Wilson, director Herbert Biberman and producer Paul Jarrico, who were uncooperative with the House Un-American Activities Committee and since then reportedly have been unable to find work in the major studios.

Simon Lazarus of Los Angeles wholly owns Independent Productions Corp.

People in The News

CHARLES L. LEVY has resigned from 20th-Fox to devote himself to his own advertising-publicity agency in New York. He was recently named eastern representative for Bryna Productions.

RICHARD A. HARPER will serve in an executive capacity in the newly-formed television department of Loew's, Inc., under the direction of CHARLES C. BARRY, vice-president.

M. W. "RED" KENNEDY has been appointed head of RKO Studio's transportation department.

FRED G. WILLIAMS has gone to Honolulu to assume his duties there as president and general manager of Consolidated Amusement Co., Ltd. He had been San Francisco representative for them.

FRED LIDA has been named national director of advertising, publicity and exploitation for Artists-Producers Associates.

ROBERT W. SELIG, division manager for Fox Intermountain Theatres, has been elected president of the board of trustees of the University of Denver.

SYLVAN OESTREICHER, New York tax consultant who has been with the Samuel Goldwyn organization for more than 30 years, has been awarded an honorary doctorate at Holy Cross College.

ALGER LANCASTER, managing director of the Majestic and Strand theatres and the Starvue Drive-In, Stuttgart, Ark., was recently named aide-de-camp with the rank of colonel on the official military staff of Governor Earl Long of Louisiana.

RAPHAEL KLEIN, partner in the Mountain drive-in, Hunter, and Hi-Way drive-in, Coxsackie, N. Y., is running on the Democratic ticket as assemblyman for Greene County.

WALTER K. SCOTT, formerly chief of the Motion Picture Services, U. S. Department of Agriculture, has joined Capital Film Laboratories as a special sales representative.

Franklin Elected Head of New Mexico Association

ALBUQUERQUE: Lloyd Franklin was elected president of the New Mexico Theatre Owners Association at its annual meeting here. Others named to office were Elmo Courtney, secretary-treasurer: Mason C. Greer, chairman of the board, and Ed Tidwell, Mr. Courtney, Mr. Franklin, Mr. Greer, Louis Gasperin, Tom Murphy, M. O. Rudick, Mrs. S. E. Allen, Jack Brandenberg, Russell Allen and Russell Hardwicke, directors. The association also went on record as favoring one national organization and for amending the consent decree to eliminate competitive bidding and adding franchises, with the sale of all quality product on a sliding scale.

"Moby Dick" Airlift to Ferry Press to Debut

A luxurious airlift will be the "Moby Dick" ferry service to the New Bedford, Conn., world premiere of the Warner Bros. presentation June 27, it is announced by Warners. The personal plane of W. A. Patterson, president of United Airlines, is being used for the unique airlift, and will bring the press to the occasion, which includes a regatta, a clambake, a whaling "gam," a torchlight parade, a special afternoon parade with 55 floats participating, and the three-theatre opening of the John Huston production of Melville's novel.

Olson Testimonial Is Held in Milwaukee

MILWAUKEE: A testimonial was held at the Wisconsin Club here for Oscar E. Olson for his efforts in effecting better labor and management relations here. Cited also were: "All the men of Local 164 who have shared these views with him." Sponsors of the testimonial were: Harold J. Fitzgerald, chairman; V. T. Touchett, co-chairman; George A. Haberman, labor chairman. On the committee were: A. W. Brumm, Dean Fitzgerald, A. F. Frank, W. V. Geehan, Howard Gleason, L. F. Gran, Glen D. Kalcoff, A. D. Kvool, C. F. Lorbeck, J. H. Lorentz, Robert Lucht, Ben Marcus, Harry Perlewitz, Folke Peterson, Angelo Provinzano, Henry Putzear, J. J. Quinn, John B. Schuyler and A. W. Spheeris.

Spyros Skouras on Trip To Europe, South Africa

Spyros P. Skouras, president of 20th Century-Fox, left New York this week for a lengthy trip to Europe and South Africa. His first stop was London where he was scheduled to meet with Otto Koegel, 20th-Fox general counsel. From there, he is slated to go to South Africa to look into the company's newly-acquired properties there. The duration of the trip is said to be from "three to five weeks" with no definite itinerary.

Ettinger Firm In Expansion

Don McElwaine will head the newly organized motion picture publicity, promotion and exploitation department of the Ettinger Company, New York and Los Angeles public relations firm, it was announced this week by the company. Service from this department will be available from pre-production periods through release for companies operating in the United States and abroad.

Mr. McElwaine, for many years a publicity executive at MGM, has produced films as well as having served as publicity and advertising manager for several major producing companies.

Initial films to be represented by the company will be announced shortly, Margaret Ettinger, president, announced. Associates of the Ettinger Company are maintained in Washington, Chicago, London, Paris, San Francisco and other cities.

Fay Drive Co-Chairman

Edward Fay, Providence theatre owner, has been named general co-chairman with Joe Cronin, Boston Red Sox general manager, of the 1956 Jimmy Fund Drive. Mr. Fay, now 81, has been Rhode Island state chairman of the Children's Cancer Research Foundation since its inception.

The National Spotlight

Albany

Stanley Warner managers in Albany, Troy and Utica will participate in "Operation Showmanship" from July 1 through Sept. 30. They listened to addresses by general manager **Harry Kalmine** and others at a recent meeting in Hartford . . . . **Harry Lamont** supplemented newspaper and radio advertising with a man-on-stilts walkaround for the opening of a mechanized-rides playground at Riverside drive-in, Rotterdam Junction . . . . The 62-year-old mother of **Sid Sommers,** manager of Troy in Troy, died . . . . Metro will sneak preview "Somebody Up There Likes Me" at Fabian's Palace July 2 . . . Visitors included **Louis M. Schine,** Gloversville . . . . Leading exhibitors had telegrams from **Bob Hope** inviting them to a Palace screening of "That Certain Feeling," arranged by branch manager **Dan Houlihan.**

Atlanta

Tom Lucy, Exhibitors Service Co., and his family are back after a vacation trip to Florida . . . . **Nell Middleton,** MGM, and her husband have returned from a fishing trip to south Georgia . . . . **Curley Burns,** booker at Columbia Pictures, moves up to sales representative . . . . **Margaret Stoves,** formerly with Republic Pictures, is now with Benton Bros. Film Express . . . . **Catherine Clark, Sam Harrison,** and **Bertha Fish,** Republic Pictures, are back at their desks after vacations . . . . **Marta Cash,** United Artists, will be married this month . . . . **George Owens,** after many years as a theatre owner in Alabama, plans to retire, sell his four theatres . . . . The Skyway drive-in, Fitzgerald, Ga. had its screen damaged in a storm and was forced to close until a new screen was installed . . . . The Belmont theatre, Nashville, Tenn., now is operating as an art theatre . . . . The Palm drive-in, Atmore, Ala., is celebrating its sixth year. **John Smith** is manager of the 400-car drive-in.

Baltimore

The Roslyn theatre, closed recently, is being torn down to allow for the widening of Howard Street . . . . **I. M. Rappaport,** Rappaport Theatres, was in New York on business . . . . Allied Motion Picture Theatre Owners of Maryland held a luncheon meeting at the Variety Club . . . . **Don Delauney** was in from Westminster . . . . The Hartford theatre has finished with its redecoration which includes new screen, new carpeting and complete redecoration . . . . **Ed Rosenbaum,** long-time advance man, has come out of retirement to do special work for "Trapeze" . . . . **Irving Cantor,** Hippodrome manager, arranged a press party with the B & O RR in a dining car stationed at Camden Station and a screening of "The Great Locomotive Chase" . . . . **Rodney Collier,** Stanley theatre manager, is on vacation . . . . **Bill Schnader,** Newspost theatre representative, is vacationing in Florida.

Boston

Three permits for new drive-ins have been granted in this area. **John G. Abberley** and **Wilbur Edwards** of Connecticut are planning to open on Route 44 near Middleboro, Mass. **Reuben Grossman** of Quincy, Mass., will break ground in nearby Lakeville, Mass. on Route 44. **Norman Zalkind** and **Hyman Lepes** will break ground in July for a September opening in Seekonk, Mass. on Route 6. The latter drive-in will accommodate 1,000 cars, and has a 400 foot entrance. **Joseph G. Cohen** of Boston will do buying and booking . . . Incidentally, the above mentioned **Mr. Zalkind** of Fall River, Mass., made a Founder's Day address recently at his alma mater, Durfee High. He owns the Strand theatre, Fall River . . . A special gratis showing of "Las Vegas Story" for the graduating class of Wellesley High School was arranged recently by **W. Leslie Bandslev** of the Community Playhouse, Wellesley Hills, Mass., and **Benn Rosenwald,** resident manager of Metro. Showing was at two A.M. following a graduating dinner and dance . . . . "The King and I" is set for a Friday, June 29, opening at the Metropolitan theatre, Boston. The Boston engagement will be the first in the east after the Roxy, New York, world premiere.

Buffalo

The Buffalo Museum of Science was to devote its entire half-hour TV program on Saturday to a talk on prehistoric animals as shown in the Warner Bros. production "The Animal World," current at the Center theatre . . . A possibility that only the theatre section of the Erlanger theatre building will be demolished, while the front section containing stores and offices will remain intact, is now disclosed . . . . Cash totaling $95 was stolen from the candy counter the other night in Basil's Lafayette. **George Simon,** assistant manager, reported the robbery to the police . . . **E. J. Wall,** Paramount Pictures field representative, was in Buffalo the other day with **Pearl Bailey,** one of the stars of "That Certain Feeling". . . . **Jay Golden,** district manager, RKO Theatres, with headquarters in Rochester, is working out a celebration by the RKO Palace in that city on July 18 to mark the 50th anniversary of the opening of the old Bijou Dream . . . . **Phil Engel,** 20th Century-Fox field representative, who headquarters in Boston, has taken over the Buffalo and Albany territories formerly covered by **Joe Lebworth. Engel** was in Buffalo this week conferring with **Arthur Krolick, Charles B. Taylor** and **Ben Dargush** of the local Paramount Theatres organization.

Chicago

Norman Pyle, head of MGM publicity here, was able to take a week for golf between exploiteering sessions for new MGM films scheduled for loop theatres . . . . **Dore Schary** is due here just prior to the opening of the Democratic Convention, to take charge of the entertainment features . . . . **Mrs. Burtis Bishop,** wife of MGM's divisional sales manager, underwent surgery last week. Reports indicate that she is progressing nicely . . . . Negotiations have started for the reopening of the Halfield. It has been closed for about a year . . . . Columbia publicist **Bob Weiner** set up another very effective tie-in, this time for "The Eddy Duchin Story," due at the Woods theatre in July. The Kleenex people cooperated by having their paper linen napkins imprinted with the film title, and Columbia handled distribution in restaurants throughout the city . . . . Movies are on the program for the first time at Ravinia. "I Know Where I'm Going" will open the motion picture program on June 27.

Cleveland

More than 125 industry members have made reservations to attend the farewell testimonial dinner Monday in the Cleveland Hotel, in honor of **Morris Lefko** who resigned as RKO district manager after 26 years with the company, to join Paramount as assistant to **Charles Boasberg,** handling "Ten Commandments" and "War and Peace." Guests came from New York, including **Milton A. Cohen** and **John Turner** of United Artists and **Leo Greenfield** of Buena Vista, and from Buffalo, Pittsburgh, Cincinnati, Indianapolis and Detroit . . . . Another 26-year film veteran, **Bill Lissner,** is retiring from the business and he and his wife left by automobile over the weekend to wander through the west and northwest. During his many years in the industry, he was a film salesman in the Buffalo and Cleveland territories—the last three years with the local Universal-International branch . . . **Sheldon Schemer,** a casualty of the Republic Pictures economy move, has been added to the Paramount payroll and is awaiting an assignment . . . **Mrs. Katherine Mack,** veteran film inspectress for United Artists until her retirement some five years ago, died in St. Vincent's Hospital of a stroke. She was the mother of **Hazel Mack,** of National Screen Service and of its predecessor, Exhibitors Poster Service.

Columbus

Lou Holleb has installed an 18-hole miniature golf course at the In Town Auto theatre . . . Manager **Robert Boda** of the Hartman legitimate theatre will erect a modern illuminated marquee. The

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45-year-old decorative iron marquee of the Hartman has been torn down to make way for the new installation . . . Local friends of **Jack Dolde** were delighted to learn that he has been appointed manager of the new Loew's Route 35 drive-in in Monmouth County, New Jersey. **Dolde** was formerly assistant manager of Loew's Ohio here and later was assistant at Loew's Twins drive-in in Chicago and at Loew's Riviera in Miami, Florida . . . Press, radio and television representatives were guests at a surprise party for manager **Walter Kessler** at the Deshler-Hilton Hotel Sky Room at which he was presented with a plaque for master showmanship from United Artists. **Ralph Pollock,** special UA representative, made the presentation. The award was for **Kessler's** outstanding efforts in exploiting UA films . . . . **Gray Barker,** Clarksburg, West Virginia business man who has written a book titled "They Knew Too Much About Flying Saucers," was here to publicize "The Day The World Ended" at RKO Grand . . . . **Gerald Anderson,** manager of the Rialto, Plain City, has reopened the theatre after closing it briefly because he told city councilmen he could not pay $115 in delinquent taxes. **Anderson** later agreed to pay the tax bill.

Denver

Dominic Linza of the Paramount booking staff has moved to United Artists as booker. . . . **Charles Boasberg,** Paramount sales manager for "War and Peace" and the "Ten Commandments, and **Morris Lefko**, assistant, were in for conferences with **Phil Isaacs,** district manager, and **Jim Ricketts,** branch manager. . . . **John Allen**, Metro district manager, in from his Dallas offices. . . . **Henry Friedel,** branch manager, honored on his 40th year with Metro by a luncheon-party at the exchange, and the force gave him an electric barbecue grill. . . . **Quentin Horn,** RKO office manager, spending his vacation attending state volunteer firemen convention in Grand Junction. . . . **Larry Doyle,** Allied Artists salesman, to Boston on vacation. . . . **Lester R. Dollison** has reopened the Pinto, Mountain Air, N. M., and has renamed it the Hollywood. It has been closed several years. . . . The Denver Cinema Club has given Denver Variety Tent 37 $600 to add to the tent's heart fund. . . . The screen of the Greeley drive-in, Greeley, Colo., was blown over. Cars in the front row noticed the screen leaning and backed out of range. The accident happened at about 10 P.M.

Des Moines

The Swea theatre at Swea City, has reopened under the managership of **Fred Albers. Albers** formerly worked at the Swea when it was operated by **Milo Svendsen.** Local businessmen will sponsor a "Take a Chance Night" Wednesdays at the theatre when each patron will be admitted for 10 cents with a ticket he can obtain free of charge at business places co-operating. . . . Silver Cord Lodge AF&M has purchased the Mound theatre building and contents at Ochyeydan. The Masons, who bought the property from **Mr.** and **Mrs. Bert Carlson,** plan to use the ground floor as a meeting room and will rent out the upstairs apartment. . . . The Clarinda theatre at Clarinda has gone on a summer schedule, according to owner **Herman Fields.** The house will show pictures only on Friday, Saturday and Sunday. The drive-in theatre, however, will be open every night. . . . The King at Belle Plaine also will be closed through most of the week, operating only on Friday, Saturday and Sunday. There will be but one change of program each week . . . Owner **Milton Mansfield** says this is the first time since the King was built a quarter of a century ago that it has been necessary to partially shut down. He blamed the curtailment on lack of patronage. . . . **Mike Lee,** UA district manager, was in Des Moines for several days . . . . **Hazel Hudson,** Warner inspectress, is on vacation . . . **Gwelda Jones,** Universal traveled to Omaha to attend a relative's funeral.

Detroit

The glasswear collection **Howard Pearl** started for the critics continues with a pitcher inscribed. "The Biggest Pitcher of Them All," plugging "Trapeze" . . . . Suit was filed against Co-Operative Theatres for $650,000 by **James Sharkey,** former film buyer. **Sharkey** claims he had an oral contract with Co-Op for $900 a week till April 1956 plus a $5,200 bonus and a second oral contract for $1,000 a month as consultant for the rest of his life. Both job payments were dropped when **Sharkey** suffered a heart attack and was off the job two months . . . **Walter Norris** and **Henry Capogna** are up to their ears launching Butterfield Theatres' summer advertising campaign . . . The Beverly has reopened with new seats . . . **James Neal** and **Door Brown** have opened a 250 car drive-in, the Pine-Air in Michigan's resort area at Baldwin . . . **William Wiseman** is operating the Troy drive-in . . . . First venture in exhibiting is being made by **Lyle Clark,** now operating the Lincoln at Lincoln . . . The Shelby at Shelby and Pentwater at Pentwater have been opened by **Emmett Roche.**

Hartford

John Houseman, on leave from MGM Studios, Culver City, Calif., is serving as director of the 1956 season at the ASFTA (American Shakespeare Festival Theatre and Academy), Stratford, Conn. The playhouse opens June 26 with "King John." This year's performers include **Nina Foch, Mildred Dunnock, Arnold Moss, Kent Smith** and other names familiar to the screen world . . . **John Nameika** has been named manager of the Parsons theatre, Hartford . . . **Pat Meyers** has joined advertising staff of Bercal Theatres Inc. . . . **Al Schuman,** formerly general manager of the Hartford Theatres Circuit, and **Mrs. Schuman** have returned to their Daytona Beach, Fla., home, following a European vacation. They are expected to visit Hartford this summer. **Sam Harris,** partner, State theatre, and **Mrs. Harris** are vacationing in Europe . . . The Blue Hills drive-in, Bloomfield, Conn., is last outdoor unit in metropolitan Hartford to install a CinemaScope screen. Unit bought by **Milton LeRoy** and associates measures 122-feet wide.

Indianapolis

Irwin Allen, producer of "The Animal World," was here Wednesday for the film's opening at the Circle. . . . **Russell Clark,** formerly manager of the Liberty at Muncie, has been named manager of the Sullivan drive-in to succeed **Lawrence Lindsey,** who resigned. . . . Y & W has closed the Princess at New Castle for the summer. . . . **Pete Fortune** has disposed of the Tuxedo to **James Stanley,** who also operates the Hamilton here. . . . **Bob Jones** prepared a report on "cable" theatre for the June meeting of the Allied Theatre Owners of Indiana board this week. . . . **Burdette Peterson,** manager of National Theatre Supply, has air-conditioned the offices here. . . . The Variety Club has announced a membership picnic June 30 at Northern Beach. . . . The Crystal at Ligonier, closed since mid-April, has reopened. **Phil Schloss** is the manager.

Jacksonville

Local delegate to the national Jaycee convention in Kansas City was **George Krevo,** manager, Imperial theatre. . . . Stricken ill and confined to a Tampa hospital was **Frank Alig,** former FST circuit official of this city. . . . Here from Atlanta distribution offices were **John Jarvis,** IFE salesman; **Jimmy Bello** and **Frank Lowery,** Capitol; and **Grover Livingston,** Warner. . . . **Norman Levinson,** MGM publicist, left for Miami Beach to wed **Miss Claudia Johnson.** . . . **Howell Reddick** is the new manager of Talger's Ritz theatre, Winter Haven, replacing **Frank Sparrow** who resigned. . . . **Tommy Hyde,** manager of Talgar houses in Tallahassee, was here for several days. . . . Variety held a successful night barbecue and hillbilly square dance at the Pistol Club. . . . **Jack Clem,** theatre artist from Miami, visited here with **Bill Fegenbush** of the FST art shop. . . . **Frank Bell,** supervisor of FST's west coast theatres, came in for home office conferences. . . . **Bob Corbit** of Orlando was executing FST newspaper ads while **Edith Smith** vacationed.

Kansas City

Officials of the Stanley Warner Cinerama Corporation who came to Kansas City for the June 14 premiere of Cinerama at the Missouri theatre included **Lester B. Isaac**, director of advertising and publicity; **H. M. Kalmine,** vice-president and general manager, and **B. G. Kranze,** vice-president. . . . As a Father's Day promotion, the Crest and Riverview drive-ins gave cigars to the first 400 fathers at the box office. . . . The Isis theatre and Hilltop drive-in at Marysville, Kan., formerly owned by Liberty Theatre Co. and now operated by Fox-Midwest, are in the hands of a receiver. The courts appointed **R. L. Helvering** to operate them temporarily. . . . Hollywood theatre, Leavenworth, Kans., is offering free passes to patrons holding tickets ending in the number seven as a "Lucky Seven" patronage-appreciation promotion. . . . Death came to **Lawrence H. Brueninger,** who retired in March as city manager for Fox Midwest in Topeka, Kan. He had been a Topeka theatre owner and manager for 33 years.

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Los Angeles

Manny Feldstein, of the Dietrich and Feldstein Theatres, was in Cedars of Lebanon Hospital for a check-up . . . **Tom Charack,** of Pacific Drive-in Theatres, was off to Honolulu for a business and pleasure trip . . . In from Manhattan to attend the charity premiere of "Trapeze," were United Artists vice-president **Bill Heineman,** sales chief **Jim Velde,** and **Al Fitter,** western sales manager . . . **Dick McKay** of the Pacific Drive-In Theatres, was off for a vacation in Yosemite . . . **Hugh Braly,** who represents the western territory for DCA, headed for San Francisco . . . **Milt Frankel** called a meeting of his committee to draft final plans for the annual Film Row Club outing scheduled for Saturday, July 21, at Griffith Park. **Frankel** is chairman of the event . . . **Jules Gerlick,** Universal-International salesman, was hospitalized with a foot-infection . . . Back at his desk after a trip to New York was **Bob Kronenberg** of Manhattan Films, who stopped off in Salt Lake City, Seattle and Denver on his way from the East.

Memphis

Memphis theatre owners are countering the spring slump in attendance with bargain nights, family nights and cuts in children's admissions. . . . Malco's suburban circuit—Crosstown, Linden Circle and Memphian—have cut the prices for children under 12 to 10 cents. Twenty cents had been the regular admission for children. . . . The Rosemary, in the Cianciolo chain, has had bargain nights with adult admissions 25 cents and children 10 cents. Hollywood has same rates for bargain nights. Madison charges 10 cents for children. . . . Linden Circle tried a family night with a mother, father and two children all being admitted for 50 cents. . . . Mississippi's Supreme Court ruled this week that the 1954 state law permitting movies to be shown between 1 and 6 P.M. and between 9 P.M. and midnight on Sundays repealed local option laws in all cities and counties which prohibited any Sunday movies. The case was won by Magnolia theatre in New Albany, Miss.,—which is in the Memphis trade territory—where the city tried to prohibit Sunday movies under a local law.

Miami

FST's **Harry Botwick** was host at the Sheridan theatre recently for an invitational showing of "The Miracle of Todd-AO," the new quarter-hour film which inclues a roller coaster sequence. *Miami News* columnist Herb Rau reported the super-wide curved screen made it almost as real as an actual ride. . . . The Claughton circuit announces construction of the Hollywood theatre, a 1,000-seat house which will start serving first run films to Hollywood residents come November . . . MGM's Florida exploiteer **Norman Levinson** was due to join the ranks of the benedicts . . . The capable hands of **Mrs. Mitchell Wolfson** will again be holding the reins as president of the University of Miami Symphony Club, to which executive spot she was elected for the third term . . . The wife of WTVJ's announcer **Lee Taylor** gave birth to twin girls recently . . . WTVJ is again cooperating with the University of Miami for a series of four concentrated summer courses on television and motion pictures.

Milwaukee

It wasn't easy for Allied members to leave Schwartz Hotel on Elkhart Lake after the convention there this past week. Everyone was relaxed, and agreed it was the best convention yet. . . . **Pat Malia,** Manley, Inc. was distressed upon arriving at the Wisconsin Allied convention because his equipment never arrived. Going into Plymouth and Sheboygan failed to solve the mystery as to what happened to the popcorn machine. . . . A new face at the Allied sessions was **Mrs. Lydia Ratzow** who owns and operates the Violet theatre here. . . . **John Adler's** Relda theatre in Marshfield is being converted into a store for the Three Sisters. A long term contract has been signed. . . . Also attending the Allied meeting, from Niles, Iowa, were **Mr.** and **Mrs. Charles Niles.** . . . Golfing awards at the Allied convention were awarded at the banquet. Highest score of 62 was won by **Jerry Goderski,** Airway theatre, Milwaukee. . . . Europe-bound in the very near future are the **Russell Leddys** of Green Bay and **Ben Berger.**

Minneapolis

The town board of suburban Eden Prairie reversed an earlier decision and approved rezoning of land for the Flying Cloud drive-in being promoted by **Otto W. Kobs** and **Martin F. Grill. Kobs** also operated the Oxboro theatre in suburban Oxboro . . . Stars **Arlene Dahl** and **Fernando Lamas** were in to help promote the sales of government savings bonds . . . The new Cinerama production, "Seven Wonders of the World," has been set to open at the Century theatre August 7, according to **Philip R. Jasen,** managing director of the theatre. "Cinerama Holiday" is in its 47th week here . . . **Larry Bigelow** is the new apprentice booker at Columbia replacing **Jim Simonsen,** who was named assistant shipper . . . **Dick Kolling,** booker at Columbia, vacationed on the north shore of Lake Superior . . . Condolences to **J. T. McBride,** branch manager of Paramount, whose brother, **James,** passed away in St. Louis . . . New on the row are **Donna Koniar,** box office clerk at MGM, and **Kathryn Gordon,** booking stenographer at Paramount . . . **M. A. Levy,** 20th-Fox midwest district manager, has been making a tour of branches in his district.

New Orleans

George Edward's Ritz, Hattiesburg, Miss., is now equipped with a new wide screen and Kollmorgen lens. **Raymond Gremillion** of Southeastern handled the sale and installation. . . . **Mrs. Sue Jones** slated June 29 for reopening of Hill Top, Clinton, Miss., which was closed since the early part of the year. . . . **Carl Cudia,** assistant manager at the RKO Orpheum, is off on his annual pleasure jaunt. . . . It is reported that **George S. Owen,** proprietor of the indoor Royal, the Opp, Dixieland and Midway drive-ins, Opp, Ala., is retiring from the theatre business and has advertised the four theatres for sale. . . . **Henry Glover,** assistant shipper at RKO and wife **Ruth,** inspectress at Stevens Pictures, are on vacation leave. . . . **Patsy Brown,** Steven's Pictures secretary, is back at her desk after vacations. . . . The Palms drive-in, Atmore, Ala., a Martin Theatres' unit, held a dual celebration recently—National Drive-In Theatre Week and the beginning of its sixth year of operation. **John H. Smith** is the manager. He also holds the reins of the town's indoor Strand.

Philadelphia

Exhibitors **Abraham M. Ellis, William Goldman** and **Leo Posel,** also Variety Club's former chief barkers **Jack Beresin** and **Victor H. Blanc,** are among those serving on the Sponsors Committee for the Yeshiva University testimonial dinner held this week. . . . Variety Club, Tent 13, is sponsoring the testimonial dinner to be held in honor of **Howard Minsky,** Paramount mideast regional manager, at the Bellevue-Stratford Hotel June 25, on his moving his office to Pittsburgh, Pa. . . . The huge pipe organ in the Astor, Reading, Pa., which was recently leased to **William Goldman,** head of the William Goldman Theatres chain, is being rebuilt and re-tuned and to be returned to use. . . . The 1,000-seat Penypak, key neighborhood house here which was reconstructed in 1940 at a cost of $100,000, and equipped with a complete stage for shows, is being offered up at an absolute auction July 19. . . . The Laureldale, Pa., Civic Association has announced plans to purchase the Laureldale in that community for $15,000 and to convert it into a community center. The house was last operated by **Edward L. Foley** and **Andrew J. Dzurkovich.** . . . **Frank Damis,** assistant to the vice-president at Stanley Warner Theatres, and general manager **Harry M. Kalmine,** were in town visiting with the local circuit executives and visiting the chain houses. . . . The **Norman Lewis** theatre circuit has moved its offices into the City Center Building. . . . The local Variety Club's annual Johnny Night, July 31 at the Connie Mack Stadium, will feature a baseball game between the Phillies and Chicago.

Pittsburgh

The Penn has set "Johnny Concho" to follow "Trapeze" . . . The Stanley held over "The Searchers" for a third week, the first movie to achieve that feat in many months. . . . "Oklahoma" opened big in the Nixon, with reams of publicity for Shirley Jones who came home for the occasion. . . . **Leonard Mendlowitz,** *Sun-Telegraph* critic, off for a week's vacation in New York and then to New Bedford, Mass. for the "Moby Dick" premiere. . . . "Song of the South" re-issue finally got a date at the Stanley after several postponements. It will be followed by a dual bill, "Animal World" and "Goodbye, My Lady." Also set for this house are "Santiago," "Great Locomotive Chase" and "Moby Dick" in that order. . . . The Squirrel Hill art house has set "Citizen Kane" for a July re-issue, to be followed by "Lovers and Lollipops". . . . Playhouse actress **Janice Norris,** a double for **Mari-**

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lyn **Monroe,** is in Hollywood testing for RKO. Studio footing the transportation, etc. bills for the 15-year-old beauty and her mother.

Portland

Lon Chaney, Bela Lugosi, John Carradine, and **Tor Johnson** were in town for one day to promote "The Black Sleep." **Dick Newton,** manager of the Paramount theatre, reported a terrific gross with this film teamed with "The Creeping Unknown". . . . Broadway theatre manager **Herb Royster** will show "The Old Oregon Trail," filmed by Encyclopedia Britannica, to the National Teachers Conclave here the first week in July. . . . **Gunner Gunderson** has filmed 26 amateur fights and will sell them to Hariscope productions in Hollywood for TV use. . . . **Allan Riesner,** director, and **Allan Crosland,** assistant director, are at Mt. Hood taking background shots for "The Day They Gave Babies Away". . . . **Hal H. Pallay** owner of the 21st Ave. theatre, admitted dads free when accompanied by a kid on Father's Day. . . . Paramount theatre manager **Dick Newton** had clowns march in the Rose Festival plugging "Trapeze". . . .

Providence

Primarily because of the previous week's inclement weather, and lull in business, and not due to any appreciable activity at the box office, this week saw several hold-overs. "Doctor At Sea" held at the Avon Cinema, while "The Man Who Knew Too Much" ran for a second week at the Strand, as did "The Searchers" at the Majestic. . . . Thieves who apparently hid in the Elmwood theatre, neighborhood house in the Elmwood section, after the usual closing time, recently stole about $100 from a cigarette vending machine in the lobby, and ransacked the office, according to **William McTiernan,** former local motion picture inspector, and now manager of the house. . . . Patrons at E. M. Loew's Providence drive-in were recently treated to a stage show and radio broadcast simultaneously. **Gil Conti** and his Record Review company made personal appearances on the stage at the drive-in to do their regular broadcast which is a prime feature of station WPAW . . . . **Henry Morgan,** screen and TV comedian, has been signed by producers **Spofford Beadle** and **Michael Howard** of the Casino, Newport, to star in the opening play of the 1956 season, the comedy "The Seven Year Itch". . . . State and city dignitaries, theatre men, and delegates from all the state's civic clubs, including Town Criers, Kiwanis and Rotary, attended the funeral of **Mrs. Mabel Fay Clarke,** sister of **Edward M. Fay,** dean of New England showmen; and mother of **Albert J. Clarke,** former Majestic manager.

St. Louis

A dance concert was given at the Electric theatre in St. Joseph, Mo., recently by the pupils of **Paul Chambers** and **Clifford Kirwan.** . . . **Lawrence H. Breuninger,** 65, theatre owner and manager at Topeka, Kan., for more than 33 years, died recently at his home in that city. He had retired last March as manager of the Topeka Fox theatres. He remained active in the theatre business, however, and was president of Chief Drive-In Theatre, Inc. . . . **Orris Collins,** owner of the theatres at Paragould, Ark., recently was elected vice-president of the Independent Theatre Owners of Arkansas. . . . The Lindina theatre, the only one in Edina, Mo., which had been operated since 1942 by the Pirtle Circuit, has been closed. The Lindina was built in 1932 by the late **C. B. Linville.** . . . The Rialto Theatre at Adel, Ia., recently was destroyed by fire and Oliver Doop, the owner, placed his loss at $100,000.

Toronto

The local Kinsmen Club of Simcoe held a movie night when **Morley McPhee,** of the Strand, invited the members of the club to be guests of his theatre. **Arch H. Jolley,** executive-secretary of the Motion Picture Theatres Association of Ontario addressed the dinner-meeting beforehand. . . . Reported sale of Batten Films to **Julian Roffman** and **Ralph Foster** is off, with **Roffman** and **Foster** returning to their old name, Meridian Films, and the Batten firm still on the sale block. . . . **Harry Coleman** has sold Coleman Electric, Toronto, to General Theatre Supply Co. Ltd., national theatre supply firm. Operating in Ontario only, Coleman Electric, organized in 1914, was the oldest supply house in Canada. The stock has been removed from the building which housed it on Dundas Square, Toronto, and the name will vanish. GTS, a subsidiary of Famous Players Canadian Corp., also acquired the goodwill, said **Coleman,** who isn't getting out of the business. . . . The seventh annual 16mm film festival of the Regina Film Council is scheduled to take place October 17-19 **Mrs. D.H.O. Woodhams** has been named chairman of the Festival Committee. The 1956 edition of the film festival will also include films from other countries.

Washington

Nathan D. Golden, director of the motion picture, scientific and photographic products division, Department of Commerce, has again been named international heart chairman of Variety Clubs International, by new international chief barker **John Rowley.** . . . The Variety Club golf tournament and dinner dance will be held this year at the Woodmont Country Club in Rockville, Md., October 5. **Sam Galanty, George Crouch** and **Albert Lewitt** will be co-chairmen of the affair. . . . **Fred McMillan,** managing director of the Warner Cinerama theatre, has a new assistant, **Harold Smithson,** formerly with Loew's. . . . **Fred Kogod,** K-B theatre head, has been elected president of the Adas Israel Congregation. . . . **Henry R. Wall,** 34, New York theatrical agent, died June 11. He was at one time assistant to **Frank La Falce,** director of advertising and publicity for Warner Bros. Theatres in Washington. . . . Newest members approved by the Variety Club board of governors for associate membership are: **Maurice Fitzgan,** owner of the Fitzgan Realty Co., **Louis B. Chelec,** merchant-loans, and **Max Kampelman,** attorney.

De Laurentiis, Cinerama Deal Is Discussed

Negotiations are under way currently between Dino DeLaurentiis and Cinerama Productions, Inc., whereby the Italian producer would make a number of feature films "with story lines" at his Rome studios during the next few years in the Cinerama process and in standard versions, possibly in CinemaScope, it was reported this week.

The first picture to be made under such an agreement, it was said, would be a remake of "The Adventures of Marco Polo," with Ernest Hemingway writing the screenplay.

Mr. DeLaurentiis and Cinerama Productions would be equal partners in the pictures produced, it was said, and the deal would also provide for each picture to be shown on a "roadshow" bais in 40 theatres throughout the world equipped to show Cinerama product. In addition, a minimum profit for each film would be assured the producer.

An official of Stanley Warner Corp., which has the exclusive global exhibition rights to all Cinerama product, said negotiations are always being conducted for more product. He said he didn't know if a deal was in work with the Italian producer, pointing out that Nat Lapkin, vice-president of Stanley Warner and Cinerama Productions, handles all production talks for the company.

Allied Artists Signs New Distribution Agreement

Allied Artists International Corporation and Leo Lax Films of Paris, France, have signed an agreement for the distribution of Allied Artists' product in Continental France and French North Africa, it is announced by Norton V. Ritchey, president of Allied Artists International, and Leo Lax, president of Lax Films. The reciprocal arrangement provides for the distribution in the U. S. of French films, controlled by the Lax organization, by Stratford Pictures Corporation, subsidiary of Allied Artists Pictures Corporation, parent company of Allied Artists International.

"Locomotive Chase" Opens In New York June 26

The New York premere of Walt Disney's newest feature film, "The Great Locomotive Chase," will take place at the Mayfair theatre, Broadway, Tuesday, June 26, it was announced by Leo F. Samuels, presdent and general sales manager of Buena Vista, distributors of Disney productions. The picture is in CinemaScope.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

FAMILY OR MONTHLY TICKETS — a Solution?

RECENTLY, a small theatre in the midwest was saved from closing by the concerted action of 1000 friends, who bought monthly tickets, and thus subscribed enough guaranteed patronage to keep the theatre open. A majority of small town theatres could afford to use either a family or a monthly ticket, or a ticket-book, to circumvent the possibility of closing. Local merchants would help to underwrite this venture, and civic organizations would support it, to keep their theatre open as a community enterprise.

A family ticket would admit either parents or children on some coupon basis that required two-for-one, i. e., two coupons for an adult, one for a child. Thus, it would provide half-fare for juveniles, and the aggregate value of the family ticket would be "a bargain" when compared with single admissions. And, a monthly ticket would have the advantage of a "commutation" ticket—in that it serves all purposes for a calendar month, and would be re-issued each month in a different color, good for thirty days.

These devices would urge families and others to *use up* their ticket privilege. Since they had a bargain, they would not want to waste it, and consequently, would go oftener to the movies to make the bargain price effective. Such ticket forms, or books, might also be bought on credit, with this understanding—that if the book was not paid for within the month of issue, it would be somewhat more difficult to obtain another on credit.

There could be a certain advantage in selling these term tickets or family tickets on credit, for it would encourage buyers—and would also provide a certain control, for the original issue would have to be cleared as a debt before other debts could be incurred. Families will buy television on time, and meet the payments, because they know the company will recapture the set if these payments are not met. In similar fashion, a theatre manager may give credit only when he has a recapture opportunity, which thus compels the buyer to pay up.

"THE KING AND--YOU"

Coming up, for the delight of good showmen and their audiences, is the bright and brilliant 20th Century-Fox production of "The King and I"—in CinemaScope 55, with DeLuxe Color, and your richest entertainment experience, in anticipation.

With all the skill of Rodgers and Hammerstein, who have given you "Carousel" and "Oklahoma!" this year, with all the acting talent of Deborah Kerr and Yul Brynner, in roles that have made Broadway history, with all the professional qualities of half-a-hundred theatrical technicians—here is a picture that has literally been "made to order" to recapture our lost audience. It will be a source of pleasure and satisfaction to every member of this Round Table, and to those whom you call your loyal patrons of the movies.

Based on a great book, produced once before in our old techniques, it is now superb, beyond all praise from this corner. You must carry the ball from here—to properly sell a motion picture which has so much that it defies description. You have never seen such color, such charm, such sheer delight, on the big movie screen which is our stronghold of defense.

Ticket books are a great institution, not as much appreciated here as in Canada, where Famous Players sell millions of admissions annually through the sale of coupon books. It is a substantial backlog of prepaid admissions, with the cash in the bank *in advance*, and no problem of credit or collection, whatever. Ticket books give more admissions for less money, and also pay a commission to the seller.

EFFECTIVE next week, in the Round Table, we will print one list of contenders for each quarter. This list, to run in the issue of June 30th, will contain all the finalists for the second quarter of 1956. Thus, we will avoid some repetition and duplication which have occurred in the past, and will save our valuable space for more news in these columns.

Under the new arrangement, there will be approximately 104 contenders listed in each quarter. This will be a third or less of all of those who submit material, but these have a chance to win in the judging. Others will be handled for "news" of their showmanship and discussion in the Round Table. Of the contenders listed, two top winners in large and small situations, and one from overseas, will be chosen by the judges, as well as seven Scroll of Honor winners and approximately 44 citation winners, as has been our practice. We solicit quality, rather than quantity, and wish more could qualify as finalists.

■ ■ ■

CHILDREN in Norwich, Conn., will be admitted free, if under 12 years of age and accompanied by their paying parents. The three theatres, Stanley Warner's Palace, Lord's Midtown and Norwich theatres, will apply the policy at evening shows, seven days a week. This is no more than defensive tactics, since 4500 drive-in theatres have been doing exactly the same thing for years past.

Apparently, this policy will not disturb the highly successful Saturday morning children's shows, which are increasingly subject to sponsorship by friendly merchants, and the entire house "sold out" on a rental basis. Many circuits are making this a very profitable feature, and it happens at an hour when drive-ins are unable to compete. Also, Mr. Sindlinger says, we are raising a new generation who are getting completely out of the habit of *paying*—for television or the movies. We better think that one over, very seriously, because it sounds quite convincing in this editorial corner. —*Walter Brooks*



Famed circus clown Felix Adler is interviewed by Dave Garroway from the lobby of the Capitol theatre in New York, at the premiere of "Trapeze".



Youngsters were attracted by a clown who distributed some of 100,000 balloons, tipping small-fry to the circus atmosphere of the Hecht-Lancaster picture at the Capitol.

The Circus Comes To Your Theatre



Denise Darcel, and her sister, are greeted by a clown bearing bouquets, in the circus-style opening at the Capitol.



Circus hoopla, featuring clowns, ring-master, and the flavor of tanbark, sold "Trapeze" as big-top excitement to thousands crowding police barriers at the premiere.



Director Sir Carol Reed, with Roger H. Lewis, UA's national director of advertising, publicity and exploitation, and Joseph Gould, advertising manager, look over proof of the cross-country campaign for "Trapeze."



Harry Greenman, managing director of the Capitol, stressed the circus in all advance display for "Trapeze".

Showmen in Action

No one does a better job of newspaper relations than Ernie Emerling, with his direct-mail approach to the fraternity in appreciation for their cooperation. We've said that before, and now we can say it again, for in the mail comes a special portfolio with the headline, "So You're Going On Vacation." Aimed at the working press, it supplies a bundle of "guest columns" and other emergency copy which can be left on the hook, while the newsboys enjoy their time off. It's inspired, because Ernie speaks the language, and knows the habits, of newspaper guys and dolls. Something similar may be inspired in your town, if you put your mind to it and get up some copy to fill in while they rest and play. Some members of the Round Table have done guest columns over their own signatures, and with great success. Notably, Sonny Shepherd, of Wometco, and others here and yon.

▼

Richard DeBow, formerly manager of Trans-Lux 86th St. theatre in New York, has been appointed to the socially suburban Hastings theatre, at Hastings-on-Hudson, and is very happy on his new job. Dick is one of our Round Table friends who have found a membership here to be valuable in making new connections. He says business has already picked up, which is a satisfaction.

▼

Nyman Kessler, manager of Stanley Warner's DeWitt theatre, Bayonne, N. J., says "Showmanship is synonymous with us at this theatre, without a letup"—and with that we'll agree. Nyman was a runner-up in the recent Quigley Grand Award finals.

▼

Two Connecticut managers who brought in extra entertainment to focus attention on their newly opened kiddie playground facilities are Charlie Lane of the Summit Drive-In, Branford and John Silverwatch of the Hartford Drive-In, Newington. The former had a cowboy entertainer and the latter had "Brownie," the clown entertain the youngsters, with town officials participating in ribbon-cutting ceremony on opening night.

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Charles Gaudino, manager of Loew's Poli theatre, Springfield, Mass., had newspaper picture of aspirants to the "Miss Springfield of 1956" contest which is sponsored by the Junior Chamber of Commerce and will be staged June 22.

▼

Mayor Robert J. Wagner purchased the first ticket for the gala PAL benefit premiere of "The King and I," opening at the Roxy theatre on June 28. A boy and girl member of PAL joined in handing the Mayor the huge blown-up ticket for the Twentieth Century Fox spectacle.



Eugene Pleshette, managing director of the Brooklyn Paramount theatre, is presented with a plaque by Mildred Wisenfield, director and founder of the National Council to Combat Blindness, and little Stevie Michaelson assists in the cause of eye research. Mr. Pleshette staged the "Lights on" show recently to raise funds for the organization.

Ken Finlay, with Dorothy—and little Dorothy, have picked up bag-and-baggage and moved from Newburgh, N. Y., to take over at the Fond du Lac theatre, Fond du Lac, Wisconsin, for Alliance Theatres. Ken is the one who created such fine publicity as a new parent that he attracted attention in the Round Table and throughout the trade, with even Cecil B. DeMille applauding.

Mr. Peganus, general manager of the circuit, which operates 92 theatres, was so pleased with Ken's "promotion" that he called up from Chicago, and offered him the chance to manage one of their fine houses, in Fond du Lac. He liked the whole idea so well that he invited the family to spend the weekend in Chicago enroute, to visit the home office, and even made a hotel reservation — including a crib for the tot. Ken reported on the job in Fond du Lac on June 18th and we wish him the best of luck, and more promotions as successful as this one.

▼

John A. Waggon, who is obviously a showman, writes from Toledo, Ohio, to say that he will offer color and cut-out comic books for drive-in and conventional theatres, to be advertised in the Herald, and while we have a sample book, which looks attractive, there's no other information, so we'll have to wait to learn the details. Looks like a profitable item for the children's trade, and could be sponsored by a back-page advertiser.

Nice letter from Larry Graburn, that we're happy to get. You'll remember him, in the Round Table, as advertising and publicity manager for Odeon Theatres (Canada) and he left to join Columbia Pictures Studio, in January, 1954. Now, he reports from Walt Disney Productions, Burbank, California. Larry had his sights raised for a better job, and we think, he's gotten it, with all the joy of California besides. Horace Greeley said it!

▼

Murray Spector, manager of Stanley Warner's Central theatre, Jersey City, was honored with a plaque from the Women's Group of the Yeshiva of Hudson County, in recognition of his efforts in behalf of their activities. His name has been inscribed at the Yeshiva, on a "Torah" Leaf of the Tree of Life, and this fact is stated on the plaque.

▼

Sid Kleper, manager of the College theatre, New Haven, Conn., was presented with Indian headgear and made a member of the Sachem of the local Red Men tribe—and the newspaper ran the picture.

▼

Bill Macgrath, manager of the Stanley Warner State theatre, Manchester, Conn., had an unexpected break when the Hartford Times ran a front-page picture of the Manchester high school graduating class filing into the theatre for commencement exercises and pointed out that the marquee ad for "The Searchers" was in keeping with the class motto of "Look to the Future."

▼

John J. Link, concession manager and publicity director for the Crescent circuit, with headquarters at Nashville, is highly pleased with the success of "B-Day" featuring special prices for adults and children in all of their theatres and drive-ins, with concession sales booming. The Tennessee, largest theatre, drew three times as many as a comparative Wednesday, and the Skyway Drive-In had twice its usual Wednesday night crowd.

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National Screen promises "cool cash" from "hot summer promotions" in their special bulletin accenting accessories for the summer shows. Cool trailers, patron-pleasing promotions, community tie-ins and shopping stunts are among the extra exploitation ideas.

▼

Charlie Doctor addressed his direct mail campaign on "Wee Geordie" at the Capitol theatre in Vancouver, as "From One Scot to Another"—with names furnished by the Caledonian Society. He used caricature ads in the newspapers, and Duncan Chocolates practically took over the concession counter with cooperative stunts.

▼

The largest saturation radio advertising campaign in the industry's history will be inaugurated by 20th Century-Fox with more than 1,100 spot announcements to herald the coming of "The King and I" to the Roxy theatre, June 28th.

SMALL TOWN THEATRE HELPS LOCAL TALENT

Ulderick S. Allaire, owner and manager of the Victoria theatre, Victoriaville, Quebec, Canada, is no stranger to this Round Table. We've known Dick, and written about him before, in these pages. His town is midway between Montreal and Quebec, but closer to Three Rivers, and the language is more French than English, with most of the town's 15,000 population needing super-imposed titles for English films. And Dick has been just the man to be most popular, and civic-minded, in his town.

He is a member of Canadian Motion Picture Pioneers, and bought this theatre in 1932, only to have it destroyed by fire in 1950. So, he rebuilt it as a modern house, with 750 seats, with all of our new techniques added as they came along. He has CinemaScope, and also an electric organ, concert piano, TV lounge, restaurant and spacious stage. Dick is a composer, himself, and music is his forte. He encourages his audience to take part in all manner of local attractions, and brings them the best of everything. He is active in radio and has taken his talent to Montreal for recitals over CKAC. He founded his own music firm, and edited an 180-page book of French Canada's folklore songs. He has published his own compositions in various fields.





You can readily understand the pleasure his neighbors and friends have in appearing on stage in his many productions. The theatre is his home—and can see all, hear all from a special window which shows the screen and stage from his living room, upstairs. The theatre is larger than it looks in the attached photo, for the entrance is at right and through a comfortable lobby area in natural stone. He is active in religious affairs, a member of the Knights of Columbus and the Society of Bon Parler Francais. He has played his own compositions with the U. S. Army and Navy bands, the Grenadier Guards and the Garde Republicaine, of Paris, France. He is the conductor of Victoriaville's Civic Orchestra, who hold their concerts on stage, and he frequently puts on an operetta, with local talent. It is because of his keen interest and fine adaptability with local talent that we think he deserves our applause at this meeting. We wish there were many more who would have the necessary push in promoting stage events for their communities.

Steve Allen Sends Scroll As An Entry

Steve Allen, manager of the Odeon theatre, Haney, B. C., sends us a scroll, as a switch, only this unrolls and unrolls all the way across this desk and over and around our assorted piles of mail, which are numbered from one to five. Thus, it's hard to classify a rolling scroll, which may gather no moss.

His campaign on the British film, "Value for the Money" was a quick cue for cooperative advertising from the Super-Valu Stores, where they obviously have it. The *Haney Gazette* plays up the deal, and also carries a news story on the front page, that Frank Fisher, of Odeon head office in Toronto, was a business visitor. Steve can send tear-sheets which will probably earn another scroll from his circuit's managing director. There was also a news picture. The second cooperative page, in the same issue, had splendid full-length pictures of Diana Dors, which certainly sold "Value for the Money." In addition, the stores sponsored a $200 food giveaway, and the chain's supervisor wrote a letter of praise for the deal.

For Mother's Day, Steve had another wonderful newspaper tieup, with a double-page of cooperative advertising, sponsored by 21 local merchants and the *Gazette*. He had a contest for the oldest grandmother, and the response was amazing. The winner, a lovely lady of 93 years, has nine children, twenty-two grandchildren, thirty-two great-grandchildren and three great-great-grandchildren, which is a proper way to celebrate Mother's Day. Steve's regular folder program is entirely paid for by cooperative advertisers.

Skouras Contenders

Skouras Theatres in New York are active contenders for the Quigley Awards, and have made their entries for the second quarter which ends June 30th. Spyros S. Skouras, president of the circuit, encourages his managers to compete.

Crescent Circuit Has Accessories for Plan

The interesting "Go to the Movies" campaign which was credited to Crescent Amusement Company, of Nashville, on page 16 of The HERALD for June 16, is supported by adequate accessories and we have samples at hand. John J. Link, the circuit's publicity director, may be addressed at 415 Church St., Nashville, and will be willing to provide promotional material, including billboard signs, bumper strips, lobby pennants, doorway decals, restaurant menu cards, an assortment of mats and a trailer, in a package deal. All Tennessee theatre owners had a look at the campaign at their meeting held on June 14th.

Manager Finds Big Game for "Safari"

Manager Robert Whelan of the RKO Orpheum in Minneapolis developed several fine local tieups for his engagement of Columbia's "Safari." He managed to work up two fine displays of wild animal heads and skins. One came from the local travel bureau and was displayed in their window, the second came from a local big-game enthusiast. This display was used first at the theatre, then moved to a local TV studio for use in a show plugging the film. Whelan also got extra exploitation by hooking up with the local Pontiac dealer. Pontiac features a "Safari" station wagon and what could make a more natural tie-up?



Selling Approach

TRAPEZE—Hecht-Lancaster; United Artists. CinemaScope, in color by DeLuxe. Burt Lancaster, Tony Curtis, Gina Lollobrigida, in a story that rings true, of circus life and loves, hates and passion, risks and rewards. The wonder show of the world—it happens there in midair—high, high, above them all! Backed with a fabulous $2,000,000 advertising and publicity campaign, which is pre-selling the picture through every situation. Including the 2nd annual "Exquisite Form" contest, with $5,000 in prize money for theatre managers who participate. And thousands of dollars in prizes for the public to win locally. Give it the biggest and brassiest exploitation hoopla your town has ever seen. 24-sheet and all posters have that circus pose of the three stars in midair. You can do wonders with it. Also available, a two-color newspaper ad mat, and many others, in spectacular display, including the one that runs across two newspaper pages, with the flying stars, available in one or two colors, tabloid or full size pages. All newspaper ad mats are exciting, and there are many styles. The special campaign mat, for 35¢, gives you an assortment for small theatres. Two-color tabloid-size herald from Cato Show Print provides that circus flash. 36,000 Norge dealers are ready to cooperate in putting on a circus of their own for your promotion. Street ballyhoo, contests and circus stunts will pay off. Circus novelties, clown masks, etc. are offered in the pressbook for your use. Flags, banners, specialties for lobby display will sell that "big top" look. The three top stars, in this picture, will top their own records.

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QUINCANNON, FRONTIER SCOUT—United Artists. Color by DeLuxe. Tony Martin—you've never seen him like this! Rough, reckless, rampaging, as the man whose guns and courage saved the Bozeman Trail! It's a bad title, but it may be good casting, at that. And it will give Tony Martin a different opportunity to charm your patrons, for he also sings. No poster larger than the 3-sheet, but the herald from Cato Show Print will key your campaign. It sells Tony Martin, the new he-man, in action, and a local merchant can buy the back page as cooperative advertising. A special "talent scout" contest sponsored by Merit Clothing Co., offers a separate campaign kit for showmen, and prizes to be awarded nationally and locally, for "the best dressed man" who is most likely to succeed in pictures. Tony Martin Fan Clubs have been alerted to look for "The Frontier Scout" as their big surprise on the screen. Newspaper ad mats follow the advertising style of the herald, and the composite mat, selling for 35¢ is complete for small theatres, with an assortment that will give you a wide choice of material at the lowest cost.

THE CATERED AFFAIR—MGM. Starring Bette Davis, Ernest Borgnine, Debbie Reynolds and Barry Fitzgerald. "When you're in love, nothing else matters." Not since "Father of the Bride" has there been such a delightful story. "Family Hold Back—How To Encourage Young Romance!" They prefer to be alone; give them privacy; don't frighten him; be patient with her—see the happy ending in "The Catered Affair!" Weddings Are Fun—as you'll find out, in this wonderful slice of life. 24-sheet and all posters have fine portrait heads of the attractive stars. Two-color herald from Cato Show Print keys the campaign. Buy the herald blank and sell the back page to a cooperative advertiser. June is the month for weddings, and all summer, the time for Saturday night dates. This is a picture for everybody, the blushing bride, the hard-to-get bachelor, the newlywed and the never-wed. Newspaper ad mats are fine, and the composite mat has everything for the small theatre, all for 35c at National Screen. Lots of tieups possible in this picture of "The Catered Affair"—which sells itself as an idea for sponsorship. A special page of drive-in promotion in this MGM pressbook, and two new Debbie Reynolds books are featured in the five-and-dime stores. Serve this in style.

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THE MAVERICK QUEEN—Republic Pictures. Naturama, in TruColor, the first to be filmed in this new miracle of the screen. Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy, in a story of a woman with powerful passions—and a passion for power! "There was something about her, since she was sixteen, that attracted men, to 'the Maverick Queen.'" Out of the eye-stunning wonderland of Wyoming's wilderness—the most dangerous woman the West had ever seen! Posters place the star in character pose for your lobby and marquee display. Newspaper ad mats in good variety for size and shape, follow the same style. Composite mat at National Screen combines six ad mats for the price of one, a bargain for small theatres. Joni James sings the title song as a music tieup via MGM Records. And, by the way, they call "Naturama"—the "Poor Man's Cinerama."



Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

New Cooling System for Cole Drink Dispensers

The Cole Products Corporation, Chicago, has announced redesigning and improvements in its line of automatic cup drink dispensers to include "Frigid Heart" cooling, which is described as a sealed system devised by the company's engineers which they claim will produce cold drinks instantly "under all conditions regardless of volume." The company's line of "Cole-Spa Special" dispensers includes models for 1, 3 and 4 drinks. In addition to the new cooling system, the "Special" machines now have a hammertone green finish and a three-color, illuminated display is now a part of the all welded steel cabinet. The machine has cooled dispensing valves, only two operational relays and a heavy-duty 1/3 h.p compressor. All units have a capacity of 780 cups and syrup for 1500 drinks.

Orange-Crush Franchise

The Orange-Crush Company has granted a franchise to Embotelladora Has-Sol, S.A. Orange-Crush de Monterrey in Monterrey, Mexico. Bottling equipment is being installed in a new building and the firm expects to begin operations in the near future. A formal opening is expected to be held in September.

"Frosty Treat" Dixie Cups

A new line of Dixie cups for shakes, floats, sodas, and sundaes in addition to soft drinks and hot beverages, has been announced by the Dixie Cup Company, Easton, Pa. The line is trade-named "Frosty Treat." The cups are colorfully printed in red and blue and come in the following sizes: 14 to 24 ounces for shakes, floats and sodas; 9 to 16 ounces for soft drinks and beverages; a 6-ounce size for hot drinks; and for sundaes and take-outs from 3½ ounces to 1 quart.

Doug Smith Leaves Odeon

Doug Smith, manager of Odeon-Garson's Casino theatre and city supervisor in Halifax, Nova Scotia, has resigned, effective at the end of June. He plans to enter the frozen confection field, having organized the "Gaylee Girl Confections," which will serve Nova Scotia in the "Good Humour" fashion. He will also represent the Alexander Film Company in the Halifax and Dartmouth areas.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

EXPANDING PACIFIC COAST THEATRE CIRcuit has openings now for experienced men, bookers, managers, exploitation and advertising specialists. The theatre business in this area is keeping pace with the rapid industrial growth and we have opportunities for men of experience capable of accepting responsibility. State age, marital status, education and experience in reply. Box 2923. Motion Picture Herald.

POSITIONS WANTED

THEATRE MANAGER: 42 YEARS OLD, MARried, family, only two (2) companies 24 years experience in all phases, large or small towns. Excellent references. Prize winner in many exploitation contests. Box 2924, Motion Picture Herald.

DRIVE-IN EQUIPMENT

IN-CAR SPEAKERS $4.25! YEAR WARRANTY. 4" unit, steel case painted blue, white. Price per set 2 speakers, junction box. $12.25. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

WANTED TO BUY

THEATRE CARPET, PAIR 60 AMPERE lamps, changeable letter sign. BOX 395, Rochester, N. Y.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

NEW EQUIPMENT

DUAL DEVRY OUTFIT $5,000 VALUE, $2,495! Includes Strong Jr HI Arcs, 45 amp. rectifiers, streamlined pedestals, dual 25 watt DeVry amplifiers, Series II lenses, 2 way speakers. Available on time. S.O.S. CINEMA SUPPLY CORP, 602 W. 52nd St., New York 19.

INTERMITTENT MOVEMENTS—NEW SURPLUS for Simplex $69.50; DeVry $59.50; Holmes $24.50; Automatic enclosed rewinds $69.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

SAVE MONEY, PREVENT WASTE, PUT THE Master Guide To Theatre Maintenance in the hands of your managers and assistant managers. Costs $5.00 —could save you a thousand times as much. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

USED EQUIPMENT

LOADED WITH H. I. LAMPHOUSES! PEERless Magnarcs, $395 pr.; Strong Mogul, Brenkert Enarc, Forest U.T., Ashcraft D-18E, Ballantyne $300, all good condition. Available on time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak "Sunray" Series I: 2", 3", 3½", 3¾", 5", 5½", 6", 7¾"—$35 pair. Superlite Series III "C" coated 2¾"—3"—3¼" $150 pr. Others available, tell us your needs. Trades Taken. Write or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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STUDIO EQUIPMENT

NEUMADE RK-100 FILM RACKS, HOLD 120-1000' reels, $165 originally, new $87.50; Arriflex II 35mm camera complete, $2,000 value, $1,195; 1000W Mazda Spotlamps G48 Mogul bipost, $13.50 list, $6.95; Amer. Cinematographers Handbook, ½ price, $2.50; Bridgamatic Jr. 16mm Automatic Processor, $1,500 value, $975; Maurer 16 Camera, lens, 2 magazines, syncmotor, 12V motor w/battery, all cases, complete $2,395; 5000W Background Projector, reconditioned, $595; Moviola 35mm composite sound/picture, $495. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Chesapeake Damage Suit Is Dismissed by Court

The Appellate Division of the Supreme Court of the State of New York has unanimously affirmed a decision of the New York Supreme Court, dismissing the complaint in the $100,000 damage action brought by Chesapeake Industries, Inc., against Selznick Releasing Organization, Inc. Chesapeake had alleged in its complaint that Selznick unreasonably and in violation of the distribution agreements between them, withheld approval of exhibition contracts which Chesapeake claimed they had procured through Eagle Lion Classics, Inc., the distributor. A motion for a summary judgment to dismiss the complaint was granted by the lower court. The Appellate Division upheld the lower court in favor of Selznick with costs of the appeal.

Johnston at Festival

WASHINGTON: Eric A. Johnston, president of the Motion Picture Association of America, has been named official U. S. delegate to the sixth international film festival at Berlin which is to run from June 22 to July 3. Theodore Streibert, U. S. Information Agency director, said Mr. Johnston had been the unanimous choice of the government agencies involved.

Saranac Tour This Weekend

The annual board of directors meeting and inspection tour of Will Rogers Memorial Hospital and Research Laboratories will be held the weekend of June 22-24, it was announced this week. Leaders of the film industry, including members of the recently organized junior executive committee, and of allied industries, are scheduled to attend.

The group will arrive at Saranac Lake, N. Y., where the hospital is located, the morning of June 22 and will tour the building and grounds. After the inspection there will be an informal meeting in the Will Rogers Clinic Theatre to hear reports and discussions. After lunch a short film subject will be shown to demonstrate the CinemaScope equipment recently contributed and also the Henry Fonda special appeal trailer to be used in the Audience Collections campaign in theatres during the week of July 16 across the country.

The balance of the weekend will be spent at Edgewater Motel at Schroon Lake, N. Y., where the group will be the guests of Herman Robbins and his sons Allan, Burton and Norman. The annual meeting will be held June 23 at Edgewater with reports of the president, Abe Montague, and the committees to be presented.

CBS Buys Seven More TV-Tape Recorders

HOLLYWOOD: CBS has purchased seven more Ampex video-tape recorders, in addition to the three previously acquired, and will have all in use within a year, according to Howard S. Meighan, vice-president of the Columbia Broadcasting System. Mr. Meighan said video-tape is a "tool of television" and has no motion picture use in the predictable future, but "will have more usefulness and flexibility in the television and advertising fields than motion pictures ever could have." According to Mr. Meighan, a tape-recorded program should cost no more than a live program, whereas a half-hour film-recorded program, on the average, costs roughly $10,000 more than a "live show."

Harold Kaplan Dies

MINNEAPOLIS: Harold Kaplan, 48, part owner and manager of the St. Louis Park theatre in suburban St. Louis Park, died at his home here recently of a heart attack. He had had extensive experience in managerial posts in loop theatres and was manager of Radio City (then the Minnesota) before taking over the St. Louis Park house. A member of Variety Club of the Northwest, his survivors include his wife, two children, a sister and a brother, all of Minneapolis.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 76 attractions, 2,677 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
†Alexander the Great (U.A.)	2	1	—	4	—
All That Heaven Allows (U-I)	5	28	21	20	4
Anything Goes (Par.)	3	4	1	11	14
Artists and Models (Par.)	10	33	19	7	2
At Gunpoint (A.A.)	—	1	12	27	3
Backlash (U-I)	—	14	3	17	2
Battle Stations (Col.)	—	7	2	2	1
Benny Goodman Story, The (U-I)	1	12	14	29	17
†Birds and the Bees (Par.)	—	3	—	2	—
Bottom of the Bottle (20th-Fox)	—	2	10	17	26
Carousel (20th-Fox)	1	10	3	21	10
Comanche (U.A.)	—	4	1	9	19
Come Next Spring (Rep.)	—	1	4	19	4
Conquerer, The (RKO)	17	9	11	4	—
Court Jester, The (Par.)	—	9	8	6	9
Court Martial of Billy Mitchell (W.B.)	1	41	28	12	1
Creature Walks Among Us (U-I)	—	1	3	2	1
Day the World Ended (A.R.C.)	—	21	1	1	—
Diane (MGM)	—	—	1	8	29
Dig That Uranium (A.A.)	—	4	1	—	—
Flame of the Islands (Rep.)	—	1	2	7	3
Forbidden Planet (MGM)	1	7	9	—	5
Forever Darling (MGM)	7	29	29	10	8
Fury at Gunsight Pass (Col.)	—	1	3	2	2
Glory (RKO)	1	3	6	9	8
Goodbye, My Lady (W.B.)	—	5	2	5	—
Guys and Dolls (MGM)	20	8	4	3	4
Harder They Fall, The (Col.)	—	1	—	8	5
Helen of Troy (W.B.)	—	7	28	5	12
Hell on Frisco Bay (W.B.)	—	8	12	11	26
Hot Blood (Col.)	—	1	6	6	4
I'll Cry Tomorrow (MGM)	11	22	7	1	—
Indian Fighter (U.A.)	—	13	27	14	6
Inside Detroit (Col.)	—	—	1	4	2
Invasion of the Body Snatchers (A.A.)	—	1	2	5	19
Jubal (Col.)	—	7	—	4	—
Kettles in the Ozarks (U-I)	—	9	13	16	3
Kismet (MGM)	—	4	17	22	25
Last Frontier (Col.)	—	3	18	20	7
Last Hunt, The (MGM)	—	3	19	22	7
Lawless Street (Col.)	1	6	15	5	1
Lieutenant Wore Skirts, The (20th-Fox)	—	10	28	25	3
Littlest Outlaw (B.V.)	5	12	10	8	22
Lone Ranger, The (W.B.)	9	27	10	7	2
Man in the Gray Flannel Suit (20th-Fox)	3	4	2	2	7
Man Who Never Was (20th-Fox)	—	18	15	1	14
Man With the Golden Arm (U.A.)	7	19	20	12	—
Meet Me in Las Vegas (MGM)	2	13	5	7	5
Miracle in the Rain (W.B.)	—	5	5	16	23
Never Say Goodbye (U-I)	—	18	6	10	15
On the Threshold of Space (20th-Fox)	—	2	1	11	15
Our Miss Brooks (W.B.)	—	—	8	5	8
Picnic (Col.)	19	22	12	1	—
Quentin Durward (MGM)	—	—	5	12	26
Rains of Ranchipur, The (20th-Fox)	—	9	33	30	10
Ransom (MGM)	1	2	21	18	12
Red Sundown (U-I)	—	8	5	6	3
Revolt of Mamie Stover (20th-Fox)	—	8	1	—	—
Rock Around the Clock (Col.)	6	7	9	1	—
Rose Tattoo, The (Par.)	11	9	15	9	3
Running Wild (U-I)	3	16	6	2	—
†Searchers, The (W.B.)	2	3	—	—	—
Second Greatest Sex (U-I)	—	9	9	18	8
Serenade (W.B.)	—	1	—	6	8
Shack Out on 101 (A.A.)	—	4	9	1	2
Slightly Scarlet (RKO)	—	2	3	4	7
Spoilers, The (U-I)	1	11	17	17	4
Square Jungle (U-I)	—	1	1	11	37
Swan, The (MGM)	—	8	3	5	—
Tarantula (U-I)	2	14	5	6	—
Target Zero (W.B.)	—	2	5	3	4
There's Always Tomorrow (U-I)	—	—	8	7	25
Three Bad Sisters (U.A.)	—	4	3	1	—
Tribute to a Bad Man (MGM)	—	5	2	6	13
Trouble With Harry (Par.)	10	6	10	9	1
Uranium Boom (Col.)	—	—	—	2	3
World in My Corner (U-I)	—	—	4	13	26

COLUMBIA'S "FLYING SAUCERS" SHATTERS RECORDS IN OPENING AT DENVER THEATRE, DENVER! *GET ABOARD NOW!*

FLASH!

TOPPING "IT CAME FROM BENEATH THE SEA" RECORDS BY MORE THAN 135% IN SALT LAKE! OKLAHOMA CITY! L.A.!



starring HUGH MARLOWE · JOAN TAYLOR with DONALD CURTIS · GEORGE WORTHING YATES and RAYMOND T. MARCUS · Screen Play by · CURT SIODMAK · Screen Story by · RAY HARRYHAUSEN · Technical Effects by

Produced by CHARLES H. SCHNEER · Executive Producer: SAM KATZMAN · Directed by FRED F. SEARS · A COLUMBIA PICTURE

JUNE 30, 1956

MOTION PICTURE HERALD

Fund for the Republic Hits Industry Stand Against Communists

Will Rogers Hospital: A Picture Report

REVIEWS (In Product Digest): PARDNERS, REBEL IN TOWN, SATELLITE IN THE SKY, UNTOUCHED, ISLAND OF ALLAH, BLONDE BAIT, WELCOME MR. MARSHALL, FEAR (In News Section): THE KING AND I, MOBY DICK

Entered at second-class matter January 12, 1931 at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1956 by Quigley Publishing Company, Inc.*

"Somebody Up There Likes Me"... a motion picture so important M-G-M is giving it a special preview in 32 cities

Extra special pictures deserve extra special welcomes.

So—between June 27 and July 2—M-G-M is previewing "Somebody Up There Likes Me" in 32 cities across the nation.

This welcome is more than extra special. It is unique.

If you live in or near one of the 32 Preview Cities, and would like to be among the first to see the kind of picture it takes to rate this kind of send-off, just phone the number listed with your city to find out where and when your preview will be held.

These previews are for everyone. For critics. For fans. For butchers and bakers and candlestick makers. In short, for *all* opinion-makers.

Many of course already know the frank and fascinating story of Rocky Graziano's rocky road to love and happiness. It was acclaimed as a Look Magazine serialization. The Simon & Schuster and the Pocket Book editions were both best-sellers.

Now this life-inspired story is a motion picture, starring the brilliant new dramatic find, Paul Newman, co-starred with Pier Angeli.

It is a picture to look forward to with excitement. A picture to look back on with affection and gratitude.

"SOMEBODY UP THERE LIKES ME" is a picture for everybody.

FULL-PAGE AD IN N. Y. TIMES Sunday, June 24



starring Paul Newman · Pier Angeli · with Everett Sloane · Eileen Heckart · Sal Mineo · and Ernest Lehman · SCREEN PLAY BY

Based on the Autobiography of Rocky Graziano · Written with Rowland Barber · DIRECTED BY Robert Wise · PRODUCED BY Charles Schnee · An M-G-M Picture

ALBANY – ALbany 5-3538
ATLANTA – CYpress 2736
BOSTON – HAncock 6-0044
BUFFALO – WAshington 1224
CHARLOTTE – EDison 2-5147
CHICAGO – WAbash 2-6500
CINCINNATI – CHerry 1-3557
CLEVELAND – PRospect 1-3340
DALLAS – Riverside 4171
DENVER – TAbor 5-8166
DES MOINES – DEs Moines 8-1071
DETROIT – WOodward 1-4456
INDIANAPOLIS – MElrose 4-4361
JACKSONVILLE – ELgin 6-1536
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Please call during business hours

"SOMEBODY UP THERE LIKES ME" WILL BE THE NEXT ATTRACTION AT LOEW'S STATE, BROADWAY AT 45TH STREET, NEW YORK



YOUR ATTENDANCE AT OUR PREVIEW INSPIRED A FULL-PAGE AD IN THE N. Y. TIMES!

It is another M-G-M First!

Currently in Exchange cities throughout America, Theatre Previews of M-G-M's "SOMEBODY UP THERE LIKES ME" are being held for exhibitors, press, radio, TV, together with the public. Last Sunday we alerted the nation's opinion-makers, through the vast nationwide circulation of the N. Y. Times, to the importance of the picture and its screenings. The full-page in the N. Y. Times *(shown to the left)* represents a forward step in motion picture promotion.

Additionally, M-G-M is placing another off-beat ad in 75 top cities of America. This display advises the readers of TV pages to anticipate Perry Como's RCA recording of the title song, "SOMEBODY UP THERE LIKES ME" and suggests that they urge disc jockeys to play it.

These two promotions are in addition to the extensive newspaper, magazine, TV and radio campaign behind this widely discussed attraction.

(Available in Perspecta Stereophonic or 1-Channel Sound)

BEYOND BELIEF!

BUT IT'S HAPPENING!

THE PICTURE THAT MOVED HEAVEN-AND-EARTH TO TELL THE SPACE-SHATTERING STORY OF THE MAN-MADE SATELLITE THAT COULD RULE THE WORLD!

SATELLITE

FROM WARNER BROS.— THE FIRST BIG DRAMA OF LIFE ON THE ROOF OF THE UNIVERSE IN

CINEMASCOPE AND WARNERCOLOR



FIRST TIME!

A fabulous city-of-the-future never-before-seen... built underground to launch the massive satellite!

NEXT MONTH! WARNER BROS. BLAST IT OFF WITH A R

IN THE SKY

Tumbling around the sun--five men and a girl marooned in the outer void!



FIRST TIME!

Flaming out of the earth's depths, the multi-stage robot rockets take off for the top of the universe!



STARRING

KIERON MOORE • LOIS MAXWELL • DONALD WOLFIT

AND BRYAN FORBES • JIMMY HANLEY • THEA GREGORY

PRODUCED BY EDWARD J. & HARRY LEE DANZIGER

PRESENTED BY WARNER BROS.

WB

OCKER-SOCKER SKY-ROCKETING CAMPAIGN!

WATCH OUR STAR-DUST!



SOON!

20th Century-Fox presents

MARILYN MONROE

BUS STOP

co-starring

DON MURRAY

with
ARTHUR O'CONNELL · BETTY FIELD · EILEEN HECKART

Produced by
BUDDY ADLER

Directed by
JOSHUA LOGAN

Screenplay by
GEORGE AXELROD

Based on the Stage Play by William Inge

CINEMASCOPE®
COLOR by DE LUXE



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 203, No. 13 — June 30, 1956

Shades of Neutrality

DURING the war the Irish practiced official neutrality but they took steps to make clear that "they were neutral against the Nazis." In our day the word neutrality also often cloaks a bias. This unsatisfactory state of affairs has spread from the political into the industrial and educational fields. A typical example is the report of The Fund for the Republic issued June 25, 1956 called "Report on Blacklisting" in two volumes: I—Movies and II—Radio—Television.

The publication of these studies by John Cogley caps a two-year study financed by the Fund for the Republic for a reported $60,000. The foreword by Paul G. Hoffman, chairman of the Fund's board of directors, says that the author accepts all responsibility for the report. However, the board praises Mr. Cogley's "calm deliberation" and "thorough job."

The "Report on Blacklisting—I. Movies" for the most part consists of purported historical accounts. Appendices include studies of "The Legal Aspects" and "Film Content." The report confirms—if additional confirmation is necessary at this late date—what has always been maintained on this page: the Communist attempts to influence film content never made any substantial progress in Hollywood. The reason, of course, was not for want of trying but because the responsible executives of the industry there, in New York and the exhibitors and public throughout the country never felt any sympathy with Communists or their special causes.

The Fund for the Republic and some other "liberal" organizations and individuals are disturbed at the American motion picture industry because individuals and companies have been opposed to the hiring for creative work in pictures Communists or those who continue to give sympathetic adherence to Communism. On the other hand the Fund for the Republic has been widely criticized for seeming more against anti-Communists than Communists.

THE Cogley report is not going to make any change in the situation. Hollywood has handled a difficult job with considerable skill. The courts thus far have upheld what has been done. Moreover, public opinion of the country certainly has backed Hollywood in its anti-Communist position. In fact, it might be said that fears of economic repercussions at the box office were contributing factors making necessary a thorough job of eradicating Communist penetration of the studios.

Fortunately there are few people so politically naive as to believe with The Fund for the Republic and Mr. Cogley that Communism is essentially a political belief and that its adherents are entitled to the same rights as a Democrat or Republican or other legitimate political party member.

Mr. Cogley's report in many instances is "neutral against" what the industry has done and is doing. His views were known when he was selected for the job for which he had no other noteworthy qualifications. Repeated attempts are made to arouse sympathy for the plight of the "Unfriendly Ten" and ridicule anti-Communists such as Roy Brewer. The report makes no recommendations on what the industry should have done. It must be assumed that the Fund for the Republic maintains that any Communist who is not known to be a convicted spy for the Soviet Union should be hired for any job for which he may be otherwise qualified. The American motion picture industry and the American public do not agree. Anyone who is giving conscious help to the Communist conspiracy does not belong in a creative post in such a vital and influential industry as the entertainment business.

■ ■ ■

A Matter of Viewpoint

THE British producers who during the past half dozen years have been principal suppliers of feature films to television in the United States have now raised a hue and cry against the sale of American features for television broadcasting in Britain. The position taken is that the exhibition of the Hollywood features on television would have a detrimental effect on theatre attendance and hence on the grosses of British film makers.

It is unfortunate that representative British producers have not made a close study of the effect of the free showing of their films on U. S. television stations. There is no doubt that the numbers of British films sold for television in the United States "paved the way" for the sale of the RKO and Warner features made prior to 1948 for the same purposes.

British producers assert that the telecasting of their films in the U. S. has increased the theatrical market for their new features. Whether this is true or not is still to be demonstrated. It would be interesting to have comments on the matter by American exhibitors.

The fundamental point is that features, whether made in the United States, Britain or elsewhere are intended initially for theatrical exhibition. That is their primary market. No sales to television should be made that have any serious adverse effect on that primary market. Otherwise, the producer is jeopardizing the financial success of his own future productions. Television is certainly no primary market for multi-million dollar films.

Sooner or later, or both sides of the Atlantic, methods of distribution of features to television may be found that do not substantially affect theatrical exhibition. This is the ultimate goal. It is inevitable that some mistakes will be made until experience determines what is the best course.

—Martin Quigley, Jr.

Letters to the Herald

Good Work

TO THE EDITOR:

Under the auspices of the Theatre Equipment Dealers of America, Mr. Ray Colvin has just completed a two-week visit to Arkansas during which he spoke to 10 different civic clubs in different cities on "What the Motion Picture Theatre Means to Your Community."

Needless to say, these splendid talks by Mr. Colvin did a lot to make folks in our towns realize how their business is tied in with ours, and created a great deal of new good feeling toward the theatres. It was helped directly in Little Rock even more when Claud Mundo sent a wire to the club president congratulating him on having Ray—then wound up with a plug telling the members to see a certain current picture because it was so good.

We don't believe that TEDA or Ray Colvin have boasted enough of the good work they have done all over the country at no cost to the exhibitors—or even any effort—and it was all to help us get people in our theatres—not to sell equipment. This type of public relations we have been sadly lacking in our business, so we are taking this opportunity to thank TEDA and Ray Colvin for their ability, time and expense.

This public relations work is needed more now than at any other time we can remember. We know TEDA can't bear the cost as they have the past two or three years, but it should be continued in some way by exhibitor groups assisting.—*Jack D. Braunagel, United Theatres Corporation, North Little Rock, Ark.*

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Exhibitor Viewpoint

TO MR. BROOKS:

I feel that in the pages of The HERALD you have kept in touch with all who read your words of wisdom in the weekly Round Table. Knowing how much fan mail you get from the exhibition field, it is probably unnecessary for me to add my plaudits for your consistently interesting comments on the many aspects of our industry, especially from the viewpoint of the exhibitor.—*LARRY GRABURN, Walt Disney Productions, Burbank, California.*

QUIGLEY PUBLICATIONS STAFF CHANGES



JAMES D. IVERS



CHARLES S. AARONSON

Martin Quigley, editor-in-chief and publisher of Quigley Publications, announced this week the appointment of James D. Ivers as managing editor of Motion Picture Daily and Charles S. Aaronson as managing editor of Motion Picture Herald. Both posts are newly established. Sherwin Kane is editor of Motion Picture Daily and Martin Quigley, Jr., is editor of The Herald.

Mr. Ivers joined the staff of The HERALD in 1936 after several years as a newspaper writer and editor in New York City and Westchester County. He has been news editor of The HERALD since 1942. In 1953 he was named editor of Fame.

Mr. Aaronson, following his graduation in journalism from Columbia University, worked first in advertising and then in various editorial activites, including special assignments for the New York Times. In 1930 he joined the editorial staff of Exhibitors Herald-World in the New York office. Successively he was news editor of Motion Picture Daily and production editor of The HERALD. He also is editor of Motion Picture Almanac and Television Almanac.

MOTION PICTURE HERALD

June 30, 1956

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On the Horizon

BREWER COMMENTS

Roy Brewer, former IATSE international representative in Hollywood (1945-55) and referred to in the Front for the Republic's two-volume report on blacklisting in the entertainment industries (see page 16) as one of the most active of Hollywood's anti-Communists, Thursday described the report as "distorted and biased." The fund, said Mr. Brewer, has since its inception "devoted its energy toward making America safe for Communism. This report was conceived for this purpose and executed with this end in mind." He continued: "This report is a discredit to every American attached to it. It is a discredit to the institution which supplied it the money. . . . It would be refreshing if at some point the fund would turn its energies against the enemies of freedom, rather than the enemies of Communism."

GOLDWYN ON THE FUTURE

Samuel Goldwyn says the economics of the industry is undergoing a revolution that may take two years to complete, but once over, it will be a sounder but drastically different business. "We are doing too many things in outmoded ways," he says. "When a fine picture comes along it has to be sold in the same old way all other pictures are sold. We need to establish new precedents; set new patterns and procedures." Declaring that the expected summer attendance pickup will have little significance when it occurs, he said that improvement must be sustained to be meaningful.

TAX BILL AGAIN

The House Ways and Means committee was to resume work on the excise tax bill this week. Some committee members were hopeful of adding a provision for reduction of the admissions tax although there was no indication just when a vote might come or whether it would be successful. Members said the committee also hoped to start meeting next week on individual bills. Rep. King (D., Calif.) is demanding a vote on his bill to make the 10 per cent tax apply only to that portion of the admission cost over $1 but it is considered late in the session to be moving such a bill.

NO REPUBLIC DECISION

No decision, affirmative or otherwise, has yet been made by the Cantor, Fitzgerald & Co. investment banking group regarding their option agreement to assume working control of Republic Pictures from Herbert J. Yates, Republic president, and his associates, it is reported. B. Gerald Cantor, partner in the West Coast firm, has been conferring with members of his New York auditing firm, which is checking Republic's books and records. The auditing is expected to be completed this week.

EXTENSION FOR AB-PT

The Justice Department has agreed to another 60-day extension—until September 3—in the divestiture deadline of American Broadcasting - Paramount Theatres. Justice officials said the company still had 24 theatres to dispose of under the Paramount consent decree, 22 of them in joint ownership with Maine and New Hampshire Theatres. The company is the only one of the five majors sued in the Paramount case that has not completed its divestiture, although it had the largest number to dispose of.

William R. Weaver—
Lawrence J. Quirk—Jay Remer

WHEN and WHERE

August 20-24: Biennial convention of the International Alliance of Theatrical Stage Employes, Hotel Muehlebach, Kansas City, Mo.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association at the Coliseum, New York.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 5-7: Third national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, scheduled to be in Los Angeles.

October 15-16: Annual regional convention of Independent Exhibitors of New England and The Drive-In Theatre Association of New England, Winchendon, Mass.

October 23-24: Allied Theatre Owners of Indiana, meeting at the Marott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, to be held at Roosevelt Hotel, Jacksonville.

November 24-28: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

February 26-27: Annual Convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

IN NEXT WEEK'S "HERALD"

Letters from all branches of the industry (exhibition, distribution and production), with their reaction and viewpoints on the Motion Picture Herald feature, "Plan to Revitalize Theatre Attendance," presented in the June 16 issue, will be published in The HERALD next week. The article dealt primarily with ways of discovering and launching new talent for motion pictures. This is to be done with the aid of the newspapers, theatre managers, schools, clubs and ultimately, the public. Readers still are invited to send in their comments and viewpoints on the article.



by The Herald



by The Herald

Interviews . . .

Herman King, left, said his picture ($10,000,000 worth, through RKO) would be "international." See page 22. Mervyn LeRoy, right, complained many exhibitors have dirty theatres, poor timing and no showmanship. The producer-director's latest is Warners' "The Bad Seed." He was at the home office for discussion on its selling and on "On the Unknown."



by The Herald



by The Herald

Receptions . . .

for Martine Carol, left, of "Nana," at the Little Carnegie, New York; and for Kim Novak, seen at the Radio City Music Hall with George Sidney, director of Columbia's "The Eddy Duchin Story."

This week in pictures

And a meeting . . .

all in New York this week as the industry's personalities, performers and planners permitted a press picture peek.

PROJECT, the industry's New York trade show and convention, September: seated, Bert Nathan, PCA; standing, TOA page boy Johnny Chester, counsel Herman Levy, RKO's Lee Koken, PCA's vice-president Tom Sullivan, TESMA executive secretary Merlin Lewis, TESMA president Lee Jones, TOA finance chairman Phil Harling, TOA executive Joseph Alterman.





In London...

a reception for the peregrinating president of the Motion Picture Association of America, Eric A. Johnston. At the Claridge's Hotel affair, and in usual order, are Sir David Griffiths, president of the Kinematograph Renters Society (exhibitors); Earl Mountbatten, Mr. Johnston, and Sir Tom O'Brien, general secretary of the NATKE (film unions).



and also a visit by 20th-Fox president Spyros Skouras to the prineipals of the company's "Anastasia." Yul Brynner, David O. Selznick, Mr. Skouras, and direetor Anatole Litvak converse with star Ingrid Bergman.

And in Chicago...



WALTER KESSLER, Loew's Ohio (Columbus) manager, displays his United Artists plaque for "master showmanship."



PROMOTION, for "The First Traveling Saleslady": RKO starlets Peggy Creel, Kathy Marlowe, Dawn Richards and Gloria Kristy pose with Essaness Theatres general manager Ralph Smitha, and president Edwin Silverman, seated.

NEW SLATE for Wiseonsin Allied: seated, treasurer Oliver Trampe, vice-president William Charboneau, president Ben Marcus, seeretary Edward Johnson, national direetor Sig Goldberg. Standing, Angelo Provinzano, Jerry Goderski, Martin Holtzman, John Adler, Floyd Albert, Russell Leddy, Harry Meleher and F. J. MeWilliams.





RETIREMENT, for Universal's chief aecountant, Alfred Platzman, eenter. Presentation of the gift is by Elizabeth Wetter, branch manager Lou Berman, distriet manager Manie Gottlieb, and head booker Walter Hyland.

Fabian Out; Talks Continue, With Jack Warner Seen As President

. . . Harry Warner reported to retire when stock disposed of; informant indicates deal will definitely go through

When—and, of course, if—the investment group headed by Serge Semenenko, first vice-president of the First National Bank of Boston, consummates its deal to purchase the controlling stock interest in Warner Brothers Pictures, Jack L. Warner, currently vice-president of the film company in charge of production will become president of the company, it was reported in New York this week.

At the same time it was learned that Simon H. Fabian, president of Stanley Warner Corporation, has withdrawn as a principal in the deal to buy out the stock interest of the three Warner brothers. In becoming president, Jack L. Warner will succeed his brother, Harry M. Warner, who will retire when his stock holdings have been disposed of, reportedly at a premium price.

This information was learned from one of the principals in the deal, who also denied reports widely circulated in industry and financial circles during the last week that the Semenenko group would not complete the stock purchase from the Warner brothers and was withdrawing from the negotiations.

"We are moving steadily toward the completion of negotiations," the principal said. Requesting that his name not be used, he said the complexities of the deal were numerous and it would be unwise to predict at this stage when a closing might be possible.

In reply to a question, he denied that the new controlling interests had in mind a liquidation program for Warner Brothers Pictures, as financial and trade circles have heard. The aim of the new owners and management, he said, will be to strengthen the company as a film producer and distributor and that only "extraneous assets," which could contribute nothing to that objective, would be disposed of.

Plan Streamlining

Again, asked specifically if the Warner music publishing companies and the British theatre properties might be considered "extraneous assets," the principal replied, "Definitely not. We believe they are useful to the principal business of the company and they will not be sold."

"It will be a streamlining, but not a liquidation, process," he added, mentioning certain real estate, such as the studio ranch property, which might be sold. In this connection, there are reports that the Ford Motor Company is interested in the West Coast property at an unconfirmed price of $5,000 an acre.

Of Mr. Fabian's withdrawal as a participant and intended president of the company, the principal said, "It was not impossible to work out an arrangement that would permit Mr. Fabian to go ahead, but to do so obviously would have been too time-consuming," delaying unduly consummation of the stock purchase and the subsequent management revision.

With the Federal consent decrees prohibiting an exhibition alliance with production-distribution, the difficulty of Fabian disposing of his theatre interests to enter Warner Brothers management and ownership was gravely complicated by the fact that the Fabian exhibition interests are held by a family foundation. Thus it was more than a personal or individual problem in Mr. Fabian's case. It entailed, as well, disposition of the theatre interests of other members of his family, involving a family trust.

Credit Card Study Talked

A meeting to consider costs, methods, etc. of the proposed Indianapolis theatre credit card survey was held last week at the MGM home office by the subcommittee of the Motion Picture Association of America's sales managers' committee, headed by William C. Gehring, vice-president of 20th-Fox, with various market research organizations. The proposed study will cost, it is said, between $8,000 and $25,000.

A five-man exhibition committee, representing theatres in the Indianapolis area, has been formed to work with the MPAA's sales managers' committee. It is composed of Joe Cantor, chairman; Doc Sandorf, Dick Lochry, Dale McFarland and Rex Carr, all prominent in local exhibitor affairs.

According to a subcommittee member, no market research company has been selected. The subcommittee will name one company shortly, it was said, following a study of each organization's qualifications.

The survey of the public reactions to the theatre credit card plan would encompass between one to two per cent of the 560,000 persons who are served by the 62 theatres in the Indianapolis-Marion County area. It is understood the MPAA subcommittee met with representatives of five or six research firms, among them Sindlinger & Company, Alfred J. Politz and Benson & Benson.

Prior to the meeting, Mr. Gehring had said that exhibitors in Indianapolis are "favorable" to the credit card plan and that the survey is expected to begin within four to six weeks, with the credit plan slated to be put into effect within two to three months.

Meanwhile the various subcommittees of the advertising and publicity directors committee of the MPAA were to meet this week to finalize their reports on the progress they are making on their individual plans to find ways and means to revitalize the box office.

Among the committees scheduled to meet was the group charged with studying a proposal dealing with merchandising aspects. This is headed by Alfred Tamarain, assistant national advertising, publicity and exploitation director of United Artists. Other subcommittees are charged with investigating all aspects of research and survey, the Hollywood press symposium, field tours by company presidents and advertising campaigns.

Film License Threat Looms in Milwaukee

MILWAUKEE: Milwaukee's Common Council is currently considering an ordinance giving the city power to license each film shown here unless distributors show more cooperation with the city's Motion Picture Commission and the Common Council's license committee. The possibility was discussed here by the license committee in a debate over the showing of the film "Crime in the Streets" which had a week's run at the Warner theatre. The commission objected to showing it on the ground that it allegedly was detrimental to youth. Nat Nathanson, division manager for Allied Artists, said representatives of the Milwaukee branch office would discuss the film with the commission before it shows in neighborhood theatres.

Miami Circuit Addition

MIAMI: Newest addition to Claughton Theatres will be a $300,000 structure at Harrison Street and 17th Avenue, at Hollywood, Fla. Work on the project began recently.

20th ANNOUNCES

Bigger than Life

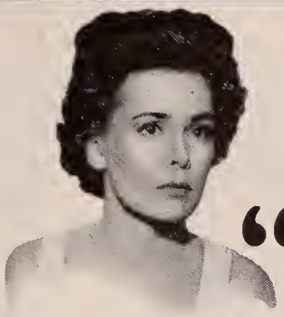
A MOTION PICTURE SO

shocking

YOU **MUST** ASK

how did they dare to make it?





"I saw him take the first pill...and the next...and the next! Then he was lying for them...begging for them... forging prescriptions for them...and then..."

20th CENTURY-FOX presents

JAMES MASON
BARBARA RUSH

in

Bigger than Life

LIFE-SAVER or LIFE-DESTROYER?

"I prescribed it... he misused it!"

COLOR by DE LUXE

CINEMASCOPE®

co-starring WALTHER MATTHAU with Robert Simon • Christopher Olsen

Produced by JAMES MASON • Directed by NICHOLAS RAY • Story and Screenplay by CYRIL HUME and RICHARD MAIBAUM

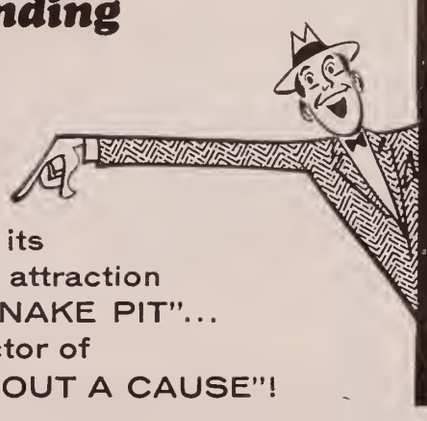
Based on an article in The New Yorker by Berton Roueche





THE STORY OF THE HANDFUL OF HOPE THAT BECAME A FISTFUL OF HELL!

A theme so vital... so violent that we urge you to bring all your compassion and understanding to it!



20th delivers its most startling attraction since "THE SNAKE PIT"... from the director of "REBEL WITHOUT A CAUSE"!

Report of Fund for the Republic Scores Industry's Stand on Reds

by MARTIN QUIGLEY, JR.

. . . 600-Page Report on Blacklisting by John Cogley says entertainment industries' attitude compound of "fear and shame"

The entertainment industries were sharply criticized this week in a 600-page "Report on Blacklisting" by John Cogley, sponsored by the Fund for the Republic, Inc. That organization, established by a $15,000,000 grant of the Ford Foundation, has itself been repeatedly sharply criticized for its tolerant attitude toward Communism and Communists.

According to Mr. Cogley, "the characteristic attitude of industry people in Hollywood or on Madison Avenue is compounded of fear and shame . . ." for the way the Communist problem has been handled." This will be news to most people!

Little Else New

There is little else new in the two volumes of the report. Their tone could have been accurately forecast from the spirit of the original announcement of the project by the Fund for the Republic and the selection of Mr. Cogley to find documentation to support the preconceived idea that the industry had handled the Communists in a shameful way.

Initially the managers of the Fund for the Republic and Mr. Cogley assumed that there is "blacklisting" in the entertainment industries; that "blacklisting" is necessarily a bad practice; that only the innocents are hurt by the policies of trying to keep Communists out of motion pictures, television and radio. Moreover, the Fund for the Republic apparently believes that most of those who have been conspicuous in anti-Communist work are vain, ambitious, self-seeking, cruel and un-American.

In view of the fact that the Fund itself has become controversial for its allegedly "soft" attitude on Communists and "hard" viewpoint on anti-Communists, it is not surprising that in identical introductions to the two volumes the Fund attempts to deny its basic responsibility for the reports. Paul G. Hoffman, chairman of the board of directors, says that Mr. Cogley was given a free hand and "accepts responsibility for this report." The Fund for the Republic pats Mr. Cogley on the back as it shifts to him full responsibility: . . . "the Board of the Fund wishes to state its full confidence in the calm deliberation which he has given to its preparation. We believe he has done a thorough job."

The fundamental trouble is that while Mr. Cogley convinced his sponsors that he shared the Fund's viewpoint on the subject before getting the assignment, his previous record includes no special experience or proven aptitude for the work. Not having a personal background of knowledge of the subject, Mr. Cogley and his research staff had to be guided by what people told them. Individual recollections of past actions and events are not always the surest guide to the whole truth. Moreover much of the research consisted in asking Mr. A what he thought of Mr. B and what Mr. B had been doing.

Mr. Cogley describes himself as a journalist. He is 40 years old. Born in Chicago, he received a Ph.D. degree there from Loyola University. He pursued advanced studies in philosophy and theology at the University of Fribourg in Switzerland after serving the whole of World War II in the U.S. Army Air Force. He joined *Commonweal*, a weekly edited by Catholics who pride themselves on maintaining a "liberal" viewpoint, in 1949 as feature editor. Later he became managing editor.

About Historical Matters

The Cogley report on Movies is largely concerned with historical matters. The first chapter, "The 1947 Hearing," takes up the excitement in the industry generated by the hearings before the House Un-American Activities Committee in 1947 under J. Parnell Thomas. At that time Eric Johnston for the industry engaged Paul V. McNutt to head the defense. The effort miscarried and the industry position shifted rapidly when the stand taken by the "Unfriendly Ten" witnesses stirred up

(*Continued on page* 18)

Senator Mundt and Frederick Woltman See Report as Bringing Joy and Comfort to Reds

The two-volume report of the Fund for the Republic on blacklisting in the radio-television and motion picture industries aroused a storm of protest, especially among those who have long been leaders in the anti-Communist cause. This week two such leaders, in separate statements, agreed in almost the same phraseology that the reports "while not pro-Communist, cannot help but bring joy and comfort to the Reds."

These were the words of Frederick Woltman, Scripps-Howard feature writer and a specialist in Communist activities, in a page one article in the June 25 New York *World-Telegram and Sun*. The following day, Senator Karl Mundt (R. S.D.) put into the *Congressional Record* a statement in which he characterized the reports as "still another effort to give aid and comfort to the Communists, both here and abroad."

Referring specifically to the report on the radio-TV industry, Mr. Woltman said that it left three major conclusions:

"It can only add confusion to a major problem of the industry which has already been straightening itself out. That is, what to do with the actors, writers and directors who are Communist backers or who have aided the Communist cause in the past without clearing their records.

"By the use of loaded expressions throughout and the selection and grouping of some facts and the omission of more salient facts, it gives a distorted and often false picture.

"Because its author, John Cogley, rubber-stamps the basic philosophy of the Fund's own president, Robert M. Hutchins, the slant of the report runs counter to the mainstream of Amreican thought."

Senator Mundt praised both the motion picture and broadcasting industries for "very important strides" in cleaning out Communists. Recalling that he was a member of the House Un-American Activities Committee during the hearings on Communist activities in Hollywood, he said that the Motion Picture Association of America had been most helpful.

The Senator said that Hollywood producers and "to a lesser but to a substantial degree" the broadcasting industry have done their best to clean out the Communists. "It is disquieting and disillusioning, therefore," he said, "when the Fund for the Republic now levels the guns of its vast tax-exempt funds against the efforts to keep Communists out of the entertainment world."

Senator Mundt's praise for the film industry was not unqualified. He said "millions of Americans would like to see the motion picture industry complete its job —because it is still unfinished business— of cleaning the Reds out of Hollywood." The Legion of Decency also was praised by the Senator for "apprising their people as to some of the Communist films."

"Filled with suspense! Enough to keep the attention of the audience riveted to the screen!"
—*Daily News*

"Excellent portrait of a crime, unusually taut, keenly directed and acted! The climax comes with a slaughter that is real and jolting! Stanley Kubrick, who wrote the screenplay and directed the movie, is to be congratulated!"
—*N. Y. Herald Tribune*

"'THE KILLING'

LIKELY TO MAKE A KILLING AT THE CASH BOOTHS!"

—*TIME Magazine*



Like No Other Picture Since "SCARFACE" and "LITTLE CAESAR"!

"Tense drama! Brilliantly done! Action crisp and fast! Succeeds excellently in building tremendous tension!"
—*Hollywood Reporter*

"Brisk melodrama! Murder, fights and tension run the length of this energetically told story!"
—*World-Tel. & Sun*

"Crime film moves fast! More than holds its own against pictures that boast far higher budgets! Writing plus cast and action rivet attention through 83 suspenseful minutes. Sustains an exciting mood. The actors play their parts in just the right key."
—*Journal-American*

"Engrossing! Things move at a lively clip!"
—*N. Y. Times*

"Tense crime melodrama! Generates enough excitement and tension to warrant praise!"
—*Daily Mirror*

"Tense and suspenseful! Hard-hitting and colorful performances! Script is tight and fast-paced!"
—*Daily Variety*

"Marie Windsor is flambuoyantly brash and sexy!"
—*World-Tel. & Sun*



starring Sterling
HAYDEN

co-starring COLEEN GRAY·VINCE EDWARDS · with JAY C. FLIPPEN · MARIE WINDSOR · TED DeCORSIA

Based on the novel "Clean Break," by Lionel White · Screenplay by Stanley Kubrick · Produced by James B. Harris · Directed by Stanley Kubrick

THRU UA

Knock 'em dead at YOUR boxoffice...and book it NOW!

FUND REPORT

(Continued from page 16)

indignation not only among the theatre patrons but also by many of the Hollywood associates of the witnesses.

Dore Schary is quoted in answering a question of the House Committee about rehiring a Communist as follows: "I would not hesitate to rehire him if it was not proven that he was a foreign agent." This is the viewpoint that Mr. Cogley and the Fund for the Republic have adopted although Mr. Schary dropped it. They apparently think if an individual is not proved personally guilty of subversion or espionage, he should be hired for any position in the entertainment industries. This viewpoint, of course, assumes that Communism is only one of several divergent but legitimate political philosophies.

Johnston Statement

The first chapter ends with the statement issued by Mr. Johnston following the meeting November 24, 1947, at the Waldorf-Astoria. It was then that the industry adopted the position it has since maintained—"We will not knowingly employ a Communist or a member of any party or group which advocates the overthrow of the United States by force or by any illegal or un-Constitutional methods." Mr. Cogley's uninformed approach is indicated on this important action when he cites the columnist Ed Sullivan in an assertion that Wall Street had "jiggled the strings" and forced the industry to act!

The chapter "Communism in Hollywood" is one of the best in the book. It points out well how the party there sought an élite corps and explained what the purposes of the Communist activity were. Mr. Cogley, however, allows himself to be dogmatic in making flat statements about the small number of Communists and the ignorance of the Hollywood Communists about the nature of the party. Since Communism is a conspiracy, it is not possible to learn details of its workings except by "informers"—those who, for one reason or another, part company with their "co-conspirators." It is not possible to know now, or ever, exactly what the hard core of Communism activity amounted to or to accurately weigh the motives of those who joined or gave support as sympathizers.

Propaganda Charge

The report makes the statement that it was widely held that there was extensive Communist propaganda in Hollywood films. Widely held by whom? it may be asked. Certainly a few loose charges were made by uninformed persons but as the records of Motion Picture Herald show, released films did not further the cause of Communism in any way.

Mr. Cogley is in rather unsure field for himself when he gets down to the chapter on "Labor in Hollywood." He and his staff apparently made an attempt to get the facts and be objective but they seem to view developments of the past in the light of their present notions. There is a thinly veiled attempt to "smear" Roy Brewer by trying to implicate him in bribery and corruption as practiced by Willie Bioff and George Browne of the I.A.T.S.E. Richard F. Walsh, Browne's successor as president, also receives less than his due by the inference that being a vice-president under Browne he perhaps was involved in sinister practices. The relationship of Herb Sorrell to the Communist Party has long been a matter of controversy. The Cogley report throws no new light on the situation.

"Hollywood Strikes"

The Chapter on "Hollywood Strikes" attempts to minimize all possible Communist aspects and plays up organized labor's struggle for power. Undoubtedly labor union policies had marked influence but one may wonder how the situation would be today if the I.A.T.S.E. with the anti-Communist policy of Mr. Walsh and Mr. Brewer had been supplanted by opponents of varying shades of Red.

In considering "Clearance in Hollywood" passing reference is made to the difficulties encountered by persons active in anti-Communist work and also those who were "Friendly" witnesses. The so-called system of "Clearances" is treated by Mr. Cogley in a negative way. It is criticized because it was informal and unofficial. Nothing is said of the positive benefits of the system. Over two hundred creative workers in Hollywood were under public attack for their past records of Communist activity or membership in groups found to be allied with the Communists. As a result of the various "clearance" arrangements over 85 percent of the group have been able to resume their careers in films. Nowhere does Mr. Cogley consider the problem and the implications of the stand of the thirty individuals, including some of the "Unfriendly Ten," who persist in failing to make clear their present position.

"Mass Hearings"

While the possibility exists that some "Unfriendly Witnesses" may still be proceeding under a misguided idealism that Communism is a legitimate form of political belief and that the Congress has no business inquiring into it, most of the group must now be considered followers of the pernicious Communist Party line. Their refusal to "stand up and be counted now" must be interpreted as an action taken to advance Communist policies.

"The Mass Hearings" is the title of the section for the 1951 hearings under Congressman John S. Wood. The next chapter tells inadequately the role played by the American Legion in encouraging motion picture companies to make films without the services of Communists and those following the Communist party line. Mr. Cogley overlooks entirely the question of the American Legion as a reflector of American public opinion on a wide scale. Mr. Cogley also sometimes forgets that motion pictures are made to be seen by millions—they must be to make a profit. The psychological factor is of great importance in theatre attendance. If a few million people stay away from a film because they deplore the reputation of a performer, the producing company would have a financial failure.

The difficulties individuals have had in writing letters to obtain "clearance" and renewed employment at the studios are outlined. No attention is given to the fact that there may be some who even at a late date are unwilling to speak the whole truth. A person who innocently became involved in Communism or Communistic causes does not like to have his mistake publicized—no one does. At the other extreme a few in Hollywood may have been too closely connected with the Communist apparatus to wish or dare tell all they know.

"Blacklisting: An Institution"

The final chapter of Mr. Cogley's work headed, "Blacklisting: An Institution" recites activities that some of the studios have carried on independently of any urging by outside individuals or organizations. It is never made quite clear whether Mr. Cogley believes that all named as Communists were not Communists or whether being a Communist or not makes no difference.

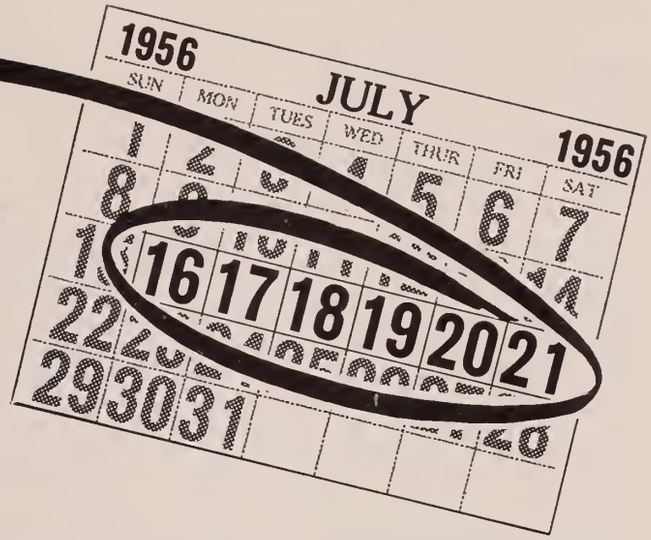
The first appendix is a long article on "The Legal Aspects" by Harold W. Horowitz, a member of the law faculty of the University of Southern California. Mr. Horowitz' conclusions are that generally the employee has no legal redress against an employer or prospective employer in matters of alleged "blacklisting." Self-restraint of the employers and public opinion are considered by the writer as providing the best available controls.

The second appendix is an article "Communism and the Movies—A Study of Film Content" by Dorothy B. Jones, identified as chief of film reviewing and analysis section of the OWI during World War II. Miss Jones has assembled a great deal of data to show what has been generally accepted; i. e. that the efforts to get Communist propaganda on the screen through Hollywood pictures were unsuccessful.

The final sections of the Cogley report include lists which may be of interest to film historians—films in which the "Unfriendly Ten" worked and films in which those who later admitted Communist Party affiliation worked. There are other tables to show the nature of film content during the period. The list of Box Office champions from FAME are listed for the years from 1947 through 1954.

In the final paragraph of the second volume which would seem to sum up his views Mr. Cogley says, "The result is that the theatre has a better conscience: it is freer. The characteristic attitude of industry people in Hollywood or on Madison Avenue is compounded of fear and shame. . . ."

THESE LEADING THEATRE GROUPS HAVE PLEDGED AUDIENCE COLLECTIONS



for the WILL ROGERS MEMORIAL HOSPITAL

DURING THE WEEK OF JULY 16:

LOEW'S · STANLEY WARNER · WOMETCO · FABIAN · RKO · MID STATES ALGER · WALLACE · SELECTED THEATRES · STRAND ENTERPRISES IOWA-UNITED · TRI-STATES · CHAKERES · DELFT · MIDWAY · STANDARD THEATRES · WAXMAN · FLORIDA STATE · LIGGETT-FLORIN · CAROLINA AMUSEMENT · GENERAL THEATRES · WELLON'S DRIVE-IN-THEATRES

Let's help our own!

PLEASE SIGN AND MAIL
THIS PLEDGE FORM
TODAY!

We care



for our own

Here's my Pledge, Mr. Fabian!

Will Rogers Memoriol Hospitol
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1501 Broodwoy, New York 36, N.Y.

SURE WE'LL HELP... you may depend on my cooperation in showing the Will Rogers Hospital oppeal trailer, and toking up oudience collections during the week of July 16, 1956.

EXCHANGE AREA

CIRCUIT

THEATRE_____

STREET_____

CITY_____ STATE_____

MANAGER'S NAME

PLEASE PRINT OR TYPE • FILL IN ALL INFORMATION

FEATURE REVIEW

Moby Dick

Warner Bros.—Moulin— Man vs. Whale et al

(Color by Technicolor)

One of the great American books, long a challenge to film-makers, has been made into a forceful, dramatic and thrilling picture by John Huston and his associates.

The true significance of Herman Melville's lengthy book, written a century ago, has been a matter of dispute. Huston, who produced, directed and collaborated on the screenplay with Ray Bradbury and in creating the color style with Oswald Morris, has adopted Melville's viewpoint. The author of the book asserted that Moby Dick, the great white whale, is a symbol of everything evil. There are others who consider the book a satire on ambition; this element is not in the film. Still others ignore the intended allegorical meanings and concentrate on the story of whaling and whalers. Most of the members of the audience are likely to be in this category. For them "Moby Dick" will be the giant killer whale rather than an Evil One.

Movie-goers, as generations of book readers, generally will look on the story as a type of high and tragic adventure, pitting whalers and in particular the captain, against the largest and most vicious monster of the deep. Huston's film includes some of the best sea and ship material ever photographed. The whales—live and studio-made—are awe-inspiring. Incidentally, it is difficult to tell the difference between the real mammals and the ones fabricated by the British craftsmen of the Associated British Studios.

It is perhaps paradoxical that Huston's New Bedford is Ireland's Youghal and that the New England whaling men are English actors and Welsh and Madeira Island fishermen. The whale hunts were conducted off the coasts of Madeira and the Canary Islands. Every effort was made to re-create the conditions of the 19th Century. The whaling ship was outfitted in authentic details.

Patrons with long memories may recall John Barrymore's "Moby Dick." There were two Barrymore versions of the story. One was a silent film called "The Sea Beast" (1926) with Dolores Costello as the female lead. Remade in 1930 with sound with the title "Moby Dick," Barrymore had Joan Bennett as the principal actress. The Huston picture has no women. His story line follows that of the book. On the other hand much was invented in the Barrymore adaptation to include shore romances and details of the first encounter with the whale that crippled Captain Ahab in mind and body.

This picture begins with Richard Basehart, the narrator Ishmael, as a New England youth coming to New Bedford to find a whaling berth. After making an acquaintance with Queequeg, a Pacific Island harpooner, played by Friedrich Ledebur, Basehart is signed on the ship Pequod and serves under the mate Starbuck, played by Leo Genn. The mysterious, aloof Captain Ahab is master of the ship.

Gregory Peck, as Captain Ahab, gives one of the best performances of his career. Although all the major and minor supporting roles are competently acted, Peck is so excellent that he makes the scarred, one-legged Ahab alive and, more to his credit, believable.

Something of the spirit of the whaling men and their views is given in the early part of the picture in a rather long sermon by Orson Welles as Father Mapple. This philosophizing of Melville is well delivered by Welles in the New Bedford Protestant Church. But the story does not tarry long ashore. All the rest of the action takes place on the *Pequod* and in its small whaling skiffs. The methods, difficulties and dangers of whaling are shown in fascinating detail. The thrills and suspense build continually.

Soon it is evident that the twisted character of Captain Ahab will not allow him to let the men hunt whales even when the killing is good. He is seeking only one whale, a giant white whale, called Moby Dick. That was the whale that crippled him in a previous encounter. Although the first mate makes an attempt to encourage the other officers to take away Ahab's command and at one point considers killing him, the men are all under the sway of their capatin. They take an oath to hunt down Moby Dick and kill the whale, whatever the cost.

Huston's direction is masterful. Not only are the spirit and mood of the men conveyed but also there is developed the premonition of disaster and death. In the climactic scenes Moby Dick is tracked down and fights back. These scenes are as thrilling as any filmed and the process work is remarkable. Ahab harpoons the whale but is carried to his death when he leaps on the whale's back to drive home the lance. Then in monstrous fury Moby Dick smashes the small boats and sinks the whaling ship. Only Ishmael survives to tell the tale.

Promotion advantage should be taken of the Technicolor printing process used for the first time in a quarter of a century. Before the usual three colors are printed by the Technicolor imbibition process a low contrast silver image is printed to improve definition. Also the color values are "desaturated." This results in a realistic, muted type of color which has an historic quality. The effect for this story and for the mood sought by Huston and Oswald Morris, the director of photography, is excellent.

The best selling point is that this is a superb production of one of the best sea adventure stories ever. The level of attendance is likely to depend substantially on the promotion effort in each locality.

An indication of the care, and the time that went into the making of this film is that it was not photographed expressly for wide screen exhibition. The distributor is recommending that it be shown with an aspect ratio no greater than 1.75 to 1. It is well worth the effort to make the necessary adjustments in screen masking and aperture plates.

Previewed at the home office. Reviewer's Rating: Superior.—M. Q., Jr.

Release date, Jnne 30, 1956. Running time, 116 minutes. PCA No. 17465. General audience classification.

Captain Ahab ..... Gregory Peck
Ishmael ..... Richard Basehart
Starbuck ..... Leo Genn
Father Mapple ..... Orson Welles
James Robertson Justice, Harry Andrews, Bernard Miles. Noel Purcell, Edric Connor, Mervyn Johns, Joseph Tomelty, Francis De Wolff, Philip Stainton, Royal Dano, Seamus Kelly, Friedrich Ledebur, Ted Howard, Tamba Alleney, Tom Clegg



THE REHEARSAL, for death, to a whale and a man haunted by the need for battle and realization. Gregory Peck (Captain Ahab) practices throwing the harpoon which kills his enemy, and him. It's Warners' "Moby Dick", of course.

FEATURE REVIEW

The King and I

20th Century Fox—Musical magic

(Color by DeLuxe)

When Margaret Landon's 1944 best seller, "Anna and the King of Siam" excited the late, great Gertrude Lawrence to the point where she persuaded Richard Rodgers and Oscar Hammerstein, II to write a musical based upon it and starring herself, it would almost seem that they envisioned the then-non-existent CinemaScope 55. For it may be truly said that this magic musical has come to full fruition in the magic of today's motion picture technology.

The musical stage show, "The King and I," one of the finest works of the twin genius of Rodgers and Hammerstein, opened in 1951 to a fulsome chorus of praise which rang through the theatrical world, played subsequently some 1,500 performances on Broadway and across the nation, made an overnight starring sensation of Yul Brynner, and in a word made fabulous theatrical history.

The property, of course, was ready-made for motion pictures, and sparing nothing in the doing, the production forces of 20th Century-Fox have emerged with a stunningly beautiful, lavishly opulent and warmly heart-stirring film which should storm the box office ramparts with overwhelming power.

In many of the instances of setting and execution, the production beggars description. And here, without question, the enormous enhancing values of the techniques of the new CinemaScope 55 and modern color prove their splendid worth. Here, indeed, is a property made to order for them.

To recount the musical virtues of "The King and I" seems redundant. Surely everyone knows of the lovely, singable songs which for five years now have echoed and re-echoed from record player and every other musical device to delight the ear and mind.

The list of credits, production-wise, is headed by Charles Brackett, the producer. The loud praise which goes to him for this production is to be shared by Walter Lang, the director; Ernest Lehman, who wrote the screenplay; Jerome Robbins, who staged the dances and musical numbers; Alfred Newman, who supervised and conducted the music, and the host of others who had a hand in the result.

The cast selections, it would seem, could not in any way have been improved. Yul Brynner, of course, was the inevitable and in all ways perfect King. The role he handled first so magnificently in the original stage show made his very name synonymous with the King of Siam of 1862, and his handling of the role in this film version is again perfection itself.

Opposite, as the British widow who comes to Siam to teach the royal children something of the ways of the west, and who remains to aid, and subtly to further the desire of the king that his people face a modern world in modern fashion, is Deborah Kerr. It was a most happy choice. Charming, gracious, possessed of a lovely voice, Miss Kerr brings to the role everything it required for maximum effectiveness.

With no weak spot anywhere, the others of the cast leaders included Rita Moreno, as the slave girl presented as a gift to the king; Carlos Rivas, as the emissary who brought her and is in love with her; Martin Benson, as the king's prime minister, who resents the "intrusion" of the English woman; Terry Saunders, as the king's wife No. 1; Rex Thompson as Miss Kerr's young son; Patrick Adiarte, as the crown prince, and Alan Mowbray as the British Ambassador. It is a splendidly integrated cast, moving effortlessly about the king and the teacher as the focal point of the story.

There is warmth and tenderness, and a wealth of appeal, in the incidents which dot the career of the teacher in this strange, at first alien, and exotic world. The children of the king are alike bright and appealing, the story of the slave girl and her lover is touching, and above all, the attachment which develops between the king and the teacher has a charm and unusual quality which must capture any audience.

Merely to list the songs by title is to conjure pictures of lovely melody, voice and setting. "I Whistle a Happy Tune," "Hello Young Lovers," "Is a Puzzlement," "Getting to Know You," "We Kiss in a Shadow," "Shall We Dance," and several others.

And a vital part of the beautiful tapestry which is the whole film are the fascinating dances, the interpretive Uncle Tom's Cabin rendition, Siamese-style; the palace settings and the occasionally breath-taking costumes. For sheer beauty of impression, the "We Kiss in a Shadow" number by the slave girl and her lover, in a night setting in a garden, with the play of fountains behind them and their hands stretching toward each other yet not quite touching, is unsurpassed. Here is the power of film technique at its best.

Here is a cinematic achievement of whom all concerned may well feel proud, for here is the kind of ultimate in beauty, in song and dance, in lilting motion which gives to the motion picture screen its preeminence as a medium of unrivalled theatrical entertainment.

Reviewed at 20th Century-Fox screening room in New York. Reviewer's Rating: Superior.—CHARLES S. AARONSON.

Release date, July, 1956. Running time, 133 minutes. PCA No. 17864. General audience classification.

Anna ..... Deborah Kerr
The King ..... Yuy Brynner
Tuptim ..... Rita Moreno
Kralahome ..... Martin Benson
Lady Thiang ..... Terry Saunders
Louis Leonowens ..... Rex Thompson
Lun Tha ..... Carlos Rivas
Prince Chulalongkorn ..... Patrick Adiarte
British Ambassador ..... Alan Mowbray
Geoffrey Toone, Yuriko, Marion Jim, Robert Banas, Dusty Worrall, Gemze de Lappe, Thomas Bonilla, Dennis Bonilla, Michiko Iseri, Charles Irwin, Leonard Strong, Irnee James, Jadin Wong, Jean Wong, Fuji, Weaver Levy, William Yip, Eddie Luke, Josephine Smith.



THE COMMAND, the type the King is accustomed to giving and which the pretty British teacher is not accustomed to taking. It's Yul Brynner in 20th-Fox's "The King and I", with Deborah Kerr.

FCC Weighs Shifting All Allocations

WASHINGTON: The Federal Communications Commission's long-awaited policy statement on the VHF-UHF channel allocations problems, made public here Tuesday, turned out to be not so much a policy statement as a statement of policy-under-consideration, as well as a request for pertinent comment from interested parties. It was thus something of an anti-climax to those members of the television industry who have long been calling for decisive FCC action on the matter.

Under consideration by the Commission, it was announced this week, is the shifting of most, if not all, television broadcasting to the ultra high-frequency band. The FCC emphasized that it had made no final determination of the matter, but merely wants public comments on the idea. October 1 has been set as the deadline for these comments.

The Commission also stressed that if any such shift were ordered, it would have to take place over a long transition period, probably 10 years or more. A major problem to be considered, the FCC said, is whether UHF alone can render adequate service for the entire nation or whether it should be confined to the denser population areas, "such as east of the Mississippi River."

The Commission thus puts off any immediate across-the-board unscrambling of VHF and UHF channels. UHF station operators have complained that they have been unable to compete with VHF stations in the same area. There are now some 350 VHF stations and 97 UHF stations. The Commission did, however, propose reshuffling the channel allocations in 13 market areas to make each area entirely or predominantly VHF or UHF.

These changes would affect only three stations actually on the air; otherwise, the changed channels are not yet assigned. The Commission indicated it might make other recommendations later for additional de-in-termixture in specific areas.

MGM Plans San Francisco Debut for "Somebody"

MGM will concentrate its campaign for the world premiere of "Somebody Up There Likes Me" at the Warfield, San Francisco, July 3, on TV, radio, newspaper and outdoor advertising in addition to publicizing a number of the stars and personalities identified with the picture. Commentator Evangeline Baker, Del Courtney, well-known disc jockey, and Ira Blue, leading sports announcer for the area, will also talk up the new film.

"Trapeze" London Opening Glittering, Successful . . . .

Hecht-Lancaster's CinemaScope production of "Trapeze" had a glittering international premiere in London June 26 before a sell-out audience of world film industry leaders, British royalty and a press contingent representing 28 nations on four continents. The opening of the widely-heralded United Artists release at the Odeon, Marble Arch, benefited Variety Club and the Actor's Orphanage. Film industry notables attending the charity showing of the picture included Arnold M. Picker, United Artists vice-president in charge of foreign distribution; Sir Carol Reed, director of "Trapeze," and Sir Laurence Olivier. Meanwhile UA this week launched a 380-date saturation booking in all exchange cities of the U.S. and Canada.

Fox to Offer "Farewell"

David O. Selznick's forthcoming production of Ernest Hemingway's "A Farewell to Arms," will be distributed throughout the world by 20th Century-Fox, according to an announcement from the company. The multi-million dollar film is to be produced independently and entirely autonomously by the Selznick Company, Inc., with whom contracts have been signed calling for the picture to be made in CinemaScope and in DeLuxe color starting between January and March. This falls in with the new 20th Century-Fox policy of augmenting its own productions with those of the world's foremost film-makers.

The contracts with the Selznick company also call for Jennifer Jones to play the leading feminine role. The leading male role has not yet been cast. The period and setting of the book, Italy and Switzerland, will be left unchanged.

The contracts also call for the re-release in the United States, Canada and Australia and in certain other territories, of two famed Selznick productions, "Rebecca" and "The Third Man." Both will be re-released in the United States and Canada this summer.

New Drive-in Theatre Opens in New Jersey

Loew's new "35" Drive-in theatre, on Route 35, near Keyport, N. J., is being unveiled June 30. The gala opening attraction will be John Ford's production of "The Searchers" starring John Wayne, with "The Magnificent Roughnecks" as the associate feature. Loew's new "35" is the first theatre of its kind to be operated by the Loew circuit in this area. The new operation will accommodate 1,000 cars.

Family Film Is Best Bet, Says King

More than ever before, the "family type" picture is the most successful at the box office. Herman King, vice-president of King Brothers productions, said recently. He added that one important reason in his opinion for the current dip in theatre attendance is the failure of producers to make enough "big pictures."

Emphasizing the current need for these big attractions, Mr. King said that there have been too many "small pictures" of late. Referring to results of his own personal surveys, he said that a picture that is successful in the U. S. usually is a box office success in the world market.

Producers, he said, should get out in the field and sell their product. Personal contacts, he added, have paid off handsomely in the past. Meeting the public and theatre managers is of the utmost importance, he said. According to Mr. King, most of his company's pictures in the next two years will be made in foreign countries. He gave it as his opinion that it is not wise to make a picture overseas unless the story requires authentic locales. Referring to coming King pictures, he said that "Heaven with a Gun" would be made in Australia; "The Two-Headed Spy" in Vienna; "Mr. Adam" in England or Germany, while "The Syndicate" would be shot away from Hollywood, probably in New York, Chicago and Miami.

Also on the schedule are "There's Always a New Tomorrow" and one other untitled picture. As previously reported, the lineup will cost $10,000,000 over a two-year period. The King organization will finance all of its own product, with RKO interested only from the standpoint of distribution. The Kings' new picture, "The Brave One" will be released late in the summer. Shot in Mexico at a cost of $2,000,000, the picture introduces Michel Ray, a young boy who was selected after almost a global search for the right type.

The independent producer today has a strong advantage, Mr. King said. If he has the right stars and story, he can practically write his own deal with a major company for release.

Goldstein to 20th-Fox

Robert Goldstein has been appointed production representative in Great Britain for 20th-Fox, it has been announced by Spyros P. Skouras, president. In the newly created post, Mr. Goldstein will be responsible for the company's production activities in England including liaison with independent British producers, as well as supervision of the company's talent development in London.

Kirsch Hits Policy Breach In Industry

CHICAGO: The wide breach which exists between exhibition and distribution is one of the most disturbing things in the industry today, Jack Kirsch, president of Allied Theatres of Illinois, Inc., told the organization's members at its 26th annual meeting last week at the Blackstone Hotel here. "This condition," he said, "has added greatly to the woes of our industry and in spite of all the efforts previously made by leaders of both Allied and TOA in attempting to get the distributors to relax their unreasonable film sales policies, greater recrimination than ever has been evidencing itself on both sides, as witness the testimony recently given before the U. S. Senate Small Business Committee in Washington."

He added that these hearings have produced "nothing but a lot of ill-will toward our industry from both legislators and the public. Our organization has always maintained that government regulation of any kind or airing our differences in public cannot solve our problems. Distribution and exhibition are vitally dependent on one another and the only intelligent approach is to get the divergent factors together with a view of working out these differences with mutual respect and understanding of each other's problems."

On Tax Problems

Mr. Kirsch also discussed the various tax problems, including city, Federal and personal property. He said the organization again will make proper representations to city authorities for the need of abolishing the three per cent city tax on theatre grosses. Regarding the Federal tax he said although the House Ways and Means committee has postponed consideration of admissions tax changes, "this should not deter our efforts to avail ourselves now of every opportunity in building up a strong case for further relief and thus pave the way for greater and certain success next year."

Officers Reelected

Mr. Kirsch was reelected president for a term of three years while the following officers and directors were reelected for one year: Van Nomikos, vice-president; Benjamin Banowitz, secretary-treasurer; B. Charunas, Jack Clark, James Gregory, Carol Goodman, Don Knapp, Verne Langdon, Charles Lindau, Howard Lubliner, Sam C. Meyers, Richard B. Salkin, Arthur Sass, Arthur Schoenstadt, Nate Slott, Mayer Stern and Bruce Trinz, Harry Nepo was once again appointed to be sergeant-at-arms.

A "WHALE" OF A TIME



THOSE STOVE PIPE HATS and beards dress New Bedford for its welcome, at City Hall, to "Moby Dick" producer John Huston, left, and star Gregory Peck. Handing them the keys to the town is Mayor Frank E. Lawler.

By JAMES D. IVERS

NEW BEDFORD, MASS.—The Warner publicity department turned this old whaling town upside down this week in executing a show for about 100,000 citizens of this area and incidentally proving to the country at large—through about 100 correspondents of the national press—that motion pictures are still the show of shows.

The occasion was the triple premiere of John Huston's "Moby Dick," a classic of the sea and literature which now becomes a classic of the screen (see the review on page 20).

Principals in the three-day show which had this storied corner of New England standing on its collective head, were John Huston, producer and director of the Moulin production; Gregory Peck, the memorable Captain Ahab of the picture, and Friedrich Ledebur, Queequeg in the picture.

The program included old-fashioned and new-fashioned "gams," the old whalers' word for party, and on this occasion riot would be a better word; a clambake, a parade, official appearances of the stars, a beard judging contest, and just plain whooping it up.

Everybody from Mayor Frank Lawler to the merchants of the town and including Speedy George, the bartender of the Rocking Whaler Bar participated up to the final toast. As Police Chief Tom Carr put it, "It's bigger than two white whales."

Best of all, the show not only launched "Moby Dick" on a happy voyage but it put the movies on the map to stay.

Marcus Calls for Industry Round Table Conference

MILWAUKEE: Ben Marcus, president of Allied Independent Theatre Owners of Wisconsin, said this week he will join other industry leaders to call on each branch of the industry (production, distribution, exhibition) to join a round table parley in an attempt to find ways and means of combining the efforts of all branches to see what could be done to aid the box office problem which faces every theatre today. He recommended a planned research program to find out what the customers want in film entertainment and how to go about giving it to them. Mr. Marcus also said the question of arbitration of film rentals could be eliminated by establishment of an arbitration system which would include the arbitration of sales policies in each of the country's exchange centers.

Altec Service Corp. Changes Its Name

Altec Service Corporation has changed its name to Altec Companies, Inc., it is announced by G. L. Carrington, president. According to Mr. Carrington, the change was made to eliminate the inference that corporate activities are limited to the service field. Service, he said, is only one of the facets of the Altec organization, which also includes Altec Lansing Corporation, Peerless Electrical Products and Newpaths Inc., engaged in the manufacture of sound and electronic equipment, and there are no changes in the names or activities of these companies. Mr. Carrington said that the service business will now be conducted under the name Altec Service Company ,a division of Altec Companies, Inc. Headquarters for both Altec Companies Inc. and Altec Service Company will remain at 161 Sixth Avenue, New York City.



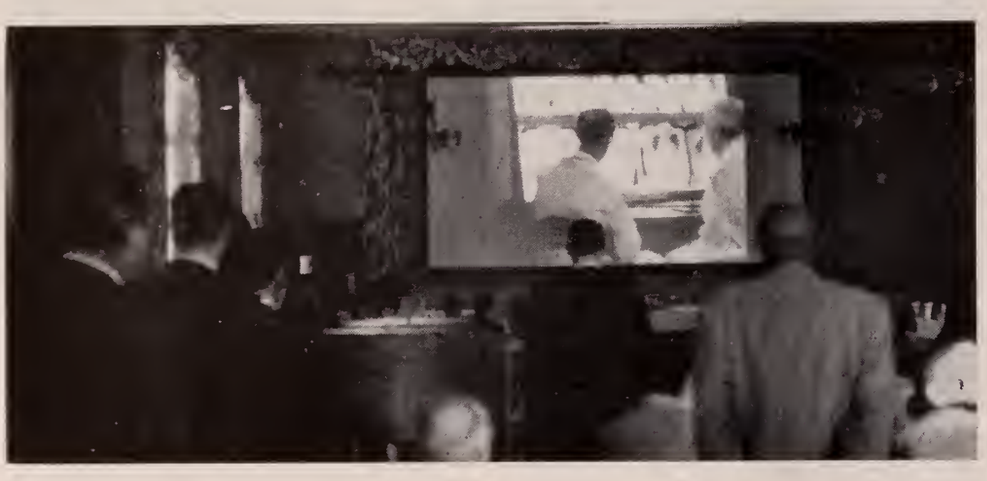
ROGERS HOSPITAL AT SARANAC WINS NEW INDUSTRY SUPPORT

SCHROON LAKE, N. Y.: The annual meeting of the officers and directors of the Will Rogers Memorial Hospital, held here, and the inspection tour of the hospital in Saranac Lake, N. Y., by its officers and representatives of the press, took place last weekend. Those attending were guests of Herman Robbins and his sons at their Edgewater Motel here.

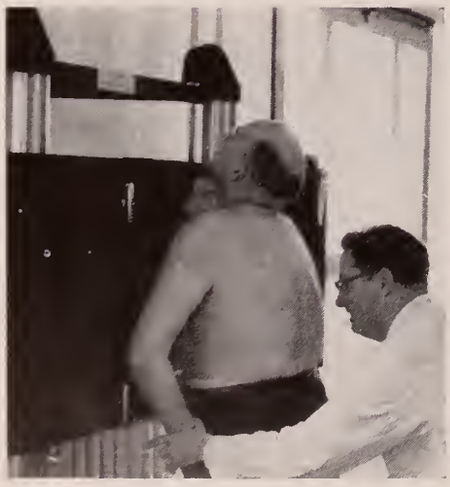
Plans for keeping the hospital on an ever-ascending spiral of success and ways and means of channeling funds to keep it in operation were presented to the officers and board at the meeting. In his report, A. Montague, president, said that "this continuing success can be attributed to the seriousness and sincerity with which each of us individually and collectively attacks the problems confronting us."

Eugene Picker, chairman of the fund raising and finance committee, said that the over-all income from the 1955 Christmas Salute totaled $126,744 to date which was $25,142 less than the 1954 campaign. The 1956 audience collection drive, however, is expected to surpass that of 1955. Participation will be greater this year, he said, due largely to the quick and early pledging of the major circuits and this has had a strong influence on the registration of many other circuits. S. H. Fabian,

(*Continued on opposite page*)



THE TRAILER (first showing) you will want for your theatre during July.



CHEST X-RAY: directors were curious, and relieved.



THE APPEAL: president Abe Montague has at his side William German and Robert O'Donnell. It's Samuel Rosen of Stanley Warner, below.



A POINT: John Rowley rises to it.



The pictorial report on these two pages is by Martin Quigley, Jr., and by Allan Robbins and Burton Robbins.





RELAXATION, in its favored form (in our industry): it's gin for Jack Cohn and George Dembow, above, and Richard Brandt and Walter Reade, below. Charles Feldman and Sam Rinzler, right, play their renowned perpetual game.





THE AUDIENCE, above: Fred Schwartz, Eugene Picker, Mr. O'Donnell, and Richard Walsh. The two gentlemen at the left, Arthur Mayer and Al Schwalberg.

(*Continued from opposite page*)

treasurer, looks for 5,000 theatres to participate, and to realize $500,000 from it.

According to Mr. Picker, the aim in this campaign is to get more audience collections and fewer lobby collections. "That we are attaining this," he said, "is evidenced by the fact that we have had very few refusals of audience collections, and that many theatres have agreed to take up their collections at least for a full program change, some for the full week and some to include double weekends."

This year's trailer for the theatres features Henry Fonda; a contribution from Eastman Kodak of raw stock for 1,000 prints was secured again by W. J. German; DeLuxe Film Laboratories is contributing the processing, and National Screen Service is handling distribution.

The need for stressing the importance of the hospital, not only within the industry but also to the allied fields of radio and television, was another important topic discussed at the meeting. Mr. Montague said it should be done not only to bring about greater financial support but to educate those eligible as patients.

Named as new directors at the meeting were Russell Downing, Jack Cohn, J. J. O'Connor, Alex Harrison, James Velde and John Rowley. Murray Weiss was elected a vice-president, Sam Rosen was named to the new office of assistant treasurer and Mr. O'Connor and Moe Silver were appointed to the finance committee.







THE ROBBINS FAMILY, hosts: Burton, left; and Allan, Norman, and father Herman, above.

British Monetary Pact Talks in September

. . . Johnston in London says the meeting to take place in Washington and urges greater effort for better Anglo-U.S. relations

by PETER BURNUP

LONDON: British Board of Trade officials said here Monday that they had agreed with Eric Johnston, president of the Motion Picture Association of America, that negotiations for renewal of the Anglo-American monetary agreement, governing disposition of the British earnings of American films, will get under way in Washington along toward the end of September.

At his final press conference here before leaving to attend the Berlin Film Festival, Mr. Johnston said that no agenda for the forthcoming meetings had yet been prepared by the MPAA, apart from the subject of convertibility of American companies' sterling. Undoubtedly, however, the talks will consider such subjects as the treatment of American-made British pictures and other facets of Anglo-American film trade relations, he said.

Mr. Johnston spoke to newsmen in much the same vein as he did to members of the British film industry at several gatherings last week, enlarging on the theme that a prosperous British industry means a healthy American industry also. He repeated his previous dictum that the dimensions of the motion picture pie are almost unlimited, citing the case of India with its population of 300,000,000, whose living standards are rising precipitously following the influx of foreign capital. It makes a hitherto virtually unlimited market, he said.

The same conditions, he continued, apply elsewhere, as Indonesia and even in Latin America, including Brazil "where we've only scratched the surface up to now." There's definite room for more and better pictures, he said, provided they are made intelligently."

Must Sell Harder

"That's the way I've talked to British producers in the last few days," Mr. Johnston told the reporters. "I told them they don't go out and sell hard enough—not even in America."

Before leaving, the MPAA chief was honored at a luncheon by members of the House of Commons. He also met with Sir Nutcome Hume, chairman of the National Film Finance Corporation; Selwyn Lloyd, foreign secretary, and other diplomats.

Earlier, at a luncheon tendered him by the four trade associations, he made a fervent appeal for continuing and enlarging Anglo-American relations.

"There is nothing wrong with our business that more customers won't cure," was the opening phrase in his Claridge's speech. But he forthwith postulated on indispensable condition of success. That is that the British and American sections of the industry must work in closest unity and not waste their substance in futile and suicidal internecine warfare.

Said the MPAA president: "Since the war our two countries, in association with our allies, have been leaders in forming the grand partnership of the free. This grand design is based on a simple and workable principle. It is that the well-being and security of each of us must be found today in collective action.

"We should be working together—every single one of us—to bring about that happier condition. If we don't do it together, nobody else will do it for us, and we can't do it by quarrelling and belly-aching."

Cites Other "Myths"

Mr. Johnston went on to refer to what he called other myths that can equally lead to harmful consequences. "The first myth," he claimed, "is that through some sort of conspiracy on our part British pictures generally are kept of theatre screens in America. That's just not true.

"Time and again American exhibitors have given proof that it is not true. They have made it clear, and rightly, that their only test for booking a film is whether it will draw patrons to the theatre. . . .

"I assure you it's a myth that there's discrimination in America against British films, or the films of any other country. The market is wide open. It is wide open for anyone who takes the bother to understand it, to exploit it, and to sell it. We welcome you there. Competition is the healthiest tonic for any industry."

The second myth in Mr. Johnston's mind is that U. S. films—earning, supposedly, their own way in America—can undersell British films here and thereby take away screen time in British theatres.

WELCOME JOHNSTON AT BERLIN FESTIVAL

BERLIN: Eric Johnston, president of the Motion Picture Export Association, received a big welcome from diplomatic, government and film industry officials on his arrival here Tuesday afternoon to attend the Berlin Film Festival. In a series of meetings, Mr. Johnston conferred with MPEA member companies representatives, at a session presided over by Frederick Gronich, the Association's representative in Germany and Austria, and with the top leadership of the entire German film industry. Wednesday Mr. Johnston gave a reception for the 600 guests at the festival, where he officially represents the United States.

Big Radio TV Coverage for "King and I"

Highlights of the joint world premiere of Rodgers & Hammerstein's "The King and I" in CinemaScope 55 were carried on a total of 234 TV and radio stations in a three-way national hookup. The film bowed June 28 at New York's Roxy and Grauman's Chinese theatre, Los Angeles. Constituting one of the largest pickups of a film debut, a combined TV-radio audience exceeding 64,000,000 was reached through the facilities of NBC-TV, CBS-TV and the NBC Radio Networks.

In New York, a host of top city and state officials combined with celebrities from stage, screen and other walks of life to welcome the film at its premiere for the benefit of the Police Athletic League. On from Washington to represent Thailand was an official party headed by the Siamese Ambassador, Pote Sarasin, and Princess Rudivorivan, a direct descendant of the king, played in the motion picture by Yul Brynner. Deborah Kerr co-stars in the production, which was produced by Charles Brackett and directed by Walter Lang.

On the scene at both theatres were camera crews from Dave Garroway's "Today" NBC-TV show to record the arrival and interviews with many personalities. The premiere feature was to be programmed the following morning over 110 stations.

Also present at the New York and Los Angeles programs were "Monitor" radio set-ups, with personality interviews to be spotlighted on the NBC radio network this weekend. Featured on the next "20th Century-Fox Hour" sponsored by General Electric and carried by 124 stations of the CBS-TV network, will be a special feature showing the Hollywood debut of the musical drama. Ernest Borgnine and Anita Louise, as co-emcees, are seen in the presentations interviewing a galaxy of luminaries. Mr. Borgnine is making his debut as a master of ceremonies. Miss Louise (Mrs. Buddy Adler) is president of the UCLA Medical Center, which will receive all proceeds from the West Coast opening.

THIS WEEK in PRODUCTION

. . . Started—8

Allied Artists—Bringing Up Joey.

Independent—The Delinquents (Imperial Prods.); The Gun And The Gavel (Albert C. Gannaway Prods.; Color).

Metro-Goldwyn-Mayer—The Great American Pastime.

Paramount—The Buster Keaton Story (VistaVision; Technicolor).

RKO-Radio—Run Of The Arrow (Eastman Color).

20th Century-Fox—Teenage Rebel (CinemaScope; DeLuxe Color); Stagecoach To Fury (Regal Films)

. . . Completed—3

Paramount—Hollywood Or Bust (VistaVision; Technicolor).

20th Century-Fox—Best Things In Life Are Free (CinemaScope; DeLuxe Color).

Warner Bros.—The Wrong Man (Alfred Hitchcock Prod.).

. . . Shooting—31

Allied Artists—54 Washington Street (CinemaScope; Color); Not Of This Earth (Roger Corman Prods.); Hunchback of Paris (CinemaScope; Eastman Color).

American-International—The Flesh And The Spur (Hy Prods.; Color).

Columbia—Fire Down Below (Warwick Prods.; CinemaScope; Technicolor); Full of Life.

Independent—Badge of Marshal Brennan (Albert C. Gannaway Prods.; Color).

Metro-Goldwyn-Mayer—Barretts Of Wimpole Street (CinemaScope; Color); Teahouse Of The August Moon (CinemaScope; Color); Raintree County (65mm; Color).

Paramount—The Rainmaker; Search For Bridey Murphy (VistaVision); Funny Face (VistaVision; Technicolor).

RKO-Radio—Bundle Of Joy (Eastman Color).

20th Century-Fox—Anastasia (CinemaScope; De Luxe Color); Between Heaven And Hell (CinemaScope; DeLuxe Color).

United Artists—Love Story (Bob Goldstein Prods.); Hidden Fear (St. Aubrey-Cohn Prods.); The Monte Carlo Story (Titanus Films; Technicolor); Twelve Angry Men (Orion-Nova Prods.); Spring Reunion (Bryna Prods.); Drango (Earlmar Prods.); The King And Four Queens (Russ-Field Prod.; CinemaScope); Dance With Me Henry (Bob Goldstein); The Big Boodle (Lewis Blumberg Prods.); Pride And The Passion (Kramer Prods.; VistaVision; Technicolor).

Universal-International—Interlude (CinemaScope; Technicolor); The Incredible Shrinking Man; Mister Cory (Technicolor).

Warner Bros.—The Girl He Left Behind; The Old Man And The Sea (WarnerColor).

Westergren in New Post

Gerald M. Westergren has been named general manager of Basil Enterprises, Inc., owner-operators of 10 theatres and buildings in Buffalo and Niagara Falls, according to an announcement by Constantine J. Basil, president. Mr. Westergren was formerly advertising-publicity manager and later assistant general manager.

Hollywood Scene

JERRY WALD OBSERVES . . .

Hollywood, Midweek

ESTEEMED EDITOR:

Doubtless the vacationing Jerry Wald, spending his Summer respite in your entertaining city, has communicated directly before now his views and opinions concerning the present state of the motion picture industry, which has undergone some change since he departed this province, and which he studies as faithfully as a physician his patient, in good health or bad, on holiday or not. He was by no means despairing, although completely realistic, on the eve of his departure from here for there, as witness this collection of unconnected quotes from an unplanned conversation:

"I think the best way to cope with traditions in our industry is to establish a new set of them";

"There are no magic formulae for making a hit, but the formula for making a flop is simple—use the same story, with the same cast, and sell it with the same tried, true and trite ad campaign";

"There are only good and bad pictures, and the public would rather pay to see a good one than to watch a bad one at home free";

"Unusual film attractions will bring back some of the 'lost audience,' but before they all get back, it might be a good idea for the industry to find out scientifically just who is lost";

"Lack of enthusiasm is dangerous. The public doesn't know what they want to see until they see it. If a film is pre-sold, promoted and projected correctly, the public will be waiting to embrace it with their money";

•

"The trouble with big screens is what they do to small ideas";

"It has been said that good films are made from direct observations of life, and that bad films are made out of other bad films";

"You have to give the public something they cannot get on television in order to lick the stalemate that exists, and we must take a more aggressive position regarding ourselves as an industry to accomplish that";

"A good picture is a good idea backed by enthusiasm; it is more important to have the right subject, made badly, than to have a bad subject, made magnificently";

"Too many of us making pictures today have had an indiscriminate craving for intellectual excitement, and have lost the capacity to feel and think about simple emotions."

These are Wald observations as of June, 1956, and they have much in common, basically, with Wald observations of his Warner career, where his "Johnny Belinda" won him an Oscar and his contributions to the art of the motion picture won him the Academy's Irving Thalberg Award, and of his period of arbitrarily stifled productivity as chief of production at RKO. They are likely to be strikingly similar to all future Wald observations, in time of industry prosperity or peril, for they state the Wald policy in its essentials, and the Wald policy has proved to be sound policy an astonishing percentage of the time.

—WILLIAM R. WEAVER

HOLLYWOOD BUREAU

As if in response to reports of increasing attendance across country, the production branch of the industry shook itself out of an attenuated lethargy and started eight pictures during the week. more than it has undertaken in a good while. Three others were completed, bringing the shooting level to 39.

"Run of the Arrow," which RKO will release, went into production at St. George, Utah, with Samuel Fuller producing and directing from a story by himself. It has Rod Steiger, Sarita Montiel, Brian Keith and Ralph Meeker in its cast.

MGM's Henry Berman started "The Great American Pastime," directed by Hermann Hoffman, with Tom Ewell, Anne Francis, Ann Miller, Rudy Lee and others.

Co-producers Robert Smith and Sidney Shelton launched "The Buster Keaton Story," in VistaVision with color by Technicolor, for Paramount release. Donald O'Connor is portraying Keaton, who's doing the technical-advising, and the cast includes Ann Blyth and Rhonda Fleming.

"Teen-age Rebel" is a 20th-Fox project in CinemaScope and DeLuxe color, with Ginger Rogers, Michael Rennie, Mildred Natwick and Diane Jergens among the principals. Charles Brackett is down as producer, and Edmund Goulding director.

"Bringing Up Joey" is a Huntz Hall-Stanley Clements comedy for Allied Artists, produced by Ben Schwalb and directed by Jean Yarbrough.

Regal Films, the newly formed production company headed by E. J. Baumgarten, began shooting "Stagecoach to Fury" for 20th-Fox release. Earle Lyon is producer, William Claxton is directing, and the cast includes Forrest Tucker, Mari Blanchard, Paul Fix and Wallace Ford.

Producer-director Albert C. Gannaway, independent, started "The Gun and the Gavel," with Faron Young, Louis Jean Heydt and Douglas Fowley.

Imperial Productions, independent, turned cameras on "The Delinquents," with Tom Laughlin and Peter Miller in top roles.

Film Festival A Berlin Hit

by VOLKMAR von ZUEHLSDORFF

BERLIN, GERMANY: The Berlin Festival, at which 34 nations are represented, has found that its most popular films on exhibition here, judging from the applause, were "Trapeze," "Invitation to the Dance" and "Richard III." Among the prominent industry guests on hand were Eric Johnston, president of the Motion Picture Export Association of America, and John Davis of the J. Arthur Rank organization. The Federation of Producers now rates the Festival Class A, which places it on a par with similar festivals at Venice and Cannes. A jury headed by Marcel Carne for features and Otto Sonnenfeld for documentaries told a press group here that the first three prizes to be awarded are in gold, and some five to 10 in silver. A visitor's poll is open to the general public.

Mr. Johnston met with MPEA member company delegates here at a session presided over by Frederick Gronich, the association's German and Austrian representative. A day later Mr. Johnston was host at a reception for some 600 guests at the Festival, where he officially represents the U. S. Later, Bernard Gufler, chief U. S. diplomatic representative in Berlin, gave a luncheon in Mr. Johnston's honor. A frank exchange of German film problems and conditions marked the final meeting between Mr. Johnston and top leaders in the German film industry.

Loew's International Shifts Overseas Men

A series of changes in managerial assignments in MGM overseas offices has been announced by Morton A. Spring, first vice-president of Loew's International Corp. Eddie F. O'Connor has been transferred from Japan to Cuba. F. W. N. Beckett goes from Cuba to Venezuela. Bernard Blair goes from Venezuela to Japan, Bronislau Landau has been transferred from Singapore to Manila and Al Cassell goes from Manila to Singapore. The resignation of Adolph Judall, administrative manager of MGM of Brazil, for reasons of ill health, has also been announced.

"Gettysburg" Release Set

"The Battle of Gettysburg," depicting one of the most famous conflicts in history, will be released by MGM in September as a special subject, it is announced by the company. Photographed in Eastman Color and CinemaScope, the three-reel subject was accorded high praise by New York critics at its advance showing at the Guild theatre here.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended June 23 were:

Atlanta: D-Day the Sixth of June (20th-Fox); Gaby (MGM); Song of the South (B.V.) (Reissue); 23 Paces to Baker Street (20th-Fox).

Buffalo: The Animal World (W.B.); The Catered Affair (MGM); Gaby (MGM) 4th week; While the City Sleeps (RKO).

Chicago: Bhowani Junction (MGM) 2nd week; Gaby (MGM) 2nd week; The Great Locomotive Chase (B.V.) 2nd week; Hilda Crane (20th-Fox) 2nd week; Madame Butterfly (I.F.E.) 6th week; Meet Me in Las Vegas (MGM) 10th week; Trapeze (U.A.) 2nd week.

Cleveland: The Animal World (W.B.).

Denver: Adorable Creatures (Cont.); Crime in the Streets (A.A.); Foreign Intrigue (U.A.); The Man Who Knew Too Much (Par.) 4th week.

Des Moines: Toy Tiger (U-I).

Detroit: Autumn Leaves (Col.); Bhowani Junction (MGM).

Hartford: The Animal World (W.B.); Bhowani Junction (MGM); Leather Saint (Par.); Mowhawk (20th-Fox); The Proud Ones (20th-Fox); Return of Don Camillo (I.F.E.); Safari (Col.) 2nd week.

Indianapolis: The Great Locomotive Chase (B.V.); Safari (Col.).

Jacksonville: The First Texan (A.A.); Foreign Intrigue (U.A.); The Great Locomotive Chase (B.V.) 2nd week.

Kansas City: Heidi and Peter (U.A.) 3rd week; The Ladykillers (Cont.) 7th week; The Searchers (W.B.) 2nd week.

Miami: Bhowani Junction (MGM) 4th week; Foreign Intrigue (U.A.); The Man Who Knew Too Much (Par.) 2nd week; Oklahoma (Magna) 17th week; The Proud Ones (20th-Fox).

Memphis: The Catered Affair (MGM); Crime in the Streets (A.A.); The Searchers (W.B.).

Milwaukee: The Catered Affair (MGM) 2nd week; Oklahoma (Magna) 7th week; Unidentified Flying Objects (U.A.).

Minneapolis: Crime in the Streets (A.A.); The Littlest Outlaw (B.V.); The Searchers (W.B.) 3rd week.

New Orleans: Bhowani Junction (MGM) 2nd week; The Searchers (W.B.) 2nd week; Song of the South (B.V.) (Reissue); Toy Tiger (U-I) 2nd week.

Oklahoma City: The Animal World (W.B.); Earth vs. Flying Saucers (Col.) 3rd week; The Great Locomotive Chase (B.V.); The Proud Ones (20th-Fox).

Philadelphia: Autumn Leaves (Col.); D-Day the Sixth of June (20th-Fox); The Man in the Gray Flannel Suit (20th-Fox) 9th week; The Man Who Knew Too Much (Par.) 5th week.

Pittsburgh: Foreign Intrigue (U.A.); The Ladykillers (Cont.) 8th week; Lease of Life (I.F.E.); Oklahoma (Magna) 2nd week; Rawhide Years (U-I); Safari (Col.); The Searchers (W.B.) 3rd week.

Portland: Bhowani Junction (MGM) 2nd week; Gaby (MGM) 3rd week; Safari (Col.); Song of the South (B.V.) (Reissue).

Toronto: Bhowani Junction (MGM) 2nd week; D-Day the Sixth of June (Par.); Oklahoma (Magna) 9th week; 23 Paces to Baker Street (20th-Fox) 2nd week.

Vancouver: The Animal World (W.B.); The Man Who Knew Too Much (Par.) 2nd week.

Washington: The Catered Affair (MGM); Crime in the Streets (A.A.); Day the World Ended (Amer. Rslg); Invitation to the Dance (MGM); The Last Ten Days (Col.); The Man Who Knew Too Much (Par.) 4th week; Picnic (Col.) 18th week.

Challenge Massachussetts Minimum Wage Rise

BOSTON: A challenge to the Massachusetts Amusement and Recreation Minimum Wage Order passed last week that calls for increasing the minimum wage from 75 to 90 cents an hour for cashiers, doormen, assistant managers and ushers has been filed by Allied Theatres of New England. The exhibitor organization claims the wage boosts are prejudicial by the Department of Labor and that the order is "arbitrary, unreasonable and capricious." A spokesman for Allied Theatres of New England claimed there is a wide area of doubt as to the constitutionality of a statutory minimum wage act. Also included in the challenge with Allied Theatres are the outdoor amusement parks industry and the Massachusetts Golf Association, all of whom are affected. The order does not affect candy concession sellers.

AMPA Committee Named

A special AMPA 40th Anniversary Luncheon Committee was named recently by President Dave Bader at a luncheon attended by all officers, directors and members of the Ways and Means Committee of the Associated Motion Picture Advertisers, it is announced. Members include: Gordon White, Vincent Trotta, Lige Brien, Ray Gallagher and Edward Kestenbaum.

Hardiman Resigns Post

TORONTO: James Hardiman, director of advertising and publicity for Odeon Theatres (Canada) Ltd., has resigned his post, effective August 18. Indicating that his new position will be "in the motion picture field in Hollywood," he added that any announcement of his new affiliation will come from his new employers.

The National Spotlight

Albany

Community opposition to the establishing of new drive-ins has been mounting hereabouts for the past year. The latest case reported is in Waterford, where United Drive-in Theatres proposed to build an outdoor theatre. Earlier, the Town Board of Brunswick (outside Troy) enacted an ordinance barring automobile theatres, after United Drive-in purchased an option on a site. Bethlehem, below Albany, stymied a zoning change last summer which would have enabled a Delmar man to open an out-door theatre, and later blocked another on which **Morris Klein** had begun work. . . . **Jeffrey Hunter,** featured in "A Kiss Before Dying" came here for press, radio and television interviews to promote the United Artists picture, then playing the Strand, and to spotlight a later engagement in Schenectady. **Virginia Leith**, likewise featured, had visited Schenectady for the same purpose. Fabian city manager **Phil Rapp** arranged the details there, with UA exploiter **Abe Bernstein;** while **Steve Barbett,** of Strand, arranged the appearances in Albany.

Atlanta

The stork paid a visit to the home of **Mr.** and **Mrs. Wayne Spiering,** and left a baby boy. Mr. Spiering is manager of the Roy Smith Company, theatre supplies, Jacksonville, Fla. . . . **Joan Hulme**, daughter of **Charlie Touchon,** office manager at United Artists, has a new baby girl, making Charlie a grandfather. . . . **Edward C. Fain,** for 30 years owner of the Fain theatre, Wetempka, Ala., died at his home after a long illness. He is survived by his wife, a daughter and three sons. . . . **Hubert Mitchell,** owner of the Strand theatre, Hartselle, Ala., now renamed the Rodeo theatre, will spend $50,000 for renovations. **Hank Farrish** is manager. . . . **Buford Styles,** branch manager at the Universal Exchange, Jacksonville, Fla., was in Atlanta visiting his mother who is ill in the hospital here. . . . **Mrs. Marguerite Stith** has taken over the booking and buying of the Bonnett drive-in, Loudon, Tenn. . . . **Billie F. Cook,** Howco Film Exchange, recently became the bride of **Don Hister.** . . . **John Stembler,** president of Georgia Theatres, and his family are back after a vacation spent in Florida.

Boston

Charles L. Stoddard, district manager of New England Theatres, Inc., lost his wife after a lingering illness. . . . **Wally Jones,** a professional white hunter from Kenya colony, South Africa, arrived in town recently for press interviews and radio and TV appearances in connection with Columbia's "Safari.". . . **Mel Davis,** who was head booker at Republic for nine years, has resigned to join Screen Guild Productions of New England as a booker-salesman, working with **Lewis Ginsberg,** branch manager. **Tom Morton** remains at Republic as booker. . . . Pine Island drive-in, Manchester, N. H., operated by the Shea circuit, is being enlarged to accommodate 800 cars. The previous capacity was 300. . . . Two RKO men will be honored at an industry luncheon sponsored by the Variety Club of New England on Tuesday, July 10, at the Hotel Bradford. **Hatton P. Taylor,** recently promoted to eastern-central district manager, and **Otto Ebert,** who replaces him as branch manager in Boston, will be the honored guests. The committee is made up of **Bill Koster** and **Dave Grove** as co-chairmen, and includes **Al Glanbinger, Harvey Appell, Bucky Harris, Joe Longo, Arnold Van Leer,** and **Carl Goldman.**

Buffalo

Carl Bell and **Joe Denzak** have formed a partnership in the operation of the Buffalo Theatre Equipment and Seating Company. Bell has been manager of the Buffalo office of Perkins Theatre Supply for several years and Denzak has been associated with Western Automatic in Buffalo. The office is located in the same first floor spot that Perkins has been occupying in the Film Building at 505 Pearl Street. . . . Vandals slashed about a dozen yacht-type chairs and a large tent panel at the newly opened Melody Fair theatre in Wurlitzer Park, North Tonawanda, N. Y., recently. . . . **Eddie Meade,** Shea circuit advertising-publicity manager, put over a contest on "Trapeze," with Hens & Kelly store, through which he tied in with the national "Miss Exquisite Form" promotion. . . . The Parkway drive-in, Canandaigua, N. Y. is getting out an attractive weekly program of attractions and has lined up a number of advertisers who contribute toward the cost of its publication. . . . **Ozzie** and **Harriet Nelson** and their son, **David**, were in Rochester the other day to meet with Eastman Kodak company officials in connection with the Nelson television show which will be sponsored by the Eastman company, starting in September.

Charlotte

Mrs. Verdah Looper, who was elected Miss Charlotte Film Exchange at the theatre owners convention last January, went to Florida for her vacation. The trip was given to her as the prize for winning the title. . . . An autopsy will be held to determine the cause of death of **Jack ReVille,** Charlotte exchange manager. Mr. ReVille died June 6 and it is believed death was due to a heart attack. . . . **Lucky S. Squire,** who plays Santa Claus for New York department stores and banks each Christmas, came here as an exploitation stunt for "Toy Tiger" at the Manor theatre. . . . **Mrs. Emery Wister** of the Howco Exchange, visited her parents in Nebo, N. C. . . **John Yarbrough,** 20th Century-Fox exploitation man based in Atlanta, was in Charlotte on business. . . . **George Carpenter** of the Colonial Theatres in Valdese, gave his annual party for exchange salesmen and executives in Blowing Rock.

Chicago

Bryan Allin of Allin Film Delivery Service reported his father, **J. J. Allin,** is resting comfortably at St. Luke's Hospital following a heart attack. The elder Mr. Allin is still active in the business despite the fact that he just passed his 81st birthday. . . . **Herman Gorelick** arrived here from St. Louis to attend a family wedding and to spend part of his vacation greeting friends on the Row. . . . According to **Larry Stern,** the current policy of running re-releases at the Cinema is proving productive at the box office. . . . **Sam Lesner** has resigned as assistant manager at the Howard theatre. His successor has not yet been named. . . . Included in the current group of "holidayers" are **John Rector,** manager at the Howard theatre; **H. Odendahl**, manager at the Roosevelt; **Ray Nolan,** RKO branch manager; **Dave Friedman** of Paramount's publicity staff; **Helen Sherer,** RKO cashier; who went to California. . . . **John Agnos** has been appointed manager at the Tower theatre. **Stanford Kohlberg,** who reopened the theatre in early June, had been "presiding," and at the same time continued operating his Starlite drive-in.

Cleveland

Marshall Fine, Variety Club chief barker, announces negotiations are almost completed to move the club's headquarters from the downtown Hollenden Hotel to the uptown residential Tudor Arms Hotel, located at Carnegie Ave. and East 107th St., which will be double the present space. After extensive remodeling, a gala fall opening is planned. . . . **Jay Matthews** has acquired the closed Rockford theatre, Rockford from **C. E. Knox, Jr.,** and reopened the 200-seat house this week. . . . **Paul Vogel**, Wellsville, O., drive-in owner leaves next week for two weeks at Camp Breckenbridge, Ky., to head the reserve officers' training school. . . . **Carol Jacobs,** daughter of **Max Jacobs,** long interested in theatre promotions, sailed this week on the Queen Elizabeth for two months abroad following graduation from Western Reserve University. . . . **E. J. Stutz** has closed the Circle theatre, Cleveland, for the summer, and transferred his week-end hillbilly stage shows to Harmony Ranch, an amusement place on route 22 just south of Chagrin Falls.

Columbus

Mrs. Ethel Miles of the Miles circuit is recovering in Cleveland Clinic following an operation. . . . Workmen are completing installation of new six-channel illuminated

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marquee panels at Loew's Ohio. A new V-sign also will be erected. . . . A Cambridge, Ohio drive-in claims the national record for numbers of patrons admitted as one group on "Buck Night" when every vehicle, regardless of the number of people it holds, is admitted for one dollar. A farm tractor pulling a hay wagon with 69 persons aboard was admitted for $1. . . . **Robert Wile,** secretary of the Independent Theatre Owners of Ohio, thanked the woman who signed herself "Three Times a Week Patron" for her letter to the *Dispatch* Mail Bag in which she praised theatre managers "who work long hours and whose purpose in life is to give pleasure to their audiences." Wile said: "We wish there were more of you. And on behalf of all theatre managers we thank you from the bottom of our hearts." . . . **D. Lee McLain,** of the Star drive-in at Wauseon, Ohio, is the newest member of the Independent Theatre Owners of Ohio.

HAIL and FAREWELL



HONOR TO A FRIEND. Wisconson Variety Club's luncheon the other day to retiring Paramount branch manager Irving Werthamer brought out the industry in Milwaukee. In an array above, prior to the affair at the Maryland Hotel, are George Devine, new manager Ward Pennington, Mr. Werthamer and office manager John Stock.

Denver

Variety Tent 37 has scheduled its annual picnic and golf tournament for August 17 at the Lakewoos country club. The cost will be $5.50 per person, with green and swimming fees extra. This club has one of the finest and sportiest golf courses in the country. Activities will include games, golf, swimming, dinner and dancing. The door prize will be a 1956 Cadillac. . . . **C. U. Yaeger,** president of Atlas Theatres, went to Chicago, and **Dave Davis,** general manager, is visiting the theatres at Salida, Colo. . . . **Clarence Batter,** booker and buyer, who has been home ill for three weeks, has entered St. Joseph's hospital for treatment for complications arising from strep throat and virus pneumonia. . . . **Bill Prass,** publicity man, doing the campaigns on "Trapeze" here and in Salt Lake City, with the film opening day and date at the Uptown and Villa, Salt Lake City, and the Denver, Denver, June 28. . . . **Kim Novak** will be in July 6-8 for the opening of "Eddy Duchin Story" at the Denver July 8. . . . **Marvin Goldfarb,** Buena Vista supervisor, to Des Moines and Omaha on a sales trip.

Des Moines

The Stratford theatre at Stratford has been reopened through the efforts of local businessmen. The equipment and stock in the building owned by **M. K. Halverson** have been purchased by the merchants. The theatre has been closed for some time. . . . **Emmet Gillispie** has purchased the Lacona theatre at Lacona from **George Lindsley** of Tripoli. Gillispie has had 33 years' experience in the theatre business. The new owner, who plans changes in equipment and will do some redecorating, will hold a grand opening of the house early in July. . . . Two bandits held up **Mrs. Marian Phipps** in the ticket booth of the Corral drive-in theatre at Cherokee and escaped with $75 in cash. They ordered Mrs. Phipps to hand over the cash box, with which they fled. Mrs. Phipps said the men, both young, were armed. . . . Fire burned one piano and badly damaged another and burned flooring backstage at the Paramount theatre in Cedar Rapids. The fire was confined to the backstage area with only light smoke throughout the rest of the house. . . . **Dale Bucholtz** of Guthrie Center, has leased the Iowa theatre at Lake City from **R. M. Bernau.** For the past five years, Bucholtz has managed the house at Guthrie Center for Iowa United; prior to that he managed a theatre at Lehigh. . . . Manager **D. W. Oakes** has reopened the Columbus theatre at Columbus Junction for showing on Friday and Saturday nights each week.

Detroit

Fine summer weather, long awaited, has given the drive-in business a much-needed stimulus with standard houses taking a corresponding dip. This usual slump lasts through Independence Day giving patrons time to get used to the great outdoors for the year. . . . **Lloyd Krause** is the new RKO manager. He was formerly in Cincinnati. **Otto Ebert** has moved on to Boston. . . . **Richard Graff** has come back to Universal after an operation. . . . **Albert Dezel,** Dezel Productions manager, has personally taken charge of the local exchange. . . . Former assistant manager at the Telenews, **William Friedlander,** has returned to the city after a three-year Arizona stay. . . . **George Goodman** has been added to the 20th-Fox staff in the Saginaw district. . . . The Mars in Brown City has been renamed for the city, with **Mr.** and **Mrs. Stanley Janis** operating. . . . **Milt London's** 11 year old daughter, **Leslie Ann,** produced a backyard show for the benefit of the Society for Crippled Children. . . . The Van Dyke has been closed by **Sydney Moss.** . . . **Carol Lauth,** biller at Warners, married **Norman Magretta.** . . . The Corunna drive-in in Flint has been retitled the West Side.

Hartford

The long-projected drive-in theatre plans for Berlin, Conn., are destined for another extensive delay. The town's Zoning Commission has reserved decision on a petition to ban construction of drive-in theatres, submitted by a local resident who has long opposed **George LeWitt's** plans to build an outdoor theatre in that New Britain suburb. LeWitt is a veteran New Britain theatre owner-operator. . . . **Irving C. Jacocks Jr.,** operator of the Branford theatre, Branford, Conn., and long active in MPTO of Connecticut, will be honored at a testimonial dinner, slated for July 9 at the Waverly Inn, Cheshire, Conn. **Sam Weber,** New Haven, is treasurer for the affair. . . . The MPTO of Connecticut has scheduled its annual golf tournament and dinner for July 17 at the Racebrook Country Club, Orange.

Indianapolis

Joe Cantor is chairman of a committee of Indianapolis exhibitors named to study results of an MPAA poll here on public receptiveness to a movie credit plan. Others on the committee are **Dale McFarland, Dr. M. Sandorf, Rick Lochry** and **George Landis.** The poll may take six weeks. . . . **Mr.** and **Mrs. Eugene Jackman** have bought the Sunshine at Darlington from **Charles A. Marshall,** who owned and operated the house 33 years. . . . **Murray Devaney,** Columbia branch manager, and **Mrs. Devaney** are parents of a seven-pound girl, **Irma,** born June 11. . . . **Dallas Schuder,** manager of the Circle, is vacationing at Edinburg, Ind. . . . **Paul Webster,** Republic branch manager, is back at work after cases of poison ivy and measles.

Jacksonville

A lifetime gold pass to all houses of the Florida State Theatres circuit was presented to **Mr.** and **Mrs. Haines Drayton,** industry workers, by **Mark DuPree,** assistant to FST president **Louis J. Finske,** at the Draytons' 50th wedding anniversary in the Garden Center. . . . **Milton Selph,** former exhibitor, died here June 18. . . . **Bill Fegenbush,** theatre art shop head, went into a hospital for emergency surgery. . . . **Fronia Currie,** former U-I worker, has been named executive secretary of the local Jaycees. . . . A knee injury has forced **Harvey Reinstein** to leave his work as Buena Vista salesman for Florida. He has been transferred to the national sales office of Buena Vista in New York. . . . Visitors in from New York were **Walter McCurdy,** Paramount executive, and young **Leo Samuels, Jr.,** son of the Buena Vista sales director. . . . **Miss Eleanor Yeager,** daughter of **Mitch Yeager,** Florida Theatre projectionist, was selected

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(Continued from opposite page)

as Miss Future Business Leader of America at a national high school convention in Washington, D. C. . . . **James R. McLeod** has taken over operation of the Key theatre at Cedar Key.

Kansas City

Boris Bernard, formerly with Cinerama in Buffalo, was made managing director of Cinerama at the Missouri theatre. **Ralph Buhrmeister** is house manager. . . . Commonwealth, Inc. closed the Ashland theatre, where TV fights had been shown, and sold the video equipment. . . . **Frank Naylor, Jr.,** son of **Mrs. Frank Naylor, Sr.,** secretary at Stebbins Theatre Supply Co., was elected governor of Sunflower Boys' State at Wichita, Kans., and a delegate to Boys' Nation, Washington, D. C., July 20. . . . **Eddie Grayson,** shipper at National Screen Service, died in an accident. . . . "The Animal World" is getting heavy TV promotion in Wichita and Joplin and Kansas City, Mo. . . . The Overland Park, Kans. Christian Church is holding summer services in George Baker's New 50 drive-in. . . . Rowe theatre, Rolla, Mo., built about six years ago, was heavily damaged by fire. **Rowe E. Carney,** St. James, Mo., is the owner. . . . The new manager at the Ellinwood, Kans. drive-in is **H. LeRoy Smith.**

Los Angeles

Wendell Smith has purchased the interest held by **Fred Stein** in the Ritz theatre in Inglewood, and will take over complete operation of the house. . . . In the Barney Balaban playdate drive, **Gene Beuerman** captured first place, while **Arnold Shartin,** also of the sales staff, took seventh place nationally. . . . Sero Amusements Co. appointed **Mark Modine** manager of their Cherry Pass drive-in, located between Beaumont and Bannings. He succeeds **Gus Nardoni,** transferred to Pomona by Sero to assume the managerial duties of the new Mission drive-in. . . . Back after being hospitalized, was **Jules Gorelick,** Universal-International salesman. . . . **Stan Lay,** formerly with **B. F. Shearer** as a salesman, joined National Theatre Supply in a similar capacity. . . . **Harold Wirthwein,** western division sales manager for Allied Artists, returned from a trip to San Francisco, where he conferred with **Mel Hulling,** co-owner of the west coast franchise, and **James Myers,** Bay City manager. . . . **Manuel Carnarkis,** mayor of Bakersfield, and operator of the Vista and Virginia theatres in Bakersfield, was on the Row to secure product for his houses. Also seen from out of town were **Bob McCracken,** Arizona-Paramount Theatres; **O. K. Leonard,** Apache drive-in, Globe, Ariz., and **Bill Alford** of the Strebe Theatre Circuit.

Memphis

Two theatres, closed some time ago, have been re-opened in the Memphis trade territory. They are the Tutrovansum at Tutwiler, Miss., owned by **R. J. Mayhan,** and the Rice, Brownsville, Tenn., owned by **M. E. Rice, Jr.** . . . **Peggy Joyce Moore,** daughter of **Jesse H. Moore,** who owns and operates the Ritz theatre in Crenshaw, Miss., and **Mrs. Moore,** was named Miss Memphis of 1956. She is a student at Memphis State College. Miss Moore competes in another contest for Miss Tennessee, the winner to represent the state in the Miss America contest in Atlantic City. . . . The Warner film, "The Searchers," was setting some new attendance records at Warner theatre where it did three times average business the first week and was held over. . . . **Joel McCrea,** film actor for 26 years, and his son, **Jody,** 21, were in Memphis. McCrea and his son made personal appearances on the Malco theatre stage where his picture, "The First Texan" is showing.

Miami

The 16-mm color film record of the Lions Club International convention, held in Miami, was done by the local Emco Productions which has **Ed Downes** as associate. One of the highlights was the installation of the local Lions president, **Jimmy Barnett,** manager of the Olympia theatre. . . . The Dade County American Cancer Society unit elected **Lillian Claughton** to the board of directors and as its delegate-at-large. . . . The **Mitchell Wolfson** family has gone to the family home in Asheville, N. C. to prepare for the Independence Day nuptials of their daughter **Frankie.** . . . **Harry** (FST southeast district supervisor) **Botwick** was in Jacksonville for conferences recently. . . . The **Norman** (MGM exploiteer) **Levinsons** are on a honeymoon in Nassau. . . . Latest member of the **Ralph** (WTVJ news director) **Renick** fan club is **Susan Marie Renick,** (fourth addition to the Renick family), born June 19. . . . FST managers **Harry Margolesky, Leo Hayes Gabarino** and **Bill Russell** were enjoying vacations at varied points including Nassau and Pennsylvania.

Milwaukee

On June 28 fourteen theatres in Wisconsin opened with United Artists' "Trapeze." . . . **Lester Fischer** will marry **Dona Hashka** July 7. Lester is the son of **Elsie Fischer** and the late **Bert Fischer,** well known in theatre circles here. **Earl Fischer,** Lester's brother, and recent operator of the Alamo theatre here, will be his brother's best man. . . . **Betty LaVerne** has been asked to be Parliamentarian for the Better Films Council of Milwaukee County during the next term. . . . **Ward Bentley,** exploitation man for United Artists, was in town last week working on the campaign for "Trapeze." . . . Warner Brothers screened two films during the week of June 25, "Moby Dick" and "Satellite In the Sky."

Minneapolis

Mrs. Tillie Smith has opened her 275-car Long drive-in at Long Prairie, Minn., and at Litchfield, Minn., **Fred** and **Lloyd Schnee** opened their 400-car Starlite drive-in. The Schnee brothers also operate the conventional Hollywood and Unique theatres in Litchfield. . . . **Richard Ellingson** has installed CinemaScope equipment in his Paramount theatre at Pembina, N. D. . . . The Suburban World has fancied up its lobby by putting colored sand in its ash tray urns. The sand comes in five colors. . . . **Bill Marshall,** salesman at Allied Artists, has resigned. . . . Home Theatres will build a 450-car drive-in at Wahpeton, N. D. **Patrick Goggin,** manager of the circuit's Gilles at Wahpeton, N. D., will manage the stand . . . **Charles Perrine** has resigned as vice-president of Minnesota Amusement Co. to enter another field. . . . **Mike Lee,** UA district manager, and **Al Fitter,** western sales manager, were in.

New Orleans

Page M. Baker, chief barker, New Orleans Variety Tent 45, announced the appointment of **Mrs. Rodney Toups** as chairman of the ladies' activities committee for Variety International convention to be held here in April, 1957. . . . **Don Kay** of Don Kay Enterprises reported that he and associates have a cooperative deal underway with merchants and theatres involving the give-a-way of Ford Thunderbird Jr. automobiles. . . . **Vernon** and **Mary Miller,** daughter and son-in-law of **F. K. Phillips,** proprietor of the Broadway drive-in, Hattiesburg, Miss., acquired ownership of the indoor Lamar at Purvis, Miss. from **Mr.** and **Mrs. Elmer Canfield.** The new owners are having the house remodeled and equipped for CinemaScope presentations. Johnson Theatre Service is handling the sale and installations of equipment and wide screen. . . . Practically all of the film, poster and accessories exchange managers, Mississippi salesmen, heads of supply stores and salesmen, independent film buyers and bookers and Louisiana theatre executives, both independent and circuits, attended the MTOA convention at the Edgewater Gulf Hotel, Edgewater Park, Miss.

Omaha

The annual all-industry outing of Tent 16, Omaha Variety Club, will include a golf match at the Omaha Field Club with the Des Moines Tent 15 team. **J. Robert Meff,** chief barker, has invited Minneapolis and Denver golfers to participate. The party to be held Monday, July 2, will be called Meyer Stern Day honoring the veteran representative of Hollywood and Capitol Pictures here. . . . **Oliver Patrick,** has resigned as United Artists salesman and will return to Des Moines, where his wife has been seriously ill. . . . **Ollie Schneider,** exhibitor at Osceola, Neb., 10 years, has leased the Muse Theatre to **Bill Zedicker.** . . . **Rich Wilson,** MGM salesman, has been transferred to the Cincinnati exchange.

Philadelphia

Melvin J. Fox, head of the independent chain of Fox Theatres in this area, was reappointed a member of the Philadelphia Parking Authority by **Mayor Richardson C. Dilworth.** . . . Eastern Pennsylvania Allied Independent Theatre Owners, led by **Sidney E. Samuelson,** held a business meeting last week at the Little, Hershey, Pa., with the current film situation and means of improving business on the agenda. . . . The Boyd will resume Tuesday matinees during July and August for Cinerama's "Seven Wonders of the World." . . . **Lewen Pizor,** independent

(Continued on following page)

(Continued from preceding page)
circuit head, was elected an honorary delegate to the Council of Reform Synagogues of Greater Philadelphia. . . . Tri-State Buying and Booking Service is now handling **Sol Shocker's** Franklin, Allentown, Pa. . . . **Al Frank**, owner of the Circus drive-in near Atlantic City, N. J., is offering somthing new to patrons on weekends in featuring dancing on the patio to the live music of the Riff Kings. Dancing is featured on Fridays, Saturdays and Sundays. . . . Painter **Gil Wilson** in the area lecturing with color slides from his collection of paintings for Warners' "Moby Dick." . . . The Astor, Reading, Pa., now a **William Goldman** house and managed by **J. Lester Stallman**, closed for several weeks to permit workmen to rush $40,000 worth of improvements in the front, in the foyer and in the lobby. . . . **Ulrik F. Smith,** Paramount branch manager, fired the opening guns for the forthcoming Paramount Weeks on July 25 to August 7 in shooting for 100 per cent representation in area bookings.

Pittsburgh

Local Variety Club's "Gay Nineties Mardi Gras" on June 30 at the Schenley Park Hotel will mark the "swansong" for that historic hotel, which will close its doors forever that night. It was recently purchased by the adjoining University of Pittsburgh. . . . The Club's Camp O'Connell opened for the summer on the 24th with the usual "open house" for members and their families. . . . The long running "The Ladykillers" at the Guild will be followed by "Patterns." . . . Big luncheon held by United Artists at the Royal York for local exhibitors and press to meet their new sales manager, **James Velde.** . . . The Squirrel Hill will follow "Lovers and Lollipops" with the new French import, "Proud and the Beautiful." . . . *Sun Telegraph* critic, **Leonard Mendlowitz** spending a week of his vacation in New York catching up on the newest shows. He goes from there to New Bedford for the world premiere of "Moby Dick." . . . **Gus Davis,** Stanley Warner booker, returned from a Miami Beach vacation with his family. . . . **Bill Graner,** Allied Artists booker for several years, resigned. He was replaced by **Warren Wurdock** who moved over from Universal.

Portland

Kenny Hughes, manager of Evergreen's Orpheum theatre, has been promoted to city manager for the Evergreen circuit in Olympia, Wash. **Bert Gamble** has transferred to a northern California post. . . . **George Glass**, publicity director for the Hecht-Lancaster outfit, was in town for a few days to work with **Dick Newton,** Paramount theatre manager. . . . **Bud Brody** was in from Seattle for a few days to work on NSS accounts. . . . **Bob Warner** is leaving ABC Vending. . . . **Oscar Nyberg,** Oregon district manager for Evergreen, has planned a tremendous campaign set for the opening of "The King and I." **Rita Moreno** will make a personal appearance as one of the highlights. . . . Guild theatre manager **Nancy Welch** reports that "Gaby" in its fourth week is outgrossing "Lili" which played at the same theatre.

Providence

Edward M. Fay, dean of New England showmen, has once again been named to head the Jimmy Fund, as co-chairman with **Joe Cronin,** general manager of the Boston Red Sox baseball team. The Jimmy Fund, over the past few years, has raised considerable sums, which go for cancer research and treatment among children. New England theatremen have been largely responsible for the erection and equipping of the world's largest children's cancer research hospital, located in Boston. . . . **William J. Trambukis,** Loew's State manager, was enjoying the first week of his annual three-week vacation. . . . **Phil Nemirow,** RKO Albee manager, will soon present a special midnight rock and roll screen show. . . . It has been rumored that **Lou Pieri**, Auditorium owner, will soon sell radio-station WICE to outside interests. Pieri, active in horse-racing circles, owner of the champion R. I. Reds hockey team, and stock-holder in the "Ice-Capades" company, built up the almost-defunct station into one of Rhode Island's most popular day-time radio outlets. . . . Business was virtually at a standstill when a record-breaking heat wave seared this section for almost an entire week. Local operations suffered severely as thousands upon thousands of Rhode Islanders deserted this city, seeking relief at beaches and shore resorts.

San Francisco

Universal Film Exchange's **Betty Gamble** announces that a limerick contest for **Barney Rose,** San Francisco district manager for the West Coast, will get under way July 1 and run through August 4. It is called "The Rose Month," designed to create good will and stimulate extra business among some 400 West Coast exhibitors. . . . **Irving Allen,** producer of "The Animal World," a Warner Bros. production, visited here June 21, plugging the picture via radio and TV. It opened at the St. Francis theatre June 22. **Max Bercut,** Warner Bros. publicist on the West Coast, accompanied producer Allen on his promotion trip here. . . . **N. P. Jacobs,** president of Favorite Films of California, whose headquarters are in Los Angeles, visited here. His business trip also took him to Portland, Ore., and Seattle, Wash., where he spent considerable time with the new manager, **Buck Smith,** who succeeds **Bill Shartin,** recently killed in an auto accident.

St. Louis

The Mesa drive-in, Mesa, Ark., now has an enclosed, weather-proof auditorium and a playground for children. . . . **Mr.** and **Mrs. J. W. McKnight** have been appointed managers of the Vandalia drive-in theatre at Vandalia, Mo. . . . **Paul Stehman** has purchased the interest of **Thomas Danner** in the Green drive-in, Winchester, Ill., and will continue to operate it. . . . The Gurdon drive-in has opened for business at Gurdon, Ark., under the management of **H. A. Garrett.** . . . The Twin City drive-in theatre, Champaign-Urbana, Ill., has been sold by **John Barr** to the Van Nomokis Circuit of Chicago. Barr will continue as manager of the theatre for the present.

Toronto

Two drive-ins of Twentieth Century Theatres, the 400 and the North-East are tied in with three city houses for second run films. The local houses included are the Midtown, Odeon and Bayview. . . . . A special presentation, playing to the kids, is being shown at the Eaton Auditorium here. Bill includes "Heidi and Peter" and "Little Fugitive". . . . **Jim Hardiman,** Odeon Theatres of Canada Ltd., publicity chief, resigned as of July 1 to take a position in a Hollywood studio advertising department. The studio hasn't been named as yet. . . . The Laurier, Hull, owned by **Donat Paquin,** was sold to **Paul Lafontaine.** Lafontaine has been operating house for several years. . . . Odeon's Beacon, Winnipeg, closed for three months. . . . Another on shuttered list is the 1,350-seat Empress, Montreal, because of no business. Park, Sudbury, has been taken over by **V. Pileggi** and **D. Politi,** and will show Italian films.

Vancouver

It's unlikely theatre owners in British Columbia will be getting any further cuts in the amusement tax. They did themselves out of the hope by not passing along to patrons the last cuts made, Government officials said. . . . In show business for more than half of a century and manager of the Famous Players' Capitol theatre in Victoria (now closed) **Jock Roberson,** died after a fall down the stairs at the Atlas Victoria which he was to take over. He was 80 and a member of Famous Players 25-year club. The mother of **Ken Leache,** Famous Player partner in Calgary, Alta., died in Spokane, Wash. She was nearing her 100th birthday. . . Box office pace continues to lag with few exceptions. Showmen blame it on everything except their own weak efforts. . . . An usher shortage may soon frustrate theatre managers here. The reason is that the girls can earn more elsewhere with their nights off. . . . There appears to be no shortage of product here as many exhibitors claim. Two theatres in Vancouver and a drive-in in the Fraser Valley are on a triple bill policy.

Washington

Mrs. J. E. Fontaine, wife of United Artists sales manager **J. E. Fontaine,** is recuperating from eye surgery, at the Episcopal Eye, Ear and Throat Hospital. . . . WOMPI installed its new officers at ceremonies in the Fairfax Hotel. . . . The Variety Club board of governors will meet July 2. . . . **Jack Keegan,** recently returned from overseas where he was with the Army, is now a civilian again, and is working at Columbia Pictures. . . . Wineland Theatre has added the Hillside drive-in in Maryland to its chain. . . . On July 1, at the Washington Hebrew Congregation Cemetery, there will be an unveiling of the gravestone for **Sidney Lust,** former chief barker of the Variety Club. . . . **Joseph F. Beattie,** director of motion pictures for the Veterans Adminstration for the past 20 years, has been named president of the Washington Film Council. . . . **Jake Flax,** Republic Pictures branch manager, is celebrating his 45th anniversary in the motion picture business.

Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

BRINGING THEM BACK — to the Theatre

SOMEONE has said, that when we stopped making films for the family, the family stopped going to the movies. And, if they didn't stop entirely—they slowed down. The family group are tired of sex and violence, of murder and monsters, of sin and wickedness, as a theme for entertainment.

Of course, the violation of man's laws will always be the essence of drama. But women, particularly, don't want it spread before them as a daily diet. Perhaps it is too close to life—and they seek escape. But if we are losing the women, it could be that we offend them, too often.

We think the television programs have acquired our old sense of what it takes to appeal to women. Recently, on CBS-TV's Friday night program, "Mama"—which has been lopped off the General Foods schedule at the end of the current season—Peggy Wood made a twenty-second announcement that anyone writing in, could have a new color photo of the "Mama" family. Within four days, they had 50,000 requests, and there will be many times that number as this is written. Perhaps we are not the only ones to discount the family in favor of the Madison Avenue business and social clique.

We believe that "The Hardy Family" and similar films, made our basic audience for the movies—and half of the "imports" and "sex" films now current, are responsible for driving the family away from the theatre. It may have been "corny" in the estimation of our sophisticates, but Heaven save us from ever having to associate with these same sophisticates, in either their Hereafter, or ours. They are perverts in the sense that they confuse public taste with their own, which is uncommonly vile.

How long has it been since we've had a good family-film series? We've known, since the days of "The Perils of Pauline" that such films have an accumulative value, which piles up, issue after issue, week after week. Are we going to permit television to absorb all of this accumulative benefit, as a matter of policy? Of course, we want the biggest, the widest, the best of pictures in our new dimensions—but why let the family trade wither on the vine, while we are seeking pre-release values at advanced prices? Why relinquish our heritage in family films to television which offers quantity without quality?

PROMOTION PICTURES

We've always liked that headline, ever since we used it quite a while back, on a Round Table picture page. And, it's worth repeating here, as a topic of discussion in this meeting. There are pictures coming up, which are *promotion pictures* in our new dimensions, new color, new standards—and it requires a new understanding of our old showmanship methods.

The old, old timers, in the good old days, seldom had better than we have today, with such films as "Away All Boats" or "Toy Tiger" from Universal. Both of these are exploitation pictures, and the promotion is more than a promise—it is built in, with the production. The United States Navy is authority for the statement that "Away All Boats" is their best chance for cooperation, and they propose to prove it, in practice.

We spoke last week of "The King and I"—and it will delight you, following "Carousel" and "Oklahoma" as one of the Rodgers and Hammerstein "greats" in theatrical tradition. Millions are waiting to see these films—millions more than have ever seen the originals, after having made world history as theatrical attractions. You don't know how lucky you are!

This week, as the Round Table goes to press, we are going to New Bedford for the world premiere of "Moby Dick." We've already seen the new John Huston-Warner Brothers' picture, and reviewed it, for *Motion Picture Daily*, in their issue of Wednesday, June 27th. You'll like it!

WE'RE GLAD to note that "Moby Dick" will open in New York at two theatres—the Criterion, on Broadway, and the Sutton, on the more remote but fashionable upper East Side. It will add to the impact of opening without reducing the length of the run in either theatre. The Broadway house has its following—who don't even know where the Sutton is located—and the uptown theatre, with its smaller seating capacity and social clientele, can keep a fine picture beyond limits set by downtown standards. We think the industry could do with more multiple openings of this order—and fewer saturation, day-and-date runs in neighborhood theatres long after the premieres. The latter practice lessens the "desire to see" on the part of patrons who appreciate a choice. "Moby Dick" has its world premiere in New Bedford in three local theatres—and that is quite right, for the town will be on edge, and local folks should have a proper chance to take part in the festive occasion. We've seen some premieres where the regular patrons were given a run-around, in favor of distinguished guests, and we didn't blame them for muttering to themselves.

■ ■ ■

WASHINGTON dispatches, to the Motion Picture Daily, say that our industry's chances for tax relief in 1956 are virtually nil. Of course, the final decision so far as this session of Congress is concerned will not be known until adjournment. At present the politicians, especially those up for reelection, are anxious to get back home and do some fence-mending by getting around and talking with as many of their constituents as is possible. Sometimes there are surprises in the last days of a Congress session. Anyway plans must be carried forward to continue the fight against the admission tax at the national and local levels. This is one campaign for the theatre manager which never comes to an end. No victory is final and no defeat should be accepted as lasting.

—*Walter Brooks*



The four RKO starlets who are barnstorming for "The First Traveling Saleslady" are escorted by Joe Alexander, manager of the RKO Albee theatre in Cincinnati, with their little satchels full of satisfying promotion for the picture.



Gil Wilson, famed artist, illustrates his lecture on "Moby Dick" to an audience of women from the Philadelphia Motion Picture Preview Group, as the first stop on his 26-city tour in behalf of John Huston's production for Warner Brothers. He will carry his artistic effort and pleasant personality to opinion makers in advance of the picture, as a pre-selling gesture which is in keeping with the famous classic of the whaling ships.

Salesmen Take To the Road





Lucky Squire, famous Santa Claus, who is working out of season as a traveling man for Universal's "Toy Tiger," visited Charlotte, N. C., where he is under the guiding direction of Bill Prim, manager of Stewart & Everett's Manor theatre.



William C. Johnson, assistant manager of the Lyric theatre, Mourovia, California, poses with "Robby the Robot" who gets around as a salesman for "The Forbidden Planet" on the road.



Miss Luckie Greco, first member of the Sal Mineo fan club in Philadelphia, signs the book as members enroll for the Mastbaum theatre engagement of Allied Artists' "Crime in the Streets."

RKO's "First Traveling Saleslady"

The first production under the aegis of the new RKO management, "The First Traveling Saleslady," will be advertised, exploited and publicized nationally at the local level by four RKO starlets who have embarked on a trans-continental tour in behalf of the picture. To assure the fullest penetration and to accomplish a myriad of local tieups, the tour is conducted with advance preparation and escort service throughout, by RKO's field exploitation staff in 18 cities.

The four specially selected girls were chosen to suit the promotion puproses of the Jantzen Company, makers of fashion swim wear, who are the sponsors of both national and local tieups for cooperative advertising and local exploitation, along with the Chrysler Corporation, who also have an interest in such details of showmanship. The theme of the Jantzen sales approach is the great contrast in their line, from the days of "The First Traveling Saleslady" down to the present-day fashions, and the girls are prepared to prove the point, or points, as the case may be. The swimsuit company will run reciprocal cooperative advertising in every city, using full-page and half-page newspaper space in advance and with playdates. A long list of local stores will participate. Chrysler will follow a similar plan, featuring the new convertible Plymouth. Dave Cantor, RKO's exploitation manager, launches the campaign and his field staff picks up.

RKO-Galahad Deal Set For New York Films

Daniel T. O'Shea, president of RKO Radio Pictures, has announced the signing of a contract with Galahad Productions, Inc., for the release of four pictures annually during the next three years. Galahad Productions is headed by Himan Brown, TV-radio producer and president of the recently-finished Production Center, Inc., motion picture sound stages in Manhattan. All of the films will be made entirely in New York using acting talent from the Broadway stage and TV. "We see New York as providing a unique opportunity for developing young talent, as well as an outstanding source of top-quality stars," Mr. O'Shea said. He referred also to the recent announcement of RKO's stepped up studio production schedule—starting eight features in 70 days—and the Galahad commitment as evidence of "RKO's intense desire to supply the public, through their local exhibitors, with a sustained array of the kind of unequalled entertainment which only the motion picture theatre screen can assure."

CONTENDERS FOR QUIGLEY AWARDS

Finalists at the end of the Second Quarter, June 30, 1956

STEVE ALLEN
Odeon, Haney, Canada

MARK ALLING
Golden Gate
San Francisco, Cal.

WILLIAM H. BELLE
Laurelton,
Laurelton, N. Y.

SAM J. BERMAN
St. Thomas
St. Thomas, Can.

NACE BERNERT
Grand, Astoria, N. Y.

BRIAN BINT
Gaumont,
Chorlton, Eng.

STAN BROOKS
Music Box,
Tacoma, Wash.

PETER BUTTON
Playhouse, Bexhill, Eng.

JIM CAMERON
Capitol
Ft. William, Can.

D. M. CAMPBELL
Regal, Stirling, Eng.

JOHN D. CLARK
Odeon, Halifax, Eng.

J. J. COLLINS
State, Melbourne, Aust.

TIFF COOK
Famous Players
Toronto, Can.

MAX COOPER
Cove, Glen Cove, N. Y.

J. DI BENEDETTO
Poli, Worcester, Mass.

CHARLIE DOCTOR
Capitol,
Vancouver, Can.

LOU EBSTEIN
Broadway, Astoria, N. Y.

BILL ELDER
Warfield
San Francisco, Cal.

JIM ESHELMAN
Strand, St. Paul, Minn.

AL FRANK
First National
Yakima, Wash.

LEE FRASER
Bloomfield
Birmingham, Mich.

MEL GAITSKILL
Paris, Paris, Ky.

J. A. GALLACHER
Regal
Kilmarnock, Scotland

ARNOLD GATES
State, Cleveland, O.

A. I. GARDNER
Le Rose
Jeffersonville, Ind.

CHARLES GAUDINO
Poli, Springfield, Mass.

DON GAULD
Odeon
Ft. William, Can.

ELAINE GEORGE
Star, Heppner, Ore.

SAM GILMAN
State, Syracuse, N. Y.

AL GODDARD
Park Plaza, New York

ROBERT GOSS
Odeon, Sale, Eng.

T. F. GRAZIER
Arcade,
Darlington, Eng.

HARRY GREAVES
Winter Garden
Brisbane, Australia

NED GREENE
Legion, Mayfield, Ky.

ROBERT L. HANDLEY
Penway, Harrisburg, Pa.

JAMES J. HAYES
The Cinema
Buffalo, N. Y.

D. M. HEATLIE
Regal, Aberdeen, Scot.

BILL HENDLEY
Majestic
Gettysburg, Pa.

FRANK HENSON
State, St. Louis, Mo.

HARRY HOMENIUK
Palace, Galt, Can.

EDDIE HOOD
Valencia, Macon, Mo.

SAM HORWITZ
Harbor, Brooklyn, N. Y.

VERN HUNTSINGER
Gopher, Minneapolis

MEL JOLLEY
Century, Hamilton, Can.

WM. C. JOHNSON
Lyric, Monrovia, Calif.

C. JONES
Plaza, Southampton, Eng.

DAVID KAPLAN
Trans-Lux, Boston, Mass.

AL KELIHER
Roxy, Tacoma, Wash.

SID KLEPER
College,
New Haven, Conn.

A. LA HAYE
Gaumont,
Camden Town, Eng.

BYRON D. LAMB
Odeon, Manchester, Eng.

WILLIAM LAURY
Oswego, Oswego, N. Y.

FRANK LAWSON
Odeon, Danforth, Can.

NORMAN LEE
Ritz, London, Eng.

ED LINDER
Villa, Rockville, Md.

KENNETH B. LLOYD
Gaumont,
Southport, Eng.

A. LOEWENTHAL
Ward, New York

J. TAPKE LOKENBERG
Asta, Hague, Holland

JOHN LONGBOTTOM
Odeon,
Middlesbrough, Eng.

TONY MASELLA
Palace, Meriden, Conn.

LAWRENCE MASON
Arcade,
Waynesboro, Pa.

NAT MATTHEWS
Ritz, London, Eng.

AL MESKIS
Warner, Milwaukee, Wis.

GENE MOULAISON
Loew's, Canton, O.

S. V. MURDOCH
Gaumont,
Liverool, Eng.

HARRY MURRAY
Gaumont, London, Eng.

D. L. NICHOLSON
Metro,
Johannesburg, Africa

GEORGE R. NORTON
Lee, Lee, Mass.

BUD OWEN
Rivoli, La Crosse, Wis.

M. H. PARKER
Strand, Erie, Pa.

ALLAN PERKINS
Roxy, Midland, Can.

GEORGE PETERS
Loew's, Richmond, Va.

EUGENE PLESHETTE
Paramount, Brooklyn

LESTER POLLOCK
Loew's, Rochester, N. Y.

BILL PRIMM
Manor, Charlotte, N. C.

C. A. PURVES
Astra
Gainsborough, Eng.

ROBERT M. RICHARDS
Majestic
Melbourne, Australia

TED C. RODIS
Astoria, Astoria, N. Y.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

FRED ROSS
Guild
Crystal City, Texas

MAX RUBIN
Paramount,
Syracuse, N. Y.

W. S. SAMUELS
Texas, Dallas, Tex.

F. B. SCHLAX
Kenosha, Kenosha, Wis.

IRVING SCHMETZ
Forest Hills
Forest Hills, N. Y.

RUSS SCHMIDT
Tacoma Theatres
Tacoma, Wash.

FARRIS SHANBOUR
Plaza
Oklahoma City, Okla.

S. C. SHINGLES
Odeon, S. Harrow, Eng.

J. SIMPSON
State, Kilburn, Eng.

JOHN L. SMITH
Ritz, Edinburgh, Scot.

ROBERT SOLOMON
Victoria, New York

SOL SORKIN
Keith's, Syracuse, N. Y.

MURRAY SPECTOR
Central,
Jersey City, N. J.

EVAN THOMPSON
Fox, Hackensack, N. J.

JOE TOLVE
Capitol
Port Chester, N. Y.

BILL TRAMBUKIS
State, Providence, R. I.

ALAN TUCKER
Plaza,
Southampton, Eng.

WILLIAM WALLOS
Mid-City Outdoor
Kenosha, Wsc.

L. G. WEBSTER
Savoy,
Northampton, Eng.

G. C. WILLIAMS
Regent, Chatham, Eng.

WILLIAM G. WILSON
Regal, London, Eng.

WILLIAM WIRT
Palace, Albany, N. Y.

T. A. WRIGHT
Regal, Birmingham, Eng.

ZEVA YOVAN
Midland,
Kansas City, Mo.

NEIL YUCKERT
Rialto, Tacoma, Wash.

$5,000 IN PRIZES FOR 18 THEATRE MANAGERS

The most exciting contest for theatre managers ever staged in film industry is now under way, for United Artists and various commercial sponsors, to find "Miss Exquisite Form of 1957." This is the nation-wide contest which was conducted so successfully last year, under the direction of Lige Brien, UA's special events manager, but is now fortified with additional prizes for managers who participate, and is bigger and better in every way.

There will be nine prizes for theatre men in both large and small situations, duplicated to give all managers an even break. Top prize in each group will be a $1,000 savings bond; second prize, $500; third prize, $300; fourth prize, $200 and five additional $100 bonds for runners up in each class. We admire the policy of making the awards available to big cities and small towns, on an equal basis. The application blank, for managers who wish to take part in the contest, is printed in the "Trapeze" pressbook and no where else! The promotion is for the Hecht-Lancaster picture, now in its early runs.

Local Prizes Promoted

That, of course, is only the beginning of the story. There will be 2500 local contests, to find "Miss Exquisite Form"—a type of beauty contest that is always popular and successful in film theatres. And the company has arranged an inventory of 25,000 local prizes, an average of ten in each situation, to be given to these winners on your own grounds. There is no rule against the addition of further local prizes from cooperative sponsors along your own Main Street, as for instance, your newspaper and leading stores. But managers are not asked to do the whole job, alone—and you start with something attractive enough to get the contest rolling. We suggest that a local photographer be enlisted on a cooperative basis, to make pictures for your lobby display, and he will profit because the family and friends of contenders will buy additional prints for their own use.

Copoerative advertising, from national sources, will support and stimulate a vast amount of newspaper space, window displays and other tieups, as suggested in the "Trapeze" pressbook. To eager beavers, this will only "prime the pump" and bring forth plenty of local sponsorship that will add to your chance to win. There is an advertising kit, for managers, in addition to the film pressbook, and another kit for merchants, sent direct to stores.

The deal is to find 18 regional finalists, all of whom will be winners on their home grounds. These 18 girls will be flown to New York, under Lige Brien's tender care, and will have a week at the Vanderbilt Hotel, all expenses paid. From the eighteen, a top winner and a number of runners-up will share in the grand prizes, which are magnificent. The top winner gets a trip to Hollywood, and a screen test. Runners-up will get free trips to Europe, Hawaii, South America, a Rambler station wagon, a motor boat, a mink coat and five other grand prizes. This is what you hold out as incentive to your prize winners, who take the honors in your town. It is something worth working for.

Numerous Sponsors

Not in history have so many sponsors, on both the national and local levels, been lined up to take part in a beauty contest. It makes "Miss America" and others of similar class, seem second-rate, in comparison. Nash, Hudson, Dairy Queen, United Airlines, Fedders Air Conditioners, Sunbeam appliances, swimsuits and specialty items, are all arranged for you—plus the biggest assortment of tieups at the lcoal level ever dreamed up as promotion for a picture. We compliment United Artists for a remarkable incentive campaign and contest for showmanship. In New Orleans—Rodney Toups, of Loew's State theatre, has already placed his advance publicity, and the contest is under way in New York, Los Angeles, Cincinnati and elsewhere. What's keeping you? Nothing stands in your way of winning—and UA wants to see the small towns well represented. We'll be seeing the results of your efforts, as an observer and as one of the industry judges.

Steve Allen, manager of the Odeon theatre, Haney, B. C., wired his namesake in New York to congratulate him on his part in "The Benny Goodman Story," and when he received a telegram in reply wishing him luck with the picture, he reproduced both wires in a newspaper ad.

Ford Contest For Drive-In

F. B. Schlax, district manager for Standand Theatres at Kenosha, Wisconsin, sends a full-page cooperative advertisement for the "Kiddy Koloring Kontest" at the Keno Family Drive-In under his direction, which has been sponsored by the local Ford dealers. There are 150 prizes, ranging from a juvenile Ford "Thunderbird"—which is a fancy job, powered by electricity, and apparently worth a considerable sum—down through an assortment of bicycles and toys. The merchants furnished all prizes, except for 100 pairs of passes provided by the theatre. The Ford dealers paid for $645 worth of newspaper advertising and for all necessary printing. The theatre pays for and runs a special trailer, and has the use of the Ford Thunderbird for display purposes during the period of the contest. The coloring subjects, for the most part, are borrowed from various pressbooks on pictures that are running, of juvenile interest. The promotion is "costless," except for one special trailer.

We're Equipped For a "Safari"

The East African Bush and Panga Association, upon due consideration of merit, have designated the Round Table as a duly appointed member of "Safari"—and sent us a nine-gallon sun helmet to wear on the occasion. Via Columbia Pictures, and signed by none other than Janet Leigh, herself, we are authorized to organize, equip and guide white 'Bwanas on lion hunts, to shout "Paci, paci" at gun bearers, to locate non-existent water holes and acquire a sun tan—(by not wearing the helmet!). The Warwick Production, which has a mark of merit from British studios, is playing at Loew's State theatre on Broadway, and as soon as we can take a tuck in the headband, we'll safari forth and see if it gets us in the theatre.



Things are starting early for the world premiere of Warner Brothers' "Moby Dick" scheduled at three theatres in New Bedford, Mass., this week, with a press party descending on the port as part of national promotion. Here, three cuties are plastered—with cut-outs to mark them with the sign of the whale—and at right the waiters at the Jolly Whaler bar rehearse their roles.

Selling Approach

D-DAY, THE SIXTH OF JUNE—20th Century-Fox. CinemaScope, in color by DeLuxe. The great love story of the great war. It was a time to remember, and a time to forget . . that he was married . . . that she was engaged to another man! It was a time to live . . . and now! Robert Taylor, Richard Todd, Dana Wynter, Edmond O'Brien, in a story of the day, and the love, that seared the rim of Heaven and Hell! The day that shook the world, the love that flamed between gunfire and hellfire. 24-sheet, and all posters accent the romantic side of the great day when the Allies invaded the Normandy Coast. Newspaper ad mats are strong and in wide variety, from very large to special teasers, and the Bantam Book has a special campaign, offering this paper-back edition at 50¢ with publisher and distributor cooperation. The complete campaign mat has eight ad mats and slugs, two publicity mats, and is especially well selected for small situations. Bombard your town with the explosive heralds on this picture from Cato Show Print—and order them blank, to be imprinted by a local sponsor who will pay the whole cost and distribute them as well. You can afford to saturate your town with these heralds. Special drive-in section in the pressbook is very good advertising help, for it has special mats to help drive-in theatres. Stress the fact that the love angle dominates the picture rather than the story of the war.

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U.F.O.—United Artists. For the first time, the truth about flying saucers! You will see them with your own eyes, actual color films of UNIDENTIFIED FLYING OBJECTS—and every shocking word, every fantastic scene, every frightening moment is true. It will take some showmanship to explain, and sell, the title "U.F.O." but it could be worth it, with proper handling. Some members of the Round Table have already rolled up good records with this unusual science film. No posters larger than the 3-sheet, but again the showmanship herald from Cato Show Print sells the picture with all the right approach. Buy the herald blank and have it imprinted locally with the sponsorship of a cooperative advertiser. There's an interesting poll, "Do You Believe in Flying Saucers?" that may click for you, and special screenings for opinion makers are urged in the pressbook, to encourage newspaper publicity and word-of-mouth advertising. Newspaper ad mats feature the "true facts" angle, and the composite mat is really great—with all of the best ads for small theatres at the cost of one, from National Screen. The smart showman will give this a long, lingering look—and then go to work on it.

SAFARI—Columbia Pictures. CinemaScope, in Technicolor. As never before, all the awesome spectacle and savagery of darkest Africa. Victor Mature and Janet Leigh, in a new picture with the splendor and pageantry of "King Solomon's Mines." Jungle drama unrivaled in all screen annals! Love-adventure that sets the Dark Continent aflame! 24-sheet and all posters feature the leading players in typical African settings and costume, as atmospheric sales approach. Four-page herald keys your campaign with a circus flash of jungle drums. Newspaper ad mats in all shapes and sizes to sell "Safari" as one of the top African films, produced by Warwick from their British studios, with American stars. You can promise a picture that delivers the story and settings to perfection. The composite ad mat, selling for 35¢ at National Screen, has seven one and two-column mats and slugs, plus two publicity mats, all for the price of one ordinary style. The pressbook offers numerous suggestions for "Safari" as a local proposition.

•

THE LEATHER SAINT — Paramount. VistaVision. The story of a fighting priest who leads a double life. Not since "Going My Way" has anything like it come your way! Paul Douglas, John Derek, Jody Lawrance, Cesar Romero, in a story of the Saturday night fighter who had a Sunday punch! 24-sheet and all posters strong with pictorial art for your lobby and marquee display. You can make these up to fit your necessity, and your ingenuity. Folder herald sells the idea of the picture in condensed form. Newspaper ad mats are up to the high standard of Paramount's pressbooks, and that means plenty to choose from, in all sizes and shapes, with a difference in style to stand out as contrast with things you've done recently. The complete campaign mat is a bargain for small theatres, with nine ad mats and slugs, and a publicity mat, for 35¢ at National Screen. Pressbook suggests that a manager's letter which recommends the picture over his signature will pay off with opinion makers.



Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

New Posts for Canada Dry

In a move "designed to centralize its marketing approach" Canada Dry Ginger Ale, Inc., has created several new executive positions and extended the administrative functions of others to cover both company-owned and licensed bottler sales operations, according to an announcement by Roy W. Moore, Jr., recently-elected executive vice-president and general manager.

Ralph Nims has been appointed vice-president of marketing, Mr. Moore said, and James W. Ellis named vice-president of sales. Mr. Nims will be administrative coordinator of merchandising, sales, advertising and licensing, while Mr. Ellis will be responsible for developing sales nationally, through both company-owned and licensed plants.

Mr. Nims was formerly vice-president and national sales manager for company-owned plants. Mr. Ellis was previously in charge of Canada Dry's U. S. license department, which now will be headed by C. Richard Bayles.

Also appointed to newly created posts as assistants to the general manager were L. S. Saylor, formerly assistant national sales manager, and Allen W. Walz, who previously was operations manager for the company's Philadelphia division.

Bunte Readies Candy For Halloween Trade

The return of the "Bunte Pippin," a molded chocolate candy filled with a chocolate pudding cream center, to its 1956 Halloween line has been announced by Bunte Brothers Chase Candy Company, Chicago. This specialty, which Bunte Brothers produced for years, has been off the market "because of the high cost of manufacturing," it was explained. The "Pippin Pumpkin" and "Pippin Turkey" will be available for shipment in September, if the weather permits, it was stated, and other seasonal "Pippin" specialties will follow. All "Pippin" items will be available in a seven-count window package for self-service merchandising, a one-pound package and the 60-count box.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for price of three. Contract rates on application. No border or cuts. Forms close Mondays. Publisher reserves right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

ACCOUNT ILLNESS, 900 SEAT BEAUTIFUL second run theatre city, 80,000 population. Fine equipment, doing good business. Six thousand cash or terms. Responsible party. Located Atlanta Exchange area. CAPITAL CITY SUPPLY, 161 Walton St. Atlanta, Ga.

HELP WANTED

WANTED—THEATRE MANAGERS. EXPERIenced. Exploitation-Minded. For key and neighborhood houses. Pittsburgh and surrounding territories. Write in detail to Charles Comar, Personnel Manager, STANLEY WARNER THEATRE, 2217 Clark Building, Pittsburgh, Pa.

MANAGER FOR LARGE FIRST-RUN THEATRE, live metropolitan area just outside New York City; experienced in exploitation and promotion; aggressive circuit. BOX 2925, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

CURLEY SPEAKER CORDS, STRETCH 8'. THREE conductors of #22 wire. Government surplus. Case lot of 200 at $100 per case. Samples, $1.00. HARRY BERNS, 80 Winder St., Detroit 1, Mich.

IN-CAR SPEAKERS $4.25! YEAR WARRANTY. 4" unit, steel case painted blue-white. Price per set 2 speakers, junction box, $12.25. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES! Ballbearing Bucketblade Exhaust Fans 12", $25.50; 16", $37.50; 18", $45. Prompt deliveries Blowers and Airwashers. Send for details. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

WANTED TO BUY

THEATRE CARPET, PAIR 60 AMPERE lamps, changeable letter sign. BOX 395, Rochester, N. Y.

NEW EQUIPMENT

INTERMITTENT MOVEMENTS—NEW SURPLUS for Simplex $69.50; DeVry $59.50; Holmes $24.50. Automatic enclosed rewinds $69.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

SAVE MONEY, PREVENT WASTE, PUT THE Master Guide To Theatre Maintenance in the hands of your managers and assistant managers. Costs $5.00 —could save you a thousand times as much. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPcorn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

USED EQUIPMENT

H.I. LAMPHOUSES GALORE! PEERLESS MAGnarcs, $395 pr.; Strong Mogul, Brenkert Enarc, Forest U.T., Ashcraft, Ballantyne, $300—all good condition. Available on Time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

EXCELLENT COATED PROJECTION LENSES—many brand new! Wollensak, "Sunray" Series I, 2", 3", 3½", 3¾", 5", 5½", 6", 7¾", $35.00 pair. Superlite Series III "C" coated 2¾", 3", 3¼", $150 pr. Others available, tell us your needs. Trades Taken. Wire or telephone order today. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SAVINGS GALORE AT STAR! HERTNER 70/140 generator, reconditioned, $595; magnarc lamphouses, rebuilt like new, $515; Series I lenses, 4", only $9.50 pair; thousands of other tremendous bargains; what do you need? STAR CINEMA SUPPLY, 621 W. 55th St., New York 19.

STUDIO EQUIPMENT

HALLEN SYNCHRONOUS 17½MM RECORDER. B22, value $1950, excellent $495; Neumade RK-102 Film Racks, hold 102, 1000' reels, originally $165, new $87.50; Arriflex II 35mm camera complete, $2000 value, $1195; Arriflex Cinekad Blimp, w/follow focus, $995; Amer. Cinematographers Handbook, ½ price, $2.50; Bridgamatic Jr. 16mm Automatic Processor, $1500 value, $975; Maurer 16 Camera, lens, 2 magazines, syncmotor, 12V motor w/battery, all cases, complete $2395; Moviola 35mm composite sound/picture, $495. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Arthur Dent Dies at 69

LONDON: Maurice Arthur Dent, 69, one of the true motion picture pioneers of Great Britain, died here at his home Monday night following a heart attack. Mr. Dent introduced the late John Maxwell, father of the present Associated British Picture Corporation, to the industry and assisted in the production of Alfred Hitchcock's "Blackmail," acclaimed as one of the first great talkies.

After studying for the ministry, Mr. Dent became an actor and in 1914 distribution manager in Scotland for Famous Players Feature Film Company. In 1919 he became managing director of Waverly Films, Ltd., and later founder-director of Associated British Picture Corporation, and managing director of Wardour Films, Ltd.

Mr. Dent also was one of the founders of the Scottish Cinema Trade Benevolent Fund, the Cinema Club of Glasgow, and served as chaplain of Ainima Lodge of Scotland. He was a vice-president of the Kinematograph Renters Society, resigning in 1943. He later became managing director of Advance Films, producing organization, and Adelphi Films.

Boris Vermont Dies; Famed Documentarian

Boris Vermont, 53, well-known motion picture documentarian, died June 25 at Mount Sinai Hospital following a brief illness. At the time of his death, Mr. Vermont was chief of the department handling foreign versions for 20th Century-Fox. It was his responsibility to translate American films into the versions seen in many foreign countries. He was once an independent film producer in Europe with headquarters in Paris and was also for a time a producer of documentary films. As an independent producer, he also created the first anti-Nazi film, "The World in Arms," in 1937. He came to the United States in 1942. In October, 1947, he joined 20th Century-Fox's International Corporation headed by Murray Silverstone. He received an Oscar in 1952 for his film on Vermeer, "The Light in the Window." He is survived by his wife, Mildred, a son, Peter, and a brother, Alberto.

Manning J. Glick, 68

CLEVELAND: Manning J. Glick, 68, veteran film salesman, died here June 23. Prior to his death he had been for more than ten years a member of the 20th-Fox sales personnel, and prior to that had been with Columbia sales. In the film industry 40 years, Mr. Glick at one time owned theatres in Dennison and Ulrichsville, Ohio. He leaves a wife, son and brother.

David S. Nelson

David S. Nelson, 64, proprietor of the State theatre in O'Fallon, Illinois, died of a heart attack at his home June 22. He was a former manager of the Wellston, McNair and Maplewood theatres in Missouri. Surviving are his widow, his mother and a brother.

Cinerama Theatre Opens in Venezuela

Harry M. Kalmine, vice-president and general manager of Stanley Warner Corporation, has announced the signing of a contract for the opening of the first Cinerama theatre in the Spanish-speaking world, the Teatro Del Este in Caracas, Venezuela. The Spanish-speaking world premiere, with "This Is Cinerama" as the opening presentation, will take place September 13 and will be attended by an elite audience of the top Latin American figures in politics, industry and finance.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 83 attractions, 2,881 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average AV—Average; BA—Below Average; PR—Poor.

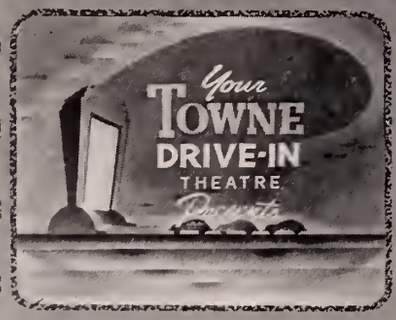
	EX	AA	AV	BA	PR
Alexander the Great (U.A.)	2	1	—	6	1
All That Heaven Allows (U-I)	5	28	23	20	4
Anything Goes (Par.)	3	4	1	11	14
Artists and Models (Par.)	10	33	19	7	2
At Gunpoint (A.A.)	—	1	12	27	3
Backlash (U-I)	—	15	3	17	3
Battle Stations (Col.)	—	7	2	2	1
Benny Goodman Story, The (U-I)	1	12	14	29	19
Birds and the Bees (Par.)	—	5	—	2	—
†Blackjack Ketchum Desperado (Col.)	—	2	—	1	5
†Bold and the Brave (RKO)	—	4	—	1	—
Bottom of the Bottle (20th-Fox)	—	2	12	17	26
Carousel (20th-Fox)	1	10	3	22	12
Comanche (U.A.)	—	4	1	10	19
Come Next Spring (Rep.)	—	1	4	10	4
Conquerer, The (RKO)	17	10	11	5	—
Court Jester, The (Par.)	—	9	8	6	9
Court Martial of Billy Mitchell (W.B.)	1	41	28	12	1
Creature Walks Among Us (U-I)	—	1	3	2	1
†D-Day The Sixth of June (20th-Fox)	—	5	1	—	1
Day The World Ended (A.R.C.)	—	21	1	1	—
Diane (MGM)	—	—	1	8	29
Dig That Uranium (A.A.)	—	4	2	—	—
Flame of the Islands (Rep.)	—	1	2	7	3
Forbidden Planet (MGM)	1	8	11	1	5
Forever Darling (MGM)	7	29	30	12	8
Fury at Gunsight Pass (Col.)	—	1	3	2	2
Glory (RKO)	1	3	7	9	9
Goodbye, My Lady (W.B.)	—	5	2	5	—
Guys and Dolls (MGM)	20	8	4	3	4
Harder They Fall, The (Col.)	—	1	—	9	10
Helen of Troy (W.B.)	—	7	28	5	12
Hell on Frisco Bay (W.B.)	—	8	12	11	26
†Hilda Crane (20th-Fox)	—	—	—	—	5
Hot Blood (Col.)	—	1	6	6	4
I'll Cry Tomorrow (MGM)	11	26	7	1	—
Indian Fighter (U.A.)	—	13	28	14	6
Inside Detroit (Col.)	—	—	1	5	2
Invasion of the Body Snatchers (A.A.)	—	1	2	6	19
Jubal (Col.)	—	7	1	4	—
Kettles in the Ozarks (U-I)	—	10	13	16	3
Kismet (MGM)	—	4	17	22	26
Last Frontier (Col.)	—	3	18	20	7
Last Hunt, The (MGM)	—	3	19	23	7
Lawless Street (Col.)	1	7	15	5	1
Lieutenant Wore Skirts, The (20th-Fox)	—	10	30	25	3
Littlest Outlaw (B.V.)	5	13	10	8	22
Lone Ranger, The (W.B.)	9	27	10	7	2
Man in the Gray Flannel Suit (20th-Fox)	3	4	8	3	7
†Man Who Knew Too Much (Par.)	1	1	2	1	—
Man Who Never Was (20th-Fox)	—	18	15	1	14
Man With the Golden Arm (U.A.)	7	20	22	14	—
†Maverick Queen, The (Rep.)	—	—	—	4	1
Meet Me in Las Vegas (MGM)	2	15	5	7	5
Miracle in the Rain (W.B.)	—	5	5	17	25
Never Say Goodbye (U-I)	—	19	6	10	15
On the Threshold of Space (20th-Fox)	—	2	7	11	15
Our Miss Brooks (W.B.)	—	—	9	6	9
Picnic (Col.)	19	24	12	1	—
Quentin Durward (MGM)	—	—	5	12	26
Rains of Ranchipur, The (20th-Fox)	—	9	34	30	10
Ransom (MGM)	1	2	21	18	12
Red Sundown (U-I)	—	8	6	8	3
Revolt of Mamie Stover (20th-Fox)	—	8	1	—	—
Rock Around the Clock (Col.)	6	8	10	1	—
Rose Tattoo, The (Par.)	11	9	15	9	4
Running Wild (U-I)	3	16	6	2	—
†Screaming Eagles (A.A.)	—	1	1	2	1
Searchers, The (W.B.)	2	4	2	—	—
Second Greatest Sex (U-I)	—	9	9	18	8
Serenade (W.B.)	—	1	—	6	9
Shack Out on 101 (A.A.)	—	4	9	1	2
Slightly Scarlet (RKO)	—	2	4	4	7
Spoilers, The (U-I)	1	12	17	18	4
Square Jungle (U-I)	—	1	1	11	37
Swan, The (MGM)	—	10	4	5	1
Tarantula (U-I)	2	14	5	6	—
Target Zero (W.B.)	—	2	5	3	4
There's Always Tomorrow (U-I)	—	—	8	7	25
Three Bad Sisters (U.A.)	—	4	3	1	—
Tribute to a Bad Man (MGM)	—	5	2	7	13
Trouble With Harry (Par.)	10	6	11	10	1
Uranium Boom (Col.)	—	—	—	3	3
World in My Corner (U-I)	—	—	4	14	26

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...Into Your Drive-In or Conventional Theatre!

Here are *specially produced* Screen Messages to *Build-up* Concession Sales; *Ballyhoo* your Shows; and *Sell* your Screen...all tailored to your individual needs... *at low cost*...or have us do your own copy!

You can put *more* SHOWMANSHIP PEP and develop *more* INTEREST in your theatre with these special film messages...by calling your nearest N.S.S. Exchange or Salesman...TODAY!



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